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MOTION PICTURE HERALD

The Heart of Show Business

VARIETY CLUBS INTERNATIONAL

Eleventh Annual Convention
Los Angeles, May 13-17, 1947

LOOKING ABROAD:

"Play British, ban German"
—Joseph Seidelman

"South America is booming"
—Spyros Skouras

"Films are non-essential"
—British Chancellor

RKO NET PROFIT OF $12,187,805 FOR YEAR

REVIEWS:

Welcome Stranger • New Orleans Hit Parade of 1947 • Philo Vance's Gamble • Six Gun Serenade • Citizen Saint • Adventures of Don Coyote West to Glory

Better Theatres

Spring
BUYERS NUMBER
Containing the
BUYERS INDEX

VOL. 167, NO. 5; MAY 3, 1947

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YOU CAN READ THIS IN TWO SHAKES OF A LAMB'S TAIL!

During the past few weeks in California
Preview audiences have witnessed
A succession of coming M-G-M pictures
Which have electrified all Hollywood!
Never—no never!—in all M-G-M annals
Has Leo revealed such product!
For instance, CLARK GABLE'S "THE HUCKSTERS"—
Oh how that audience cheered!

(*continued above*)

(continued)

And equally sensational is "SONG OF LOVE."
Its Preview was an historic occasion!
Remember these M-G-M titles!
They're the talk of the West Coast!
"FIESTA," Technicolor's Biggest Spectacle!
"GREEN DOLPHIN STREET," a Giant Drama
In M-G-M's mightiest tradition.
"CYNTHIA"—with "Green Years" appeal!
"THE UNFINISHED DANCE" Technicolor wizardry!
"THE ROMANCE OF ROSY RIDGE" tremendous!
"LIVING IN A BIG WAY," comedy smash!
One after another they thrilled Preview audiences
Just as they'll thrill yours!
And watch for more big M-G-M news!
15 mighty productions under way—
A production program never—no never—
Witnessed before in this entire industry!
Oh Mister M-G-M Exhibitor, be proud!
Great hits are on the way from your pal—
Leo the Leader!



TWO MORE SHAKES TO TELL YOU ABOUT THE STAR CASTS!

"THE HUCKSTERS"—Clark Gable, Deborah Kerr, Sydney Greenstreet, Adolphe Menjou, Ava Gardner, Keenan Wynn, Edward Arnold • "SONG OF LOVE"—Katharine Hepburn, Paul Henreid, Robert Walker • "FIESTA" (Technicolor)—Esther Williams, Ricardo Montalban, Akim Tamiroff, Cyd Charisse, John Carroll, Mary Astor, Fortunio Bonanova "GREEN DOLPHIN STREET"—Lana Turner, Van Heflin, Donna Reed, Richard Hart • "CYNTHIA"—Elizabeth Taylor, George Murphy, S. Z. Sakall, Mary Astor • "THE UNFINISHED DANCE" (Technicolor)—Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas • "THE ROMANCE OF ROSY RIDGE"—Van Johnson, Janet Leigh, Thomas Mitchell, Marshall Thompson, Selena Royle, Dean Stockwell • "LIVING IN A BIG WAY"—Gene Kelly, Marie McDonald, Charles Winninger, Phyllis Thaxter, Spring Byington



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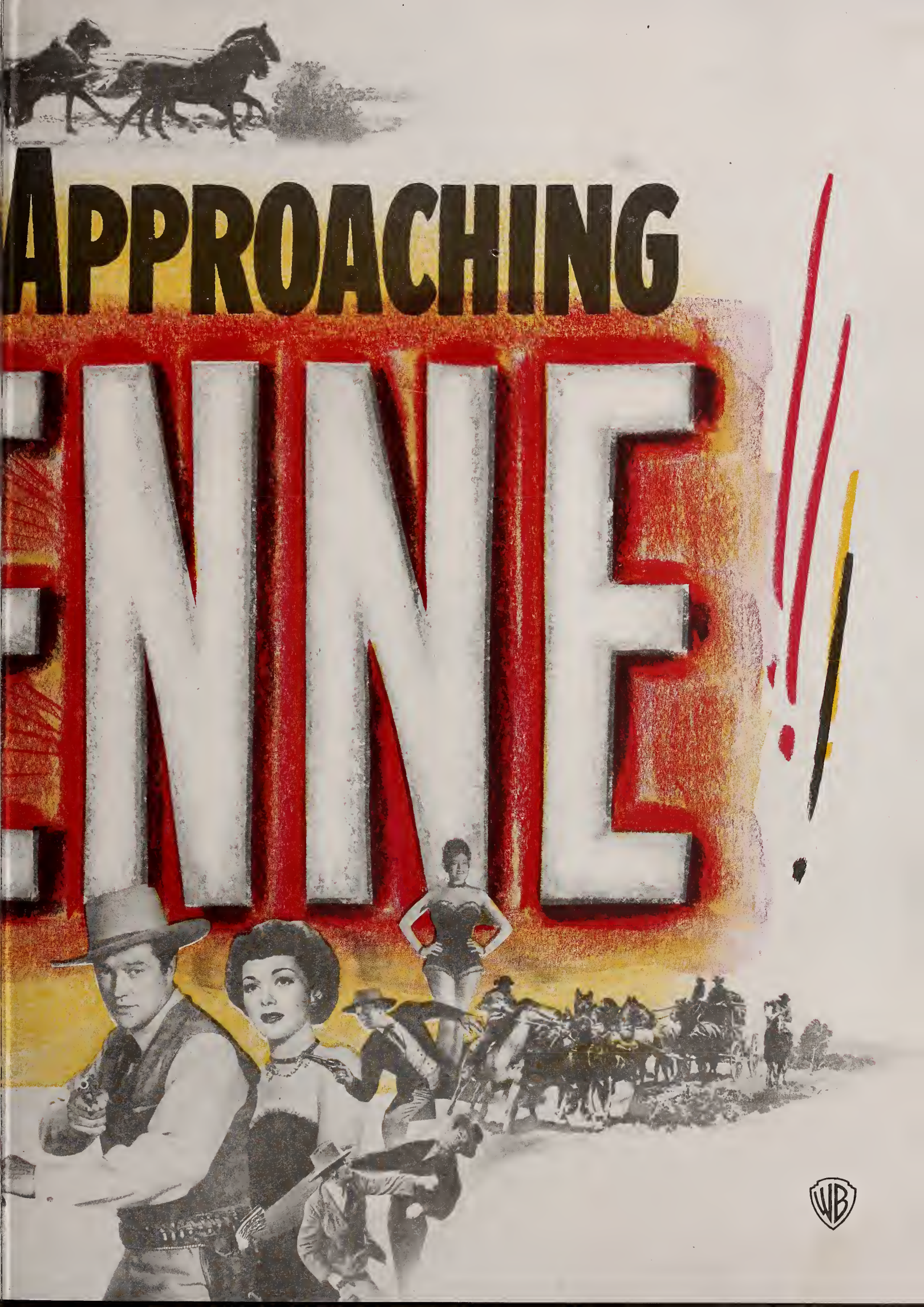
KEEP YOUR EYES PEELED FOR WARNERS

ROCKY-MOUNTAIN-AREA ROUNDUP MAY 22

150-THEATRE WHIRLWIND PREMIERE WIL

START IT ON ITS BREATHLESS WAY! WATCH THIS

FOR THE YEAR'S NO.1 NATIONAL BALLYHOO


APPROACHING
ENNE!

"THE LATE GEORGE APLEY"

is the *Great* George Apley *Everywhere*



Variety **reports:**

"TOP GROSSER!" *IN BUFFALO!*

"GIANT SMASH!" *IN ST. LOUIS!*

"SOLID!" *IN BOSTON!*

Following its

"TERRIFIC!"

Run at RADIO CITY MUSIC HALL!

Great **BOOMERANG!**

Great **THE GHOST AND MRS. MUIR**

Great **MIRACLE ON 34TH STREET**

Great **THE HOMESTRETCH** ***(In Technicolor)***

Great

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 5 May 3, 1947

ABOUT STABILITY

THE inevitable confusions of the world scene and their complicated special enthusiasms and special concerns involving the motion picture the world around are reflected in the news pages of this issue. There is argument for enhanced attention to the British product by the American exhibitor. There is alarmed contention against the Anglo-American Military Government's endeavours in behalf of a German picture industry and an export market for it. There is animated report and interest in the development of a more extended distribution of the American product in the Latin lands to the south, with some delicate political considerations.

This comes on top of and in the midst of a tediously difficult and complex endeavour at adjustments of the industry at home under federal regulation in terms that are having far-reaching influences on the structure of the business.

The motion picture industry of the United States has reason to congratulate itself that it continues to do so well as the current figures and performances indicate.

There is the one basic element of deep stability, the demand of the box office millions for entertainment, and competent entertainment at a price conservatively consistent with the buying power. In those millions of customers and the continued able functioning of the exhibition outlets is the abiding assurance of this business for both today and tomorrow. The great American home market is the anchor which holds.

■ ■ ■

TELEVISION PROSPECT

A LARGE negative value of positive quality for the motion picture looms ahead in television. There is prospect that the broad scattering method of throwing pictures around will so thoroughly interest the commentators and critics, who for these years have found the screen a springboard into print, that they will be shifting their attention to the new medium, tending to leave the motion picture to tend to its own special business.

Probably no other art of expression has enjoyed, experienced and suffered so much advice from the back-seat drivers of drama, literature and politics as has the motion picture. The consequences, in the large, have been as unimportant for the films as for the other devices of expression, but they have been more conspicuous.

Most of the writing and the talking about the motion picture always has been, and continues, in behalf of the authors, seeking attention to them and their notions, not the picture.

The plain fact is that the motion picture, with the simplicity of its direct appeal to the common understanding, discovered the masses. It enlisted them, commanded their attention and created the first identifiable audience of the millions. Everybody with a yearning to say something to any audience, and preferably the big audience, pell mell and hell bent sought to tie into "the movies".

Probably all this has done to the motion picture no important harm. Now and then one observes a picture apparently more inspired by hope of kudos than warranted by the cost. That is always, however, a mistake in judgment in which the pursuit of prestige outweighed the showmanship. Leadership has both its roots and its flowers in the box office.

There is also the notably common manifestation of those who talk one kind of a picture and deliver another.

The controlling comment on what the motion picture ought to do is made in cash at the ticket window.

It will be a comfort if rising television gives the back-seaters something to divide their attention.

■ ■ ■

FOR THE SCREEN

THAT project for the making of a series of short releases on the role of the motion picture in society and constructive and creative labours of Hollywood, now under discussion there, gives promise of the first expression on the screen for the screen. The idea was suggested to the producers by Mr. Eric Johnston on his last coast sojourn.

Kindred notions have arisen in the years gone by, but never achieved more than casual attention. Since then, the place of the motion picture among industries and as a medium of communication has importantly developed. There is also a crystallizing consciousness of the community of interests of all components of the screen as an institution. The experiences of the war years did much to put emphasis on the developments involved.

It would be perhaps constructive, too, if the rest of great American industry should be given a consciousness of the motion pictures' contribution to the total scene.

Two vast contemporaries, the press and the radio, have ever had much to say for themselves. The screen may well have a say for itself, too.

■ ■ ■

Now and then comes a grey day in Spring when Nature seems to pause and think long thoughts between the seasons, as though hesitantly planning for the burst of verdure that is to come. It is born with no sunrise, in utter stillness, and the hours melt into each other. There is neither chill nor warmth. It is a time that seems to give nothing, take nothing. Unseen, unheard, unfelt, the ether overhead is vibrating with radio in message and pictures overhead, unreal, non-existent because the dials stand untouched. The mighty affairs of a world of ambitions and ordeals, problems, hates, enthusiasms, are as though they were not. They are mistily somewhere like an unimportant dream forgotten. A mile up in the murk a four-motored trans-Atlantic plane, freighted with haste and today's importance, drones its way to a fevered metropolitan somewhere. The dark seeps in with no march of shadows to mark the day's end or night's beginning. The stillness spreads deeply over the valley of the Silvermine. The tall glass with the slowly rising trickle of bubbles for sipping. The long, cool pipe. The embers whisper as they settle into ash. A great oak grew for years to make that glow. Only hours move.

—Terry Ramsaye

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THIS WEEK IN THE NEWS

Whose Opinion?

LLOYD BACON, the director, spoke up in Hollywood last week for an opinion that is getting growing support within the industry: the studios are going overboard in making last minute changes and in editing new releases based solely on the reactions found in public opinion polls, in sneak previews and premiere audiences. He believes that the policy of checking polls and premieres started as a good thing but has wound up as a fetish and a cult. His own policy, Mr. Bacon declared, will be to continue to rely on his own opinions of good pictures, even though he will continue to check audience reactions. You can check on Mr. Bacon when his latest, "Off to Buffalo," is released by Twentieth Century-Fox.

Ear to the Ground

THE JOSEPH P. DAY Company, New York, keeps a close watch on the industry. During the anti-trust suit the company heard about this competitive bidding business, then called auction selling, and hurried to the judges' chambers to try to enter the suit as a friend of the court because they had a plan all drawn up detailing the ways, means and methods of conducting competitive bidding. Now, listening to the recurrent rumors that film companies are interested in a Jacksonville, Fla., exchange, the Day company, in association with A. G. Whyte, industry pioneer, has issued a handsome brochure offering to build a model motion picture colony, on handsomely landscaped grounds, just outside the city limits of Jacksonville to house the exchanges of all distributors and with space available for some film supply companies.

According to hand-colored sketches of the proposed center, everybody would have a ground floor office, complete with showers. Any takers?

More Respect, Please

THE COIN MACHINE industries are fed up to here with those radio stations and picture producers who think nothing at all of using coin machines in their pictures and stories to carry the suggestion of criminality, badness *per se*, or outlawry. Mad clear through, the coin machine industry's public relations bureau has sent out a two-page, single-spaced letter to 1,000 radio stations and picture studios asking: "Won't you agree that it would be more polite to take a more tolerant attitude towards the machines and at least half of the time treat them as good and natural American products serving a good and not a nasty purpose?" Warning that there are 75,000,000 coin machine users who go to the theatre and listen to the radio, the public relations director asks: "What must be their feelings when they hear or see you using machines in a bad or forbidden context? Simply that there must be something the matter with the American people themselves because they always thought that the machines were innocuous devices of recreation or service and nothing else!" In other words, the coin machine industries feel that they've been tilted.

Young Moves

ROBERT R. YOUNG, who spreads his money between railroads and motion pictures, announced last week that his three railroads, the C. & O., Pere Marquette, and Nickel Plate — will spend $100,000,000 to improve their service. Chairman of the board of the C. & O., Mr. Young spoke last Thursday night in New York at the twenty-fifth annual dinner of the Bureau of Advertising of the American Newspaper Publishers Association, roundly attacking railroad monopolies, "the seat of all monopoly" in America. About $26,000,000 of the $100,000,000 will be spent in the replacement of every passenger car on the main lines of his three roads. Mr. Young's latest "public service" venture now enables you to take your automobile along when you travel the C. & O. between Washington and Cincinnati. An extra car for automobiles is attached to the westbound "Sportsman" and the eastbound "Fast Flying Virginian."

Closing In

LAST WEEK was a bad one for James C. Petrillo, head of the American Federation of Musicians. In one action against the union leader, the Justice Department last Thursday asked the Supreme Court to uphold the Lea Act, the so-called anti-Petrillo law, as constitutional. In a 172-page document, the Department claimed the law was designed to curtail the alleged "monopoly power" of labor organizations interfering with effective use of broadcasting facilities. Also last week members of a three-man sub-committee of the House Education and Labor Committee were appointed to investigate Petrillo's activities.

Prefab Sets

CUBES AND TRIANGLES, resembling loose pieces from an over-size set of children's building blocks, are being used in Hollywood as prefabricated motion picture sets. While several studios have hit on the idea, Universal-International is the studio making the most use of the plan. Through the use of standardized set pieces, U-I changed a district attorney's office overnight into a bedroom, then modified that into a prison doctor's office and then transformed that office into an ornate Louis XVI room. Under the plan, door, window, and wall panels of various types are made separately and then arranged and rearranged at will.

SEIDELMAN urges playing British films, ban on German Page 13

SKOURAS sees boom in industry in Latin America Page 13

U. S. films facing crisis in dollar-conscious Britain Page 16

RODGERS tells MGM staff to heed all exhibitor run pleas Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 20

RKO net profit for year up 100 per cent, to $12,187,805 Page 21

MPA starts work on first of planned series of "editorial" films Page 24

MAJORS say no competitive bidding unless ordered by court Page 26

FRENCH Government seeking to revitalize film industry Page 32

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The Release Chart Page 3614

Yes, Mr. President

THE OWNERS of the Bowie Theatres Co., Bowie, Texas, have taken the President's remarks about high prices to heart and have addressed an open letter to him, which they have distributed among their neighbors and friends, which states that "the Bowie Majestic is just as willing to cooperate with the Government in these troubled post-war years as we were during the war." As a result, an adult can now get into the theatre for 37 cents. Prior to April 25, he had to pay 40 cents. Six cents of that is still Federal tax.

Newspaper Broadcast

PHILADELPHIA saw a demonstration of facsimile broadcasting Tuesday when the front page of *The Evening Bulletin* was broadcast from station WPEN-FM and reproduced on a recorder in windows of the Gimbel department store. The demonstration revealed to interested spectators a reproduction of a page 18 inches wide. The newspaper and radio station have been making experimental broadcasts since April 2.

Junket to Paris

SINCE THE WAR various producers have been eyeing the possibility of a junket to Paris as part of a grandiose scheme for publicity. Now Enterprise has decided to go through with the idea and is planning a Paris trip via two chartered planes for the press and Hollywood stars as part of a special campaign for the scheduled premiere in that city of its "Arch of Triumph." The picture is tentatively set for U. S. road show openings in September. The company has set an advertising budget of approximately $1,750,000 for "Arch" and three other of its productions—"Ramrod," "The Other Love" and "Body and Soul.

Shooting Gallery

LEO JONES, who started in business in Upper Sandusky, Ohio, and now has a prosperous circuit of small theatres, is refurbishing the original Upper theatre, seating 189, where he made his start. New projectors and a new screen are being installed and as part of the operation he tells this story.

The original screen, in the theatre 40 years, was of solid plate glass, silvered on one side, ground on the other, the kind that used to cost a mint of money and weighed 3,000 pounds. It was a problem to get the old screen out of the theatre, it was too big, too heavy to handle. Nor, Leo felt, could just anyone step up with a sledge and knock it down. Then, he had a brilliant idea.

He called in the local cops for target practice. They stood in the back of the house and took aim at all the shadowy figures they had seen, boy and man, through years of silent pictures. They knocked off G. M. Anderson, Wm. S. Hart and other bad men whose galloping pintos had raced across this silvered glass. When they finished, the screen was in countless bits and pieces, and could be swept up with a dustpan and broom. It was great shooting, good practice for the boys with the 45's and the young fry were thrilled to watch.

Salaries

LOUIS B. MAYER received $500,000 salary in 1946 for his duties as vice-president of MGM in charge of production. He got that much, too, in 1945, but in 1944 he got $409,069 more than that and in 1943 he received $638,992 more than his 1946 salary. Robert Montgomery was MGM's highest paid actor for 1946. He received $286,000. Nicholas M. Schenck, president of the company, drew $224,767 for the year. All these figures are according to reports filed with the Securities and Exchange Commission.

Eastman Report

EASTMAN KODAK Company's first quarter consolidated sales were $71,500,000, compared with $53,000,000 for the same period last year. The increase was achieved, Thomas J. Hargrave, president, pointed out, despite price rises of less than 15 per cent over those of 1939-40. During the intervening period, he noted, raw materials cost has risen 60 per cent, and labor 75 per cent. Increased productivity would alleviate present price problems, Mr. Hargrave said.

At the annual stockholders' meeting, Flemington, New Jersey, at which Mr. Hargrave spoke, the stockholders authorized a five for one split of 2,488,242 shares of issued common stock without par value into 12,441,210 shares with $10 par value. They also authorized increase and change of authorized common stock from 2,500,000 shares without par value into 20,000,000 shares with $10 par value.

Foreign operations are proceeding and have been resumed in Canada, France, Germany, England, Manila, Shanghai, Hongkong, Singapore, and Java.

Dr. C. E. Kenneth Mees, Charles K. Flint, James F. Bell, and George H. Clark were reelected directors.

PEOPLE

J. STANLEY MCINTOSH, educator and formerly with Encyclopedia Britannica Films of Chicago, Monday was appointed assistant director of the Motion Picture Association's department of educational services, ERIC JOHNSTON, MPA president, announced in Washington.

WILLIAM T. ORR has joined the Warner Brothers Studio in Hollywood as an executive in the talent department, it was announced Tuesday. Mr. Orr will work on the discovery and development of new talent.

HARVEY SMITH, publicity director for the Georgia Theatre Company, Atlanta, has resigned to become special representative and advertising director for the radio comedian, "Duke of Paducah."

JOHN E. FLYNN, who has been with MGM and its predecessor company for the past 27 years, will retire from active participation in the company's affairs but will continue in an advisory capacity, it was announced Wednesday by WILLIAM F. RODGERS, vice-president and general sales manager.

SAM E. DIAMOND, formerly with Twentieth Century-Fox in Philadelphia, has been appointed branch manager in Philadelphia for Producers Releasing Corporation, it was announced Monday in New York.

DICK RICHARDS, motion picture critic for London's newspaper, *Sunday Pictorial*, arrived in New York over the weekend on the *Queen Elizabeth*. This weekend he will leave for two weeks in Hollywood before returning to England.

NATHAN D. GOLDEN, consultant on motion pictures to the Department of Commerce in Washington, D. C., will leave next Thursday for a six-week trip to Hollywood and Mexico. In Hollywood he will attend the International Variety Club convention.

DR. GEORGE GALLUP, president of Audience Research, Inc., has resigned as vice-president of Young and Rubicam, Inc., to devote more time to Audience Research and his American Institute of Public Opinion. He left for England last Saturday on a five-week business trip.

W. WARE LYNCH, for the past four years general manager of Russell Birdwell and Associates, Inc., public relations firm in New York, has been appointed president of the company.

WILLIAM WHITE has been named manager of Southeastern Equipment Company in Charlotte, N. C., effective May 1. Mr. White was formerly with Wil-Kin Theatre Supply Company.

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THIS WEEK the Camera reports:



ORGANIZING the Motion Picture Foundation Chicago unit. Nine of the 17 men comprising it are seen above. Seated, left to right, are Thomas Flannery, Jack Rose, Louis A. Novins, John Balaban and Edward G. Zorn who was elected chairman. Standing are Thomas Murray, Frank Allen, Walter Immerman and Samuel Shirley. The film industry's first truly national charitable organization is rapidly shaping up, with units in all key cities.



IN BEYROUTH, Lebanon, William Malluk, left, distributor, bids a farewell to Lacy Kastner, Columbia European manager. At the right is R. Menasche, Near East manager. The men recently completed a deal with the Empire Circuit of Lebanon and Syria.



AT THE SMPE 61st semi-annual convention, in Chicago, right: some of the officers. In usual order are Donald Hyndman, of Eastman Kodak, an SMPE past-president; Loren Ryder, of Paramount, now president; Earl Sponable, of Twentieth Century-Fox, the executive vice-president, and Abe Shapiro, of Ampro Corp., midwest section chairman.



By the Herald

JAMES RAYMOND succeeds the late Beno Slesin as United Artists manager for Colombia. Mr. Slesin died in an airplane crash in February.



IN LONDON WITH RAY JOHNSTON. The Monogram board chairman visits Lady Yule's British National studio, Elstree. In left to right fashion are Louis Jackson, British National executive producer; William Moffatt, managing director of Pathe Pictures, Ltd.; Mrs. Johnston; Lady Yule; Mr. Johnston, and Sir Philip Warter, chairman of the board of Associated British Pictures Corporation.

THE AMPA DINES



Photos by the Herald

TOASTMASTER: HOWARD DIETZ

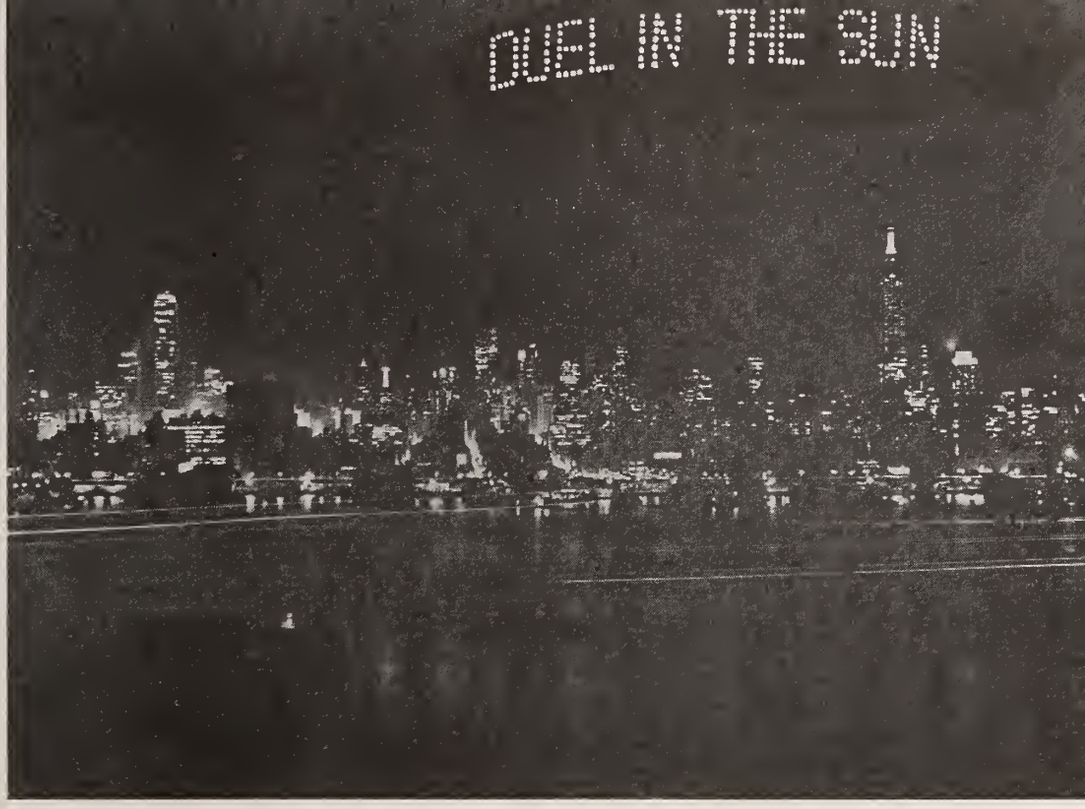


BARNEY BALABAN, WILL H. HAYS

NEW YORK'S film industry turned out last week for the annual dinner-dance of the Associated Motion Picture Advertisers in the Hotel Astor's grand ballroom. Some 800 listened to an array of distinguished speakers.



MARTIN QUIGLEY, ROBERT O'DONNELL, JACK COHN.



NIGHT AND DAY some 22 million persons in the East are being reminded that David O. Selznick's picture will open in May in their localities. The dirigible above once belonged to the Navy; now it is a Douglas Leigh vehicle, with letters 27 feet high, and known generically as "a flying spectacular". Above, it flies over New York's skyline, to remind of premieres May 7 in 37 Loew theatres. It also flies above Washington, Baltimore, Philadelphia, Stamford, Bridgeport, Waterbury, Reading, Harrisburg, New Haven, Hartford, Perth Amboy, Red Bank, Long Branch, Asbury Park.



By the Herald

INDUCTION, of Robert Weitman, New York Paramount Theatre managing director, as president of the Cinema Lodge, B'nai B'rith. Some 500 attended the Hotel Astor banquet Tuesday night. At the dais above, are Ed Sullivan, Harry Brandt, Jack Cohn, Barney Balaban, Jack Levin, retiring president; Mr. Weitman, S. H. Fabian, and A. W. Schwalberg; and, standing, Samuel Rinzler, The latter presented the Lodge's parting gift to Mr. Levin. Mr. Weitman called upon the Lodge to intensify efforts to preserve American principles. See page 59.



SCENE, from "The Miracle of Monte Cassino", the Italian picture now being released here by the Simpex Company, New York.



By the Herald



By the Herald

MAURICE BESSY, editor for French fan and trade papers, and *Motion Picture Herald* Paris correspondent, was in New York, heading for Hollywood and Latin America.

SPYROS P. SKOURAS, left, president of Twentieth Century-Fox, and Murray Silverstone, president of Twentieth Century-Fox International, as they gave to the trade Tuesday morning a resume of their Latin-American tour and many and forceful impressions thereof. See opposite page.



By the Herald



RETURN FROM LONDON. Joseph Seidelman, Universal foreign sales head, above, left, and Al Daff, vice-president, as they spoke to trade writers Monday in New York headquarters. British financial problems and plans for German export were stressed. See opposite page.

MEXICAN OPENING, left. As RKO's "It's a Wonderful Life" opened at the Alameda, Mexico City: Charles Woram, Churubusco studio manager; Jimmy Stewart and Louis Montez, Variety Club president.







Photos by the Herald

MR. JAMES MASON MEETS THE PRESS, as part of the "Odd Man Out" New York fanfare. Britain's invading actor met selected sundry in the intimate circumstances of an upstairs room in the plush Stork Club. As you may see, he put himself over. At the right, he may be pondering the meaning of it all — or, possibly, how to change the subject.

"PLAY BRITISH, BAN GERMAN"; SOUTH AMERICA BOOMING

Seidelman Fears a Move Against U. S. Pictures Unless Bookings Rise

Foreign markets took the spotlight this week as company presidents returned to their home offices from tours abroad and the long-running food versus films debate continued in the British House of Commons. The collected reports added up to these three salient opinions: British features must be given more American playing time, the proposed export of German-made product is undesirable, the South American markets are booming. The reports were these:

1. Joseph Seidelman, head of Universal International's foreign sales, in from France and England, warned that unless British features were given more American playing time England might retaliate with restrictive measures against U. S. imports to Britain. He urged that the expansion of the German industry beyond the German-Austrian border be stopped, and protested the Anglo-American Government plan of exporting German-made features.

2. England, acutely dollar-conscious, argued the value of buying Hollywood features while awaiting the Government's policy on quota, which may be discussed by J. Arthur Rank and Eric Johnston. **(See page 16.)**

3. Spyros P. Skouras, president of Twentieth Century-Fox, and Murray Silverstone, president of 20th-Fox International, found business better than ever during their 17-day tour of South American countries.

A fervent plea to American exhibitors to allocate playing time to British pictures or face the inevitable long-range consequence, was expressed by Mr. Seidelman at a New York interview Monday at the home office. He also disclosed the formation of a new British distributing company to handle reissues of Universal pictures and went on record as strongly opposed to the export of German-made product to areas outside Germany and Austria. He thought these limitations should stand for 20 years.

"Britain's economic situation today is such that, unless effective measures are taken by American exhibitors to book British product and permit it to generate American dollars, restrictive measures against the import of U. S. films to Britain or the flow of dollars from that country are sure to come about soon," Mr. Seidelman said. "It's up to the American industry to take action and exhibitors should be made conscious of the fact that, unless something is done about the situation, the loss of revenue from the United Kingdom will undoubtedly affect Hollywood production schedules."

To illustrate the urgency of Britain's economic plight, Mr. Seidelman said the Bank of England now was asking the J. Arthur Rank Organization to submit weekly reports on its American earnings. He estimated that they now amounted to a gross total of $150,000 to $200,000 a week. The British treasury would be happy if British films would net from $8,000,000 to $10,000,000 a year, he said, but this was possible only if the theatre-owning American producing companies as well as the circuits made a determined effort to widen the circulation of British pictures. Mr. Rank told an audience last December that his films had grossed about $8,000,000 in the U. S. in 1946.

Mr. Seidelman pointed out that, in view of the quality product now made by British studios, there was no reason for exhibitor opposition to these films. He said that British audiences were acutely conscious of the dollar situation and showed a definite partiality for local productions. The U-I executive spent three weeks in England and three in France. He was accompanied on his tour by Al Daff, vice-president of Universal-International, who covered all British branches to obtain an accurate booking analysis.

While in England, Mr. Seidelman concluded a deal with Phil and Sid Hyams, giving the brothers the right to reissue Universal pictures made during a five-year period, from 1937-38 to 1941-42. The brothers paid $500,000 to obtain the franchise, which is good for 10 years. The contract calls for the formation of a new company and the selection of a minimum of 20 pictures a year from a total of 90 available films. U-I will have a participating interest in the outfit, which will distribute in the United Kingdom only and has Mr. Rank's blessings. The new organization will take over Anglo-American, a distribution subsidiary formerly owned by Warner Brothers.

In France, where he attended the U-I for-

(Continued on page 16, column 3)

Future in Latin America Bright, Says Skouras

Business this year in Latin America has increased from 12½ to 40 per cent over last year. From 300 to 400 new theatres are being built south of the border. American companies are making more money from Latin American houses with fewer pictures.

This was the news brought back to New York Tuesday by Spyros P. Skouras, president of Twentieth Century-Fox, and Murray Silverstone, president of 20th-Fox International, who have just completed a 17-day tour of 500 theatres in Mexico, Guatemala, Panama, Peru, Chile, Argentina, Brazil, Trinidad, Puerto Rico, Cuba and Uruguay.

"I am not only optimistic, but enthusiastic about South America," Mr. Skouras told trade press representatives in his heavily paneled board room.

Should Encourage Theatres

The American industry should encourage theatre building in South America, according to Mr. Skouras. There is room for expansion and there is South American money for theatres, he said, and it is up to the distributors to encourage theatre expansion by more frequent and more personal contacts with the industry. The American industry does not need to send money into the country; it needs to send ambassadors. As far as Mr. Skouras is concerned, the American industry can more solidly entrench itself in Latin America by that kind of encouragement than by building or buying theatres itself. Twentieth Century-Fox does not want to acquire theatres below the border, Mr. Skouras said.

Neither will the company resume its policy of dubbing, which it dropped about 15 months ago, and this because "the people are fanatical against dubbing. They want to learn English and they learn it from our pictures."

The company has adopted the day-and-date system of release in some of the larger cities in Latin America and has found this practice is paying off to such an extent that one particularly well-received picture may gross as much as five or six pictures playing single theatres.

Welcomes All Competition

Mr. Skouras welcomes any and all competition—from England in Latin America and from native production. "The records show," he observed, "that the development of local production helps the popularity of American production. Better pictures create better patronage."

Mr. Skouras and Mr. Silverstone lunched and dined with government officials in each country visited, met with exhibitor organizations and talked with all their foreign branch employees.

"I was impressed with the people everywhere," Mr. Skouras said. "They are open hearted, open minded and have a fine integrity."

Do you know what it means to

There's great business

NEW ORL



"CHECK THIS ONE FOR BIG TICKET SALES. A MUST!"
Film Daily

" A WHALE OF A GOOD SHOW . . . HOT . . . SOLID!"
MP Daily

JULES LEVEY presents
ARTURO DE CORDOVA • DOROTHY PATRICK in
"NEW ORLEANS"
with MARJORIE LORD • IRENE RICH
JOHN ALEXANDER • RICHARD HAGEMAN
LOUIS ARMSTRONG and HIS BAND and BILLIE HOLIDAY
WOODY HERMAN and HIS ORCHESTRA
ORIGINAL NEW ORLEANS RAGTIME BAND
Louis Armstrong • Zutty Singleton • Barney Bigard
Kid Ory • Bud Scott • Red Callendar
Charlie Beal and Meade Lux Lewis
Screenplay by Elliot Paul and Dick Irving Hyland
From an original story by Elliot Paul and Herbert J. Biberman
Produced by JULES LEVEY • Directed by ARTHUR LUBIN

Premiered to boff business at the Saenger Theatre, New Orleans and a hundred other sock situations!

MISS New Orleans?

when you play...

FANS



Here's business from U A

U. S. FILMS FACING CRISIS IN BRITAIN

Dollar-Conscious MP's Say Too Much of Loan Spent on Pictures, Tobacco

by PETER BURNUP
in London

Although references during the House of Commons budget debate to this country's dollar expenditure on American films were obviously tightly curbed by agreement among the Whips of the various parties, there are signs of a grim struggle developing on the subject behind the scenes. The nation, faced with the revelation of the unanticipated drains on the American loan, has suddenly become acutely dollar-conscious.

There was general feeling in the House that Hugh Dalton, Chancellor of the Exchequer, had been more than necessarily discriminating in the startling increases he proposed in the import duty on American tobacco.

Other Methods for Films

To the stray malcontents who put forward the suggestion that films also should be restricted, Mr. Dalton made the significant reply: "Films and tobacco hang together as inessentials compared with food. Expenditure on films, however, is not appropriately handled by taxation, but by other methods which it would be out of order to discuss today."

In other words, Britain's legislators must await disclosures of the Government's plans in regard to the new quota act before being made aware of the fate which may befall the screening of Hollywood's outgivings in the country's cinemas.

Sir Stafford Cripps, president of the Board of Trade, fears that if a cut is made in American film imports—they aggregated only seven per cent of the nation's dollar expenditure in the latter half of 1946—retaliatory measures may be taken against British screenings in America. He believes that a growing export of films is essential.

Churchill Hits Taxation

Ex-Prime Minister Winston Churchill has delivered himself of a vehement attack on what he characterized as "this crushing, blinding, paralyzing taxation" imposed by the Government, in the course of which he said: "At present we are living to a large extent upon the American loan and I have been shocked to see the rate at which it is flowing out because a great part of it is being spent on tobacco and films."

Lord Beveridge has asked if there were any real reason why the number of dollars spent on unessentials like tobacco and films should be left to be determined by the consumer, while dollars spent for much more essential purposes are rigidly limited by the Government.

One thing is clear in all the Governmental reluctance to show its hand in the matter of film imports: that is, that the independent exhibitor will fight tooth and nail against any proposed cuts. Hollywood's greatest ally this side is the independent. They are becoming more and more vocal in their opposition to imports cuts, whether they be created by taxation or by a stiff upgrading in quota.

Defended by Fuller

Soundest view on the matter was probably that expressed by W. R. Fuller, secretary of the Cinematograph Exhibitors' Association: Said he: "The public should realize that unless American films are obtained, exhibitors could not produce their accustomed entertainment. Producers argued that 100 British features would be produced annually within a couple of years. This is not borne out by the fact that they had only increased from 30 to 44 in the last renters' quota year.

"To drop the renters' quota would merely leave out a most useful section of American companies who had all the facilities for producing over here.

Exhibitors regard the continuance of the renters' quota—its abolition is proposed by the Producers' Association—as the cornerstone of their quota ideas.

It is understood that J. Arthur Rank has suggested that he be empowered by the Producers' Association to discuss the whole tangled matter of imports and quotas with Eric Johnston when Mr. Rank arrives in America. The suggestion is approved this side.

STATE DEPT. APPROVES REICH FILM EXPORT

State Department approval of the Anglo-American Military Government program to export German-made films came late last week. Export of screened films would be approved as a means of rebuilding the German industry. The State Department officials pointed out that the plan falls "well within the terms of the Potsdam Agreement". German films made before the end of the war will be screened, eliminating probably all but technical and educational films. The spokesman also said that the Germans had a production goal of seven feature films in 1947. A War Department spokesman called the reported total of 80 to 200 German films ready for export "greatly exaggerated".

FOREIGN FRONT

(*Continued from page* 13)

eign managers meeting in Paris, Mr. Seidelman said he saw his company's French production, made in collaboration with Transcontinental Films, and found it "very different from the usual." The picture is titled "Le Diable Au Corps" ("The Devil in the Flesh") and cost 75,000,000 francs to make. In the U. S. it probably will be handled through Prestige Pictures. The cost was high, he explained, because production had fallen into an inflationary period. Under an agreement with the French treasury 50 per cent of the film's foreign earnings will go to U-I and the other half to the French Government for conversion into francs.

Seidelman Met Arthur Loew

The subject of Germany came in for a thorough airing in Paris when Mr. Seidelman met with Arthur Loew, president of Loew's International, and representatives of the Motion Picture Association and the Motion Picture Export Association as well as the European managers of the MPEA member companies. The executives were told of an Anglo-American Military Government scheme to sponsor the export of German pictures as a means to gain foreign exchange.

When informed of this plan, Mr. Seidelman and Mr. Loew sent a long cable to Eric Johnston, MPA president, outlining their objections to such a policy and urging the MPA head to use his good offices in Washington in an effort to thwart the AMG plan. In their cable the two executives said:

"The proposed worldwide export of old and new German pictures, including many produced by Nazis during and up to the end of war, as a means of obtaining foreign exchange earmarked solely for the further expansion of German film production and export, is in our view so diametrically opposed to Allied aims and world interests as to require the most careful consideration on the part of American authorities and companies.

"It is our unanimous opinion that the whole film production and export program as worked out by the control authorities in Berlin apparently under Erich Pommer's guidance and now a virtual *fait accompli*, foreshadows an early restoration of the German propaganda machine and constitutes a threat of the first magnitude politically, socially and economically and should be held up for further consideration through prompt action of the highest Washington authorities.

Urge Approval Withheld

"We consequently recommend with utmost earnestness and urgency that the American military and civilian authorities in Berlin be instructed immediately to withhold approval of the present proposed program. . . ."

Besides Mr. Seidelman and Mr. Loew, those present at the Paris meeting included Irving Maas, vice-president and general manager of MPEA; Robert E. Vining, MPEA representative in Germany; and Fay W. Allport and Frank McCarthy, European managers of the Motion Picture Association.

Theatre Request Must Be Heeded: Rodgers to Staff

Orders to give full consideration to any exhibitor requesting a run and never arbitrarily to refuse such requests were given to MGM sales personnel this week by William F. Rodgers, vice-president in charge of distribution, in his opening address at the company's first sales convention since before the war at the Hotel Astor in New York on Monday. More than 115 home office and field executives attended the first of a series of week-long meetings which will be climaxed at a banquet Sunday night.

The first day of the convention was given over largely to a discussion of the New York anti-trust decree. Eric Johnston, president of the Motion Picture Association, accompanied by Francis Harmon, MPA vice-president, appeared during the initial session. In a brief address, Mr. Johnston said the motion picture industry could do more than any other to bring understanding to the peoples of the world. He also congratulated those present for their important part in the war and their major contribution towards victory.

Metro to Do Editorials

At the same time he announced officially that Metro had been chosen to produce the first of a series of editorials showing the industry's position on important matters affecting the nation. His talk marked the first appearance of an MPA, or MPPDA, president at a major company's sales convention. (See page 24.)

In his talk, Mr. Rodgers directed that all clearance arrangements must be justified and he added that he assumed that all present clearance systems now in effect are "reasonable." He explained that this had been MGM's policy ever since 1940, when the Consent Decree was entered into. Monday afternoon sales managers, district and branch managers and head bookers asked questions pertaining to the operation of the court's edict, parts of which have been stayed by the U. S. Supreme Court pending appeal.

Questions asked during this part of the meeting would ordinarily have been brought up from day to day, but had to be held in abeyance on account of the phone strike. Individual sessions among field sales managers and their respective district and branch managers and chief bookers were to have been held throughout the week, with special daily events also on the roster.

Executives Present

Mr. Rodgers was to preside over all sessions. Flanking him on the dais at the opening day of the meeting were Howard Dietz, vice-president and director of advertising, publicity and exploitation; Howard Strickling, studio publicity head; Edward M. Saunders and Edwin W. Aaron, assistant general sales managers; John E. Flynn, John P. Byrne, Rudy Berger, John J. Maloney and George A. Hickey, field sales heads; H. M. Richey, assistant to Mr. Rodgers and in charge of exhibitor and public relations.

Also, Silas F. Seadler, advertising manager; William R. Ferguson, exploitation manager; Alan F. Cummings, in charge of branch operations and maintenance; Ted Gould, general sales manager for Regal Films, Ltd., of Canada; William B. Zoellner, head of reprints and importations; Jay Gove, manager of sales research; Joel Bezahler, Paul J. Richrath, Irving Helfont, Leonard Hirsch and Charles F. Deesen, home office assistants to field sales managers; William G. Brenner, head of the checking department; Jay Eisenberg, liaison between sales and legal departments; Pineus Sober, assistant to Mr. Eisenberg; Herbert Crooker, publicity manager; Arthur Lacks, News of the Day sales manager; Harold Postman, assistant to Mr. Cummings; Maurice N. Wolf and M. L. Simons, assistants to Mr. Richey, and Max Weinberg, short subjects publicity.



Photos by the Herald

***AS THE CONVENTION OPENED.** In the grandstand, William F. Rodgers, George Murphy, J. Robert Rubin, Joseph Vogel, Ted Gould, Oscar Doob; below, William Ferguson, S. F. Seadler and Max Wolf.*



Howard Strickling, Howard Dietz, Henderson M. Richey and Mr. Murphy.

Metro Will Continue Deals For Outside Productions

MGM will continue its policy of accepting outside productions for distribution which it started in 1941 with the British-made "The Stars Look Down," and which it continues with Frank Capra's "State of the Union" and Walter Wanger's film on Joan of Arc with Ingrid Bergman, it was understood this week. Deals will continue to be individual ones, based on size and quality. In all cases sales policies and terms are determined by MGM.

The outstanding example was David O. Selznick's "Gone With the Wind." The producer and MGM then worked out a selling formula which the distributor put into effect without producer control. The handling of the Walter Wanger film is expected to follow similar lines.

A different circumstance prevails in the case of Mr. Capra's picture, which will be produced at Culver City on a large budget. Like any other Metro film, the usual charges of overhead will apply.

EXHIBITORS KNOW

that one of the year's top moneymakers is Producer Hunt Stromberg's "The Strange Woman" starring Hedy Lamarr.

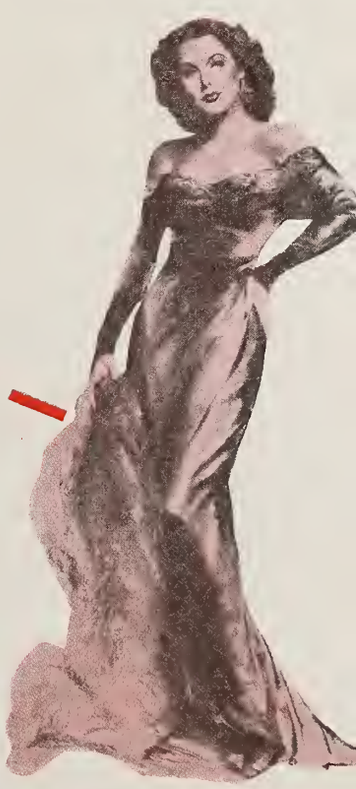
EXHIBITORS AGREE

a new Hunt Stromberg production starring Hedy Lamarr and following in a few months the tremendous success of "The Strange Woman" is good for the same—OR BETTER—great business!

EXHIBITORS WANT

just such a follow-up headliner

when it is



HUNT STROMBERG'S

presentation of

HEDY LAMARR

in

Dishonored Lady

co-starring

DENNIS O'KEEFE · JOHN LODER

with WILLIAM LUNDIGAN · MORRIS CARNOVSKY · PAUL CAVANAGH · NATALIE SCHAFER

PRODUCED BY JACK CHERTOK

Directed by ROBERT STEVENSON · Screenplay by EDMUND H. NORTH · A HUNT STROMBERG Production

Exhibitors can get it from UA

ON THE MARCH

by RED KANN

THOSE whose attention is captured by the imagery in figures might look this one over: Between May 4 and 11, "Duel in the Sun" will play day-and-date in 228 theatres with a combined seating capacity of approximately 325,168. It's one of the all-time highs in multiple runs in the industry's history. The geographical breakdown paints its own graphic story:

	No. of Theatres	No. of Seats
Metropolitan New York	39	102,618
Texas	66	56,558
Southern California	44	55,156
New England	31	44,848
Northern California	17	23,642
Pacific Northwest	13	15,850
New Jersey, Upstate New York	13	13,396
Other Towns	5	13,100
Totals	228	325,168

Now it is interesting that all of these situations are not key cities. The idea has to do with what is being described as "area saturation" and, therefore, embraces runs in Auburn, Me.; Berlin, N. H.; Burlington, Vt.; and Fitchburg, Mass., along with Boston. It wraps up San Jose, San Mateo, Tracy and Richmond in Northern California along with spots like Borger, Pampa, Lubbock and Midland in Texas, together with Amarillo.

Theatres playing the film average four shows a day, making available 1,300,372 seats every 24 hours for those who want to see what "Duel" is about. Average admission price will be $1, and average runs a week in each stand. If all available seats at each of the four shows daily are sold, the combined theatre gross would be $1,300,372 a day and $9,102,604 on the week.

On an average 60-40 deal and always provided capacity prevails at all times, the distributor would walk off with $780,223 for his end each day, or $5,461,562 on the week.

Anything you have mind for could be drawn off this maximum yardstick. For instance, should business prove only 50 per cent of capacity—a thought which gives the Selznick office more temperature than a smallpox inoculation—the combined theatre take could bulk a measly $4,551,302 in the week, giving the distributor a paltry $2,730,781.

Yet, surveying the impending event with jaundiced eye, it seems entirely reasonable to conclude SRO will travel a long way toward recouping negative cost on these 228 dates committed to the film.

Quite a business, isn't it?

◆ ◆

Purpose of the Children's Film Library, an Eric Johnston project, is to encourage exhibitors to book entertainment features, specially selected, for special performances. As a device to develop the film habit among the youngsters who will be the regulars of tomorrow, the plan is sound and deserving of wide support.

Here is a slant which is different, but none the less commendable because it represents a variation of the basic formula. The principals are Max Wallack and David Frankl, showmen who operate the Stuyvesant theatre on lower 2nd Ave., not far from the heart of Manhattan.

On May 3, with "My Friend Flicka" as their first, they will inaugurate a series of performances at their regular 18-cent admission for kids. Charging nothing for the use of the theatre, they will turn over the proceeds to scholarships for neighborhood kids who cannot afford tuition in the Downtown Community School, well-known nursery and grade school.

Teachers and the students will select the product. Wallack and Frankl merely intend meeting their choice from product now included in the Children's Film Library.

"There's no profit for us in this," observes Wallack. "But this is my neighborhood. I was born in it and now I want to do something for it."

He is. How many theatremen can claim as much?

◆ ◆

In 1946, approximately 86 per cent of a total wage of $6,926,265 went to producers, directors, writers, actors and actresses making pictures for RKO. Ninety-five individuals drew a combined $2,698,124 in salaries of $20,000 and better but not exceeding $50,000. Thirty-four others were paid a bulk $2,252,192 in wages of more than $50,000, but not more than $100,000 each. There were a dozen who drew above $100,000 per man or woman for another aggregate $1,975,949.

This conveys a pretty clear picture of how the boys and girls work at peon levels in the name of Art.

◆ ◆

Bill Scully going formal in a press statement covering some of the highlights at Universal's recent sales meeting in New York:

"We are not only coping with a 35 per cent rise in basic and labor costs, but we must be able to meet the cost of personalities and properties which continue to go up each year."

Yes, what about that old jackpot question: How high is up?

◆ ◆

Quoting Eric Johnston: "The best propaganda is no propaganda at all. The best way to show American life is to show it as it actually is."

With living rooms like Grand Central Station? Gowns by Don Loper? Hairdos by the Westmores? Story-book dialogue? Carbon-copy dramas? By murder? Infidelity? Irreligion? Neuroses? Gunplay?

March Tax Total Is $33,223,139

Washington Bureau

The Bureau of Internal Revenue reported this week that March tax collections from all amusements totaled $33,223,139, compared with $36,374,653 for the same month last year.

March collections showed a decrease of $1,020,453 from the previous month, when the collections totaled $34,243,592, compared with the February, 1946, collections of $31,466,372.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

New Jersey Allied May Fight ASCAP Tax

At a meeting Monday in New York Allied Theatre Owners of New Jersey voted to appoint a committee to study the possibility of bringing legal action to test the legality of the increase in the theatre music tax rate being considered by the American Society of Composers, Authors and Publishers. The Allied unit also decided to fight the New Jersey legislation which permits resort cities to levy admission taxes.

Selznick Releasing Joins Confidential Reports

Selznick Releasing Organization has joined Confidential Reports, Inc., as a stockholder and subscriber, it was announced last week. The checking agency's services will be used with the release of "Duel in the Sun." SRO makes the tenth subscriber-stockholder of CRI.

Indiana Owners Protest Psychopathic Films

Meeting in Ft. Wayne, Ind., April 23, the Associated Theatre Owners of Indiana vigorously protested the current use of neurotic, psychopathic and criminal story elements in many of today's feature releases. The Association also went on record as opposed to paying any increase in rentals.

Eagle-Lion Promotes Four

Four promotions were listed this week by Eagle-Lion. They are: Jonas Arnold, from press book editor to assistant advertising manager; Lige Brien, from home office exploitation representative, to assistant exploitation manager; Leo Brody, from publicity department magazine contact, to assistant field exploitation representative in the Boston territory.

Club Elects Eifert

John Eifert, Warner salesman, has been elected president of the Cinema Club of Cincinnati, succeeding Ross Williams of United Artists. Gene Tunik, RKO Radio, was elected vice-president and Peter Niland, Columbia, was reelected secretary and treasurer. The installation dinner will be April 7.

RKO Net Profit in 1946 Is Up 100% To $12,187,805

The Radio-Keith-Orpheum Corporation had a consolidated net profit of $12,187,805 in 1946, N. Peter Rathvon, president, announced in a report to stockholders last Friday. This is an increase of 100 per cent over the previous year's profit, which was $6,031,085.

Mr. Rathvon's report stated that the continuing high level of public purchasing power, combined with other favorable factors, made 1946 an exceptional year for RKO, which showed substantial improvement over any other year in the history of the company in both gross revenue and earnings. The net profit for 1946 is equivalent to $3.17 per share of common stock outstanding at the end of the year, compared with $1.59 per common share on the 1945 net profit.

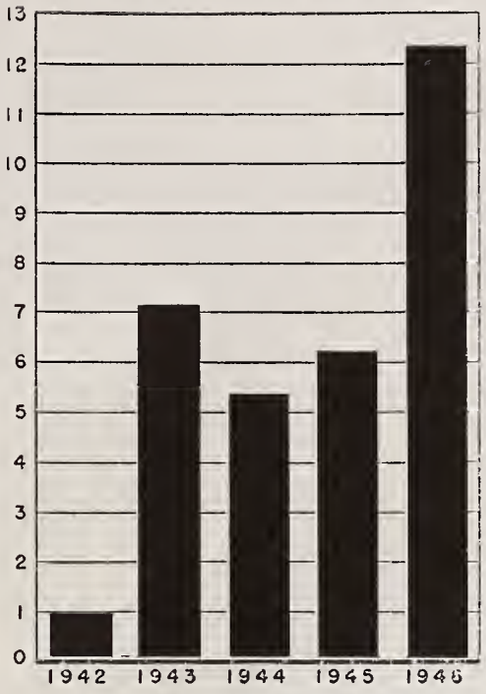
The consolidated profit and loss statement for 1946 follows:

Income:		
Theatre admissions, film rentals and sales	$115,743,751.32	
Rents and other operating income	4,381,882.37	
		$120,125,633.69
Expenses:		
Amortization of film costs and expenses	$21,517,807.36	
Royalties and participations	28,638,430.58	
Operating and general expenses	49,026,887.02	
		99,182,124.96
		$20,943,508,73
Deduct—Depreciation and amortization of capital assets (other than $286,886.82 in respect of studio properties and other equipment charged to film costs)		1,271,382.85
		$19,672,125.88
Other income:		
Equity in profits (net) of subsidiary companies, not consolidated operating in foreign territories, including exchange adjustments	$514,003.17	
Dividends received	504,462.76	
Interest earned	186,373.42	
Release of balance of reserve for investment in companies not consolidated operating in foreign territories	636,313.77	
Sundry other income	334,099.71	
		2,175,252.83
		$21,847,378.71
Other charges:		
Interest and discount	$663,350.91	
Losses on investments and capital assets	476,834.10	
Provision for contingencies	1,061,000.00	
Sundry other charges	68,388.72	
		2,269,573.73
		$19,577,804.98
Provision for income taxes		7,390,000.00
Net profit for the year		$12,187,804.98

RKO's aggregate working capital now exceeds $40,000,000. It has no funded debt.

The report indicated that, although gross revenues and theatre operating profits have continued at a high level thus far in 1947, consolidated earnings will be less for the first quarter of this year than in the comparable period last year, due in part to a higher percentage of independent pictures in distribution and to the fact that in the period last year exceptional returns were being received from "The Bells of St. Mary's."

FIVE-YEAR PROFIT RECORD



The RKO consolidated net profit for five years is shown here in millions of dollars.

At the end of 1946, RKO Theatres, Inc., had reduced to $20,400,000 its three per cent debentures issued early in 1946 in the original amount to $22,000,000 to refund previously existing theatre funded debt.

It was announced that the annual meeting of stockholders would be held in Dover, Del., June 4, 1947.

Bausch & Lomb Elect Nixon and Ramaker

Ivan L. Nixon and Ben A. Ramaker were elected vice-presidents of Bausch & Lomb Optical Company at a meeting of directors last week in Rochester, N. Y., following the firm's annual meeting of stockholders. Re-elected were M. Herbert Eisenhart, president; Joseph F. Taylor, vice-president and treasurer; Carl L. Bausch, Theodore B. Drescher and Carl S. Hallauer, vice-presidents, and Edmond S. LaRose, controller. Stockholders were told at the meeting that during the first quarter of 1947 the company's consolidated net loss amounted to $20,990. This compares with a loss of $380,580 for the same period last year.

Paramount Will Launch Sales Drive August 31

"Celebrating 35 Years of Leadership" will be the slogan of the 1947 sales drive of Paramount Pictures, Charles M. Reagan, vice-president in charge of distribution, announced last week. The first week will be called "Paramount Week." The drive will start August 31 and will run through November 29.

Paramount Will Open Regional Meets on May 5

Paramount will begin on Monday and continue through June 10 the first of its planned series of branch meetings to be held throughout the nation preparatory to the start of Paramount's 1947 sales drive, scheduled to begin on August 31 under the title of "Celebrating 35 Years of Leadership."

Meetings to be held in the field by Hugh Owen, Eastern and Southern division sales manager, are: New Orleans, May 9-10; Atlanta, May 12-14; Charlotte, May 15-16; Buffalo, May 19-20; Albany, May 21; New Haven, May 22; Boston, May 26-28; New York, May 29-31.

Earle W. Sweigert, sales manager of the mid-Eastern division, will conduct the following meetings: Washington, May 5-6; Pittsburgh, May 7-8; Philadelphia, May 12-13; Detroit, May 14-15; Cleveland, May 16-17; Cincinnati, May 19-20.

James J. Donohue, central division sales manager, will hold meetings in: Dallas, May 26-27; Oklahoma City, May 28-29; Memphis, May 30-31; Chicago, June 2-3; Milwaukee, June 4; Minneapolis, June 5-6; Indianapolis, June 9-10.

Meetings scheduled for George A. Smith, western division sales manager, include: Los Angeles, May 5-6; San Francisco, May 7-8; Portland, May 9; Seattle, May 10-12; Salt Lake City, May 14; Denver, May 15-16; Omaha, May 17; Kansas City, May 19-20; Des Moines, May 21; St. Louis, May 22-23.

Presentation of prizes to the winners in the company's 1946 sales contest will be made at the meetings.

Paramount Names Simmons Dallas Branch Manager

Heywood Simmons, Paramount sales manager in the Dallas branch, has been named Dallas branch manager, the company announced this week. He succeeds the late Fred Larned. Tom Bridge, former sales manager in San Francisco, will replace Mr. Simmons as Dallas sales manager. Don Bowles, assistant to George A. Smith, Paramount's western division sales manager, will replace Mr. Bridge.

Surplus 35mm Cameras Are Offered by Government

The War Assets Administration is currently offering 45 high quality unused 35mm A-5 Cineflex silent motion picture cameras and kits in a sale to priority buyers, including veterans. The cameras, which cost the Government $1,950 each, are being offered for $1,450 by the New York regional office of the WAA. The sale, indentified as NYO-25-5103, opened February 13 and continues to March 19. Non-priority buyers may file orders concurrently with priority orders.

BULLET-MAN and SILKEN

in a murder war
against all who stood
in their evil path!... Steel-
hard drama teaming the
screen's "Dillinger" as
a sinister slayer, with
beauteous Claire as a partner
aroused to deadly fury by
the one thing a woman
in love can't forgive!



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PRESENTS

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in

'BORN TO KILL'

with

PHILLIP TERRY • AUDREY LONG

Produced by HERMAN SCHLOM • Directed by ROBERT WISE
Screen Play by EVE GREENE and RICHARD MACAULAY

RKO RADIO PICTURES

MPA STARTS WORK ON "EDITORIALS"

MGM Will Produce First; Series Is Dependent on Public Reaction

The Motion Picture Association was to begin production this week on the first of what is hoped to be a series of one-reel "screen editorials," it was learned Friday in Washington from Edward Cheyfitz, labor advisor to Eric A. Johnston, MPA president.

MGM has agreed to produce the first subject, which will be concerned with the production effort of the United States and will be based on a Johnston speech before last July's convention of the International Alliance of Theatrical Stage Employees and on a Johnston article in a December issue of *Look* magazine. Mr. Johnston very likely will appear in the short himself.

May Cost $50,000 Each

If the public reaction to this first "editorial" is favorable, MPA will sponsor an entire series of the one-reelers—perhaps six of them at a cost of $50,000 each. These will deal with public questions, according to Mr. Cheyfitz, and might touch such subjects as foreign trade, civil liberties and education. However, production depends on the reception given to the first, which is being written by John Nesbitt, producer of MGM's "Passing Parade," and which will be directed by Norman Taurog.

After MGM has completed its subject, other member-companies of the MPA will rotate the production of any future subjects among themselves. No arrangements have been made as yet concerning distribution, according to Mr. Cheyfitz, who arranged for the first film.

The Johnston views on production expounded at the Chicago IATSE convention, upon which the first MPA film will be based, in part, were summed up in this statement: "The doctrine of production must be made completely popular."

Hits Jurisdictional Strike

"The jurisdictional strike," he told the IATSE members, "has done more to hurt the cause of labor than any other single thing. It cannot be defended on any grounds at all. It is without justification."

Then, pointing to the fact that many foreign countries are emulating America's production methods, he stated: "If we're going to furnish leadership to the world, we can't afford to abandon the doctrine of production and swing to the snare of the philosophy of scarcity when all the rest of the world is running in counter fashion. . . . In my opinion, the American union today which does not believe in full production is doomed to oblivion as something anti-social."

The MPA series of shorts on public questions is distinct from a series of shorts on the role of motion pictures in public life currently discussed in Hollywood by a group of studio and talent guild executives.

This series, which was suggested by Mr. Johnston during his last Hollywood visit, has been discussed at three meetings attended by a committee of producers, writers, actors and personnel from other talent fields. Tentative plans call for production on a joint-industry basis.

This series would deal, if present plans go through, with Hollywood's back stage; might, for example, deal with the life of an extra, with the role of music in film production, and with the technical side of production. Future meetings must be held, however, before the plans are solidified.

Educator Says Films Not Factor in Delinquency

"Motion pictures are not a significant factor in juvenile delinquency," Dr. Vierling Kersey, superintendent of Los Angeles city schools, told a national convention of school superintendents last Friday. Speaking at a motion picture industry banquet given by the Association of Motion Picture Producers in the Paramount studio commissary, Dr. Kersey declared that motion pictures have been a definitely wholesome and constructive influence upon children. "Our experience," he said, "as well as that of leading criminologists, social welfare workers, other educators, and parent-teacher organizations, has shown that motion pictures are not a significant factor in juvenile delinquency. Most of the criticism of Hollywood in this regard is without justification."

Cincinnati Parent-Teachers Back Children's Shows

The Cincinnati Board of Education and the 70 Parent-Teacher Councils in Greater Cincinnati are backing the inauguration of regular Saturday morning children's matinees at Universal's Keith's theatre. In connection with the first performance, recently, the Board of Education permitted the distribution of 65,000 heralds in the classrooms of 75 schools. Films from the Children's Film Library of the Motion Picture Association are being used for the matinees.

Technicolor Dividend

The board of directors of the Technicolor Motion Picture Corporation announced in Hollywood last Friday a dividend of 25 cents per share, payable May 20 to stockholders of record May 9, 1947, according to Dr. Herbert T. Kalmus, president and general manager.

Five Cities To Hear Opinion On Building Code Revision

The New York State Board of Standards and Appeals has designated New York, Albany, Syracuse, Rochester and Buffalo as the cities where public hearings on the proposed revision of the state building code for places of public assembly are scheduled to begin next week. Two sets of regulations, drawn up at the turn of the year by state and industry representatives will be considered. One applies to new constructions; the other to existing theatres and other structures. A number of cities will not be affected by the new code, because they have bureaus of buildings enforcing local codes, including New York.

RKO Circuit Promotes Nine Theatre Managers

RKO Theatres announced this week the promotion of nine managers, effective May 9. They are: Jay Golden, manager of a division of Brooklyn theatres, N. Y., to division manager, the west coast division; Goodwin Sable, Keith's manager, to Dayton city manager; Francis Anderson, Palace manager, to Rochester city manager; Harry Weiss, Proctor's manager, to Brooklyn division manager; Charles Oelreich, RKO Yonkers' manager, to division manager in the Bronx, N. Y.; Harold Daly, from the Yonkers to the 23rd St. theatre; George Baldwin, to the 23rd St. theatre from the Colonial; Arthur Koch, from assistant manager at the Coliseum to manager of the Colonial, and Herbert Heintz from the Alhambra to Proctor's, Newark.

Industry Films Should Fit School's Needs: Albright

A strong liaison between education and industry is needed if public relations films produced by industry are to achieve distribution in educational fields, Roger Albright, director of the Motion Picture Association's education division, told a meeting of the American Public Relations Association in Washington Monday. Industry public relations films should fit into the school's curriculum, he said, and should fill the educator's need as well as the sponsor's. Mr. Albright went on to describe the role that the public relations film could play in presenting the American way of life.

L. D. Strong Dies at 58; Owned Essannay Electric

L. D. Strong, 58, founder and owner of the Essannay Electric Manufacturing Company, Chicago, died there April 27 of a heart condition. Born in South Bend, Ind., he worked as a projectionist in Chicago's earliest theatres until he started his own projection equipment business 27 years ago. He was a member and director of Chicago's Local 110, IATSE, a member of the Society of Motion Picture Engineers and of the Theatre Equipment Manufacturers Association. He is survived by a daughter and a sister.

RKO RADIO PICTURES INC. *Trade Showings* OF FIVE PRODUCTIONS

	DICK TRACY'S DILEMMA	THEY WON'T BELIEVE ME	THUNDER MOUNTAIN	THE WOMAN ON THE BEACH	DESPERATE
ALBANY Fox Projection Room 1052 Broodway	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
ATLANTA RKO Projection Room 195 Luckie Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
BOSTON RKO Projection Room 122 Arlington St.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
BUFFALO Fox Projection Room 290 Fronklin Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
CHARLOTTE Fox Projection Room 308 So. Church St.	Mon. 5/12 2:30 P.M.	Mon. 5/12 4:00 P.M.	Tues. 5/13 2:30 P.M.	Tues. 5/13 4:00 P.M.	Wed. 5/14 2:30 P.M.
CHICAGO RKO Projection Room 1300 So. Wobosh Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
CINCINNATI RKO Projection Room 12 E. 6th Street	Mon. 5/12 2:00 P.M.	Mon. 5/12 3:30 P.M.	Tues. 5/13 2:00 P.M.	Tues. 5/13 3:30 P.M.	Wed. 5/14 2:00 P.M.
CLEVELAND Fox Projection Room 2219 Poyne Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
DALLAS Paromount Proj. Room 412 South Horwood St.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
DENVER Poromount Proj. Room 2100 Stout St.	Mon. 5/12 2:00 P.M.	Mon. 5/12 3:30 P.M.	Tues. 5/13 2:00 P.M.	Tues. 5/13 3:30 P.M.	Wed. 5/14 2:00 P.M.
DES MOINES Fox Projection Room 1300 High Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
DETROIT Blumenthol Proj. Room 2310 Coss Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
INDIANAPOLIS Poromount Proj. Room 116 W. Michigon Street	Mon. 5/12 1:00 P.M.	Mon. 5/12 2:00 P.M.	Tues. 5/13 1:00 P.M.	Tues. 5/13 2:00 P.M.	Wed. 5/14 1:00 P.M.
KANSAS CITY Poromount Proj. Room 1B02 Wyondote	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
LOS ANGELES RKO Projection Room 1980 So. Vermont Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
MEMPHIS Fox Projection Room 151 Vonce Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
MILWAUKEE Worner Projection Room 212 W. Wisconsin Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
MINNEAPOLIS Fox Projection Room 101S Currie Ave.	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
NEW YORK RKO Projection Room 630 9th Ave.	Mon. 5/12 2:30 P.M.	——— ———	Tues. 5/13 2:30 P.M.	——— ———	Wed. 5/14 2:30 P.M.
Normondie Theotre 51 Eost 53rd Street	——— ———	Mon. 5/12 10:30 A.M.	——— ———	Tues. 5/13 10:30 A.M.	——— ———
OKLAHOMA CITY Fox Projection Room 10 N. Lee Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
OMAHA Fox Projection Room 1S02 Dovenport Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
PHILADELPHIA RKO Projection Room 2S0 No. 13th Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
PITTSBURGH Fox Projection Room 1715 Blvd. of Allies	Mon. 5/12 1:00 P.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 1:00 P.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 1:00 P.M.
PORTLAND Stor Preview Room 925 N.W. 19th Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
ST. LOUIS S'Renco Proj. Room 3143 Olive Street	Tues. 5/13 11:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 11:30 A.M.	Wed. 5/14 2:30 P.M.	Thurs. 5/15 11:30 A.M.
SALT LAKE CITY Fox Projection Room 216 Eost 1st South Street	Mon. 5/12 1:00 P.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 1:00 P.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 1:00 P.M.
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Mon. 5/12 10:30 A.M.	Mon. 5/12 1:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 1:30 P.M.	Wed. 5/14 10:30 A.M.
SEATTLE Jewel Box Projection Room 2318 2nd Avenue	Mon. 5/12 10:30 A.M.	Mon. 5/12 2:30 P.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 10:30 A.M.
SIOUX FALLS Hollywood Theotre 212 No. Philips Avenue	Mon. 5/12 10:45 A.M.	Mon. 5/12 9:00 A.M.	Tues. 5/13 10:45 A.M.	Tues. 5/13 9:00 A.M.	Wed. 5/14 10:15 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Tues. 5/13 11:45 A.M.	Wed. 5/14 10:30 A.M.	Tues. 5/13 10:30 A.M.	Tues. 5/13 2:30 P.M.	Wed. 5/14 2:30 P.M.

NO BIDDING UNLESS ORDERED: MAJORS

Determine on "Negotiated" Sales; Some Bidding Experiments Continue

Unless the Supreme Court orders compliance with the New York District Court's decree in the industry anti-trust suit, there will be only little and scattered competitive bidding. This week almost all of the returns were in. The sales heads had almost unanimously decided for single "negotiated" sales and no bidding. There will be, however, some isolated bidding experiments continued in those areas where certain of the companies already have begun their experiments.

RKO, for example, has reported that it will seek to limit competitive bidding to those situations where it already has introduced such licensing—about 25 situations.

Only "Where Favorable"

Following sales and legal conferences at the home office last week, it was reported that the company will extend competitive bidding only "where favorable," or, in other words, only where theatres yielding about equal rental insist on a run. RKO and other companies believe that competitive bidding in such situations is the best means of settling disputes.

Warner Brothers, which never has conducted competitive bidding experiments, will not offer its product on such a basis unless the Supreme Court rules that it must and this despite the fact that it has received requests that the practice be put into effect. The company, however, is schooling its sales personnel in competitive bidding selling in the event the practice is approved by the Supreme Court.

Columbia will continue to offer its product in blocks when requested to do so. The company will not offer its pictures on a competitive bidding basis; rather, it plans to negotiate with individual exhibitors seeking a better run. While the sale of blocks of features will be handled in one transaction, each picture will be negotiated for singly, it has been reported.

Universal To Sell Singly

Universal, too, will continue its policy of negotiating with exhibitors seeking a better run, according to W. A. Scully, vice-president and general sales manager. The company will not engage in competitive bidding. Further, the company will license as many of its pictures at one time as any exhibitor requests, although all will be sold singly.

Paramount, as previously reported, will not engage in competitive bidding, but will sell "picture-by-picture and theatre-by-theatre upon its merits."

Metro-Goldwyn-Mayer will continue competitive bidding only in those 50-odd areas where the experiments already have begun.

While Twentieth Century-Fox has been continuing its experiments, an official sales decision has been awaiting the return to New York of Spyros Skouras, 20th-Fox president. He returned the first of this week.

United Artists does not look at competitive bidding with much favor. It is reported, instead, considering introducing non-exclusive runs into those competitive areas where different exhibitors claim priority of run.

Other news relating to the anti-trust suit came last week from RKO and Paramount. N. Peter Rathvon, RKO president, reported that more than 75 per cent of the theatres operated by his company are not affected by the New York Court's decree provision ordering dissolution of partnerships. This information was in Mr. Rathvon's annual report to the stockholders, issued last Thursday.

He reported that in the case of the remaining 25 per cent of the theatres negotiations are either pending or have been concluded for dissolution of partnerships either by acquisition of outside interests or the selling of RKO's interests.

B. & K. To Build House

In New York Monday it was reported that the Balaban & Katz circuit, almost wholly owned by Paramount, will build a new theatre in Toledo, where a lease on its Paramount theatre will expire in about two years. All theatre expansion by the distributor defendants was severely restricted by the New York decree. However, Paramount reportedly contends that the decree permits the construction of a new theatre when one previously owned is lost.

Meanwhile foment continues in Washington. There, last week, Senator William Langer, chairman of a Senate sub-committee investigating monopoly trends, said he favored an investigation of the industry, with special emphasis on theatre ownership by distributors. He planned, he said, to talk over the possibility of an investigation with the other two members of the committee.

MGM Combines Live Action And Cartoon Technique

Two-reel short subjects combining live action with a cartoon technique, and offering name stars, will be brought out by MGM, with the first, starring Margaret O'Brien, probably ready for release next fall, Fred Quimby, head of the MGM short subjects department announced in Hollywood last week. The reason for the new innovation, Mr. Quimby said, is the increasing demand for quality short subjects by theatres which are switching from double to single bills.

Another Memphis Plaintiff Files Against Lightman

Another plaintiff, John W. Eaton, who operated the Peabody theatre in Memphis for 20 years, has joined Memphis neighborhood theatre operators in their Federal Court anti-trust suit against M. A. Lightman, Sr., president of Malco Theatres, his associates, and the eight major distributors. An amended petition was filed last Saturday in Memphis raising the amount of damages sought from $2,910,600 to $3,378,600. M Eaton charges that when his theatre was first opened it booked pictures 30 to 60 days after their first down town run, but after Mr. Lightman built his Lamar and Memphis theatres this waiting period was increased to from 95 to 97 days.

Lightman, L. & L. Partners Agree to Dissolve

M. A. Lightman, president of Malco Theatres, Inc., Memphis, and his partners in the L. & L. Theatres have agreed to dissolve their partnership it was announced at the weekend. Joe Macerni and his partner, Paul Zerilla, will take the Lara, Rialto, Capitol and Joy theatres from the L. & L. group, while Mr. Lightman will keep the Linden Circle and the Memphian. No money was involved in the transaction. The split came about because Mr. Macerni and Mr. Zerilla did not wish to go along with Mr. Lightman in his plans for a theatre and business building he plans in Memphis.

Hughes Withdraws Motion To Reargue "Outlaw"

Another step in the involved legal battle to get "The Outlaw" shown in New York City was taken last Thursday when counsel for Howard Hughes, producer of the feature, withdrew from the New York Supreme Court a motion for reargument of an earlier motion for dismissal of defense arguments. This action clears the way for an appeal of a ruling by New York Supreme Court Justice Bernard Shientag which upholds the rights of city officials to revoke a license and prosecute an exhibitor for showing a picture adjudged obscene. Benjamin Fielding, New York License Commissioner, and Arthur W. Wallander, Police Commissioner, threatened several months ago to revoke the licenses of exhibitors showing the film.

Buying Combine Proposed For North Central Allied

A buying combine that would include every independent theatre in the Minneapolis area was proposed as a means of "survival" at the annual meeting of North Central Allied April 21-22 at the Nicollet Hotel, Minneapolis. Ben Berger, NCA president, and Ted Bolnick, general manager of the Berger theatre circuit, characterized such a combine as the only means of bringing about adjustment of film rentals and trade practices to "enable the independent theatre to survive." Both Mr. Berger and Mr. Bolnick said that a lack of national sales policies underlined the necessity for a buying combine.

"...A FILLY THAT DOESN'T TAME EASY...LONG-LIMBED AND DEEP THROUGH THE HEART!"



There's no thrill like the thrill of Cornel Wilde and Maureen O'Hara in "THE HOMESTRETCH" in Technicolor!



A glorious romance
that hits all the high spots
of the world . . . set against the
breathless excitement of the
world's most famous racing classics!

CORNEL WILDE
MAUREEN O'HARA

THE HOMESTRETCH

IN TECHNICOLOR

with

Glenn Langan · Helen Walker

James Gleason · Henry Stephenson
Margaret Bannerman · Ethel Griffies · Tommy Cook

Directed by **BRUCE HUMBERSTONE**

Produced by **ROBERT BASSLER** · Original Screen Play by Wanda Tuchock

THERE'S NO COMPANY WITH SUCH GREAT TECHNICOLOR TRIUMPHS AS

BOB, SON OF BATTLE *In Technicolor* • **FOREVER AMBER** *In Technicolor* • **MOTHER WORE TIGHTS** *In Technicolor*
I WONDER WHO'S KISSING HER NOW *In Technicolor* • **CAPTAIN FROM CASTILE** *In Technicolor*

20th CENTURY-FOX

PRINTED IN U. S. A.

Little Chance of Tax Cut in 1947 Seen in Capital

There is little chance of a reduction in the 20 per cent Federal admission tax before 1948, according to the present tax plans of Republican leaders, it is felt in Washington at this time.

Until recently, sentiment among House tax planners seemed to favor an overhauling of excise taxes, including the admission tax, as soon as the income tax reduction bill was disposed of. Now the idea is to start on a revision of the entire tax structure, including income taxes, excises, corporation taxes, and other levies.

Such a study takes time. Some members of the House Ways and Means Committee expect hearings for four or five months, with action on a bill soon after Congress reconvenes next year. Senate hearings will take equally long, and then there'll be a drawn-out conference fight, with no possibility of getting a bill passed before next summer.

On the subject of local taxation, the International City Managers Association, of Chicago, has completed a survey which indicates most of the municipalities levying admission taxes last year were concentrated on the Pacific Coast and in the southeastern part of the country.

According to the survey more than 60 Washington cities have enacted admissions taxes since the state withdrew from the field of taxation in 1945. In California eight cities imposed local taxes, as did six cities in West Virginia and six in Alabama.

Another attempt to push a city tax bill through the Oklahoma legislature failed late last week when the House of Representatives killed a measure advocated by Oklahoma City municipal officials. The bill would have applied only to that city, and would have permitted the City Council to submit to the people a proposal to levy a one per cent sales tax in addition to the two per cent levy already paid to the state.

In Jefferson City, Mo., a modernized building code for new theatres, sponsored by State Senator Charles L. Madison of Kansas City, has been killed in the legislature. Senator Madison said that its defeat kept in effect a "horse-and-buggy law" violated by 95 per cent of the theatres.

Omit Industry Objections To Copyright Convention

Washington Bureau

Industry objections to the Inter-American Copyright Convention will not be contained in the State Department's report on the convention, according to Dr. Luther Evans, Librarian of Congress and chief U. S. delegate to the copyright meeting. "We have stated only the affirmative arguments for the convention in our report," Dr. Evans said last week. Leaders in the picture and radio field have indicated they will take their fight aaginst the convention to Congress.

SEES VARIETY CLUB MEET "UNPARALLELED CHANCE"

The May 13–17 annual convention of Variety Clubs International at Los Angeles provides "an unparalleled chance for the members, representing the foremost exhibitors and distributors in the country, to meet and discuss current problems with the producers," said Samuel Goldwyn in Hollywood last week. This chance must not be missed, Mr. Goldwyn believes, for, "to maintain some measure of the prosperity which has blessed this business, both producers and exhibitors must re-examine their methods and work together more intelligently than ever to prevent a recession that could be serious".

Miami Variety Club Tent Applies for Charter

Industry men in Miami and Miami Beach, Fla., have formed the Greater Miami Variety Club Tent No. 33 and have applied to Variety Clubs International for a charter. Headquarters for the new tent will be in the Royal theatre building in Miami. The first crew of the tent includes: George Hoover, chief barker, Paramount theatres; Mitchell Wolfson, first assistant chief barker, Wometco Theatres; Richard Sachsel, second assistant chief barker, Re-Nu Screen Surface; Al Weiss, property master, Olympia theatre; Sidney Meyers, dough guy, Wometco Theatres, and the following canvasmen: Tom Jefferson, Arthur Schwartz, Mark Chartrant, Sonny Shepard, Herb Ellisberg and Jack Miller.

Proceed with Plans for New Haven Variety Club

Plans for the organization of a Variety Club in New Haven, Conn., are proceeding with the announcement that club rooms have been set at the Taft Hotel. As soon as a charter is granted, the new tent will schedule a date for its official induction into the national group. Among original members are Barney Pitkin, branch manager, RKO Radio; Carl Goe, branch manager, Warner Bros.; Jacob Fishman, Fishman Theatres; George Wilkinson, Wallingford, Conn., exhibitor; Harry F. Shaw and Lou Brown of Loew's Poli-New England Theatres; Henry Germaine, branch manager, Paramount; Arthur Greenfield, Universal; Herman Levy and John Pavone.

Hope in Benefit

In response to an appeal by R. J. O'Donnell, head of Variety Clubs International, Bob Hope and his radio troupe will appear in a series of three special benefit performances in Texas for the relief of the Texas City disaster sufferers. The performers are scheduled for May 21 in Ft. Worth, May 22 in Dallas and May 23 in San Antonio.

Films, Radio Ask Continued U. S. Program Abroad

Thirty-two executives in the communication-information fields have urged the Government to expand and strengthen the State Department's overseas information service rather than curtail it by reducing or eliminating the program's operating budget.

This move followed a report from Washington last week that the House Appropriations Committee had decided tentatively not to grant the requested appropriation of $31,000,000 for the State Department's Office of International Information and Cultural Affairs for the fiscal year 1948. This move would cut out the operation of the International Motion Picture Division as well as all overseas radio broadcasts and information activities of the OIC.

In a petition signed by radio and film executives, newspaper and magazine editors, book publishers and advertising officials and sent to the Appropriations Committee and to party leaders in Congress, the executives said the need for official information activities abroad had increased since the end of the war and asked $50,000,000 be appropriated for the program.

It was indicated the House Committee's reason for the rejection of the appropriation is that all activities of the OIC, with the exception of the South American cultural program, have not been authorized by law.

At the same time Assistant Secretary of State William Benton, testifying before a House executive expenditures sub-committee, stressed the importance of OIC's overseas radio broadcasts in presenting the American scene abroad, calling them the "most significant, important, vital" function of the OIC.

Legislation authorizing OIC to perform its overseas information functions has been reviewed by both the Senate Foreign Relations Committee and the House Foreign Affairs Committee, but there is no likelihood of the immediate introduction of such legislation in Congress. A spokesman for the House sub-committee on appropriations set this Friday, May 2, as the probable date when the report of OIC will be sent to the House.

Rinzler to Receive Motion Picture Associates Award

Fred J. Schwartz, president of the Motion Picture Associates, announced in New York this week that Samuel Rinzler would be awarded the Beacon Award for meritorious and distinguished service to the industry. Mr. Rinzler is an independent exhibitor associated with the Randforce Amusement Corporation of Brooklyn, N. Y. The award will be made at the Associates's annual affair at the Waldorf-Astoria in New York, May 16.

Approved Bill Would End All Building Curbs

The House Banking and Currency Committee in Washington last week approved a bill ending all commercial construction curbs. However, it included an amendment giving the Government power to require a permit for the construction of buildings for amusement purposes if a Government agency certifies that there is a building material shortage. Theatres are presumably included.

Meanwhile the Office of the Housing Expediter in Washington has approved applications to construct 20 theatres. The approvals were given to: Sam Carver, Brown City, Mich.; J. E. Friedrich and A. J. Klokkevold, Soledad, Cal.; A. K. Veach, North Philadelphia; Missouri Motor Movies, Inc.; Kansas City, Mo.; Frederick A. Cross, Marrero, La.; Ralph A. Hale, Lakin, Kan.; Frank Wilson, Detroit, Ore.; St. Louis Amusement Co., at Granite City, Ill.; Douglas M. Globe, Wells, Nev.; Otto Biller, Okarche, Okla.; G. F. Owen, Jr., Waynesville, N. C.; Airline Theatre Co., Bay City, Tex.; Robert L. Lippert, San Francisco; R. Lewis Barton, Oklahoma City; Alexander O. Scott and Jesse B Crew, Jr., of Talequah, Okla.; Calvin H. Stevens, Roanoke, Va.; Skyline Enterprises, Inc., Wooster, Ohio; Ray H. Church, Delta, Utah; Carl M. Persinger, Huntington, W. Va., and Excelsior Amusement Co., San Francisco, Cal.

A new theatre to seat 1,100 and to cost $300,000 has been contracted for by Hugh Bruen, independent exhibitor, for Whittier, Cal., where he already owns three theatres. Mr. Bruen has also let contracts for the construction of a $275,000, 1,000-seat theatre to be erected in Pico, near Whittier.

Immediate construction of a new $225,000 drive-in theatre in Belmont, Cal., has been announced by James B. Howell, Jr., president of the Starlite Theatre Corporation. He also plans two more such theatres, one in San Mateo County and the other in San Francisco.

Art W. Anderson, circuit operator in Oregon and Washington, has received authority to erect a $59,972 theatre, seating 600, at Albany, Ore.

A permit has been issued for a $35,000 remodeling project on the Veterans of Foreign Wars hall in Kalispell, Mont. Following the remodeling it will be the Orpheum theatre. A $25,000 theatre for Negroes will be erected in Greenville, S. C., by Frank Cope.

Columbus House To Open

Following a complete remodeling job, the 325-seat World theatre, formerly the Olentangy, in Columbus, Ohio, will open May 14 on a first run British and foreign-language-film policy. The first picture will be "Brief Encounter." The house is operated by Al Sugarman and Lee Hofheimer who also operate the Indianola and Avondale. Charles Radeaugh has been named manager.

Golden and Kruse Clash Over Policy of MPEA

A sharp clash of opinion on the selective limitation policy for U. S. films pursued by the Motion Picture Export Association enlivened the Society of Motion Picture Engineers convention in Chicago last week. Nathan D. Golden of the motion picture division of the U. S. Department of Commerce spoke warmly for the MPEA's rule of selective limitation of American product sent abroad. He pointed out that the large backlog of pictures available to the association permitted the export group to satisfy the wants of all foreign countries. In this he was opposed by William C. Kruse, vice-president of United World Films, who with Mr. Golden addressed the third day's session of the SMPE meeting. Mr. Kruse argued that restriction on the number of films exported because of the desire to depict America in its best light, amounted to censorship.

Legion of Decency Reviews Twelve New Productions

The National Legion of Decency reviewed 12 new productions this week, approving eight. In Class A-I, unobjectionable for general patronage, were: "Angels of the Streets," "Barber of Seville" (Italian), "Hit Parade of 1947," "Homesteaders of Paradise Valley" and "Twilight on the Rio Grande." In Class A-II, unobjectionable for adults, were "Calcutta," "Jewels of Brandenburg" and "New Orleans." The following were placed in Class B, objectionable in part: "Cheyenne," because of "suggestive dialogue and costume"; "Jungle Flight," because it "reflects the acceptability of divorce"; "Life Begins Anew" (Italian), because it "presents as justifiable essentially immoral actions," and "Land of the Lawless," because it "tends to condone the unethical taking of the law into one's own hands."

General Precision Nets $257,143 for Quarter

General Precision Equipment Corporation and subsidiaries reported this week consolidated net operating profit of $257,143 for the three months ended March 31, 1947. These earnings, subject to year-end adjustments, compare with consolidated net profit of $280,552 for the corresponding period of 1946. During the first quarter of 1947 a profit of $20,085 was realized from the sale of investments.

RKO Trade Showings Set

Dates of trade showings of several RKO pictures in the sixth group were announced last week. "They Won't Believe Me" and "Dick Tracy's Dilemma" will be screened May 12. "Woman on the Beach" will be shown May 13, as will "Thunder Mountain." "Desperate" is due for May 14. In St. Louis all pictures will be shown on the following day in each case. The Washington exchange will screen "Thunder Mountain," "Dick Tracy's Dilemma" and "Woman on the Beach" May 13 and "They Won't Believe Me" and "Desperate" May 14.

SMPE's Autumn Meeting Topic Brings Protest

A theatre engineering conference will be the outstanding feature when the Society of Motion Picture Engineers holds its next semi-annual convention in New York October 20-24, Loren L. Ryder, president, announced from Chicago last week. The meeting, at the Hotel Pennsylvania, will be devoted to the various phases of theatre design and construction, including acoustics, lighting, seating, ventilating, floor covering, decorating and display.

Mr. Ryder's announcement came as the 61st semi-annual convention of the SMPE was nearing its end at the Drake Hotel in Chicago. Reaction was immediate in New York where the Theatre Equipment Supply and Manufacturers' Association, headed by Oscar F. Neu, called a board meeting in the hope of discouraging SMPE plans. The Association was understood to feel that the theatre engineering discussions may infringe on its own exhibits, a policy inaugurated some years ago. The group further thinks that SMPE should confine its sessions to discussions of technical matters.

Among the items on the agenda for the October meeting is a discussion of requirements in theatre design for television. Proper economic maintenance of theatres and novel designs of prefabricated theatres and drive-in theatres also will be discussed. Detailed plans will be worked out by a steering committee which inculdes James Frank, Jr., National Theatre Supply; E. I. Sponable, Movietonews, Inc.: Don E. Hyndman, Eastman Kodak and W. C. Kunzman, National Carbon.

Among the final papers presented at the Chicago session was one on 8mm films and projectors by Robert E. Lewis of the Armour Research Foundation of Illinois Institute of Technology who predicted compact 8mm projectors with sound and built-in screens for home use. Other topics included "Sound on Disc with 8mm Film," "A Portable 16mm Sound Projector," "Some New Uses of Inverse Feedback in Theatre Sound Systems" and "Design Factors in 35mm Intermittent Mechanism."

Universal Sales Executives Meeting Exhibitors on Films

William A. Scully, Universal-International vice-president and general sales manager and the home office sales cabinet are visiting key cities throughout the country to contact exhibitors on the distribution of "The Egg and I" and other product. While in the field, the sales executives will hold meetings with the company's sales force on "Odd Man Out," "Ivy," "Brute Force" and "Slave Girl," in addition to "The Egg and I." Mr. Scully visited Washington last Saturday and Sunday and Charlotte Monday and Tuesday.

M-G-M TRADE SHOWINGS

DAY, DATE AND HOURS OF SCREENING

CITY	PLACE ADDRESS	CYNTHIA		ROMANCE OF ROSY RIDGE	
ALBANY	20th-Fox Screen Room 1052 Broadway	THUR. 5/15	8 P.M.	TUES. 5/27	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	THUR. 5/15	10 A.M.	TUES. 5/27	10 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	THUR. 5/15	10:30 A.M. and 2:15 P.M.	TUES. 5/27	10:30 A.M. and 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	THUR. 5/15	1:30 P.M.	TUES. 5/27	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	THUR. 5/15	8 P.M.	TUES. 5/27	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	THUR. 5/15	2:30 P.M.	TUES. 5/27	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	THUR. 5/15	1:30 P.M.	TUES. 5/27	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte Street	THUR. 5/15	1:30 P.M.	TUES. 5/27	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 S. Vermont Ave.	MON. 5/12	11:45 A.M.	MON. 5/26	10:30 A.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	THUR. 5/15	10 A.M.	TUES. 5/27	10 A.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	THUR. 5/15	1:30 P.M.	TUES. 5/27	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty Street	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	MON. 5/12	3:45 P.M.	MON. 5/26	10:30 A.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport Street	THUR. 5/15	1:30 P.M.	TUES. 5/27	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	THUR. 5/15	11 A.M.	TUES. 5/27	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	THUR. 5/15	2 P.M.	TUES. 5/27	2 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	THUR. 5/15	1:30 P.M.	TUES. 5/27	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	THUR. 5/15	1 P.M.	TUES. 5/27	1 P.M.

"CYNTHIA"—*Elizabeth Taylor, George Murphy, S. Z. Sakall, Mary Astor.*

"ROMANCE OF ROSY RIDGE"—*Van Johnson, Janet Leigh, Thomas Mitchell, Marshall Thompson, Selena Royle, Dean Stockwell.*

FRENCH SEEKING TO REVITALIZE SCREEN

by MAURICE BESSY
in Paris

The "Crisis of the French Cinema" is still a big item in the Paris newspapers. Press conferences organized by the French Cinema National Center, the official state organization for the industry, and by the General Confederation of the French Cinema, the trade organization grouping all French companies in the industry, have been numerous during the past few weeks. They aimed to prove that the French cinema is going to die if effective measures are not taken.

The principal point of contention is that the whole of French production cannot be amortized and that production costs cannot be recovered by the revenues going to the producers. This is rather an old story, heard as far back as 1938. Production costs have increased about 10 times today over pre-war times, while receipts today are only four to five times what they were.

At an April 11 press conference, Michel Fourre-Cormeray, chief of the National Center, offered a plan for recovery which includes the following measures:

1. Increase theatre attendance, now only 400,000,000 admissions a year, by building new theatres and modernizing existing ones.

2. Expand the exportation program.

3. Reduce production costs by better organization of the work involved.

In the course of his conference, Mr. Fourre-Cormeray pointed out that the main activities of the National Center which, he said, "is in some ways independent from the Government and trade organizations," are concerned with the control of all film receipts in all theatres, the control of film production investments before the productions are placed before the cameras, and to create trade regulations.

▽

While the quota system included in the Byrnes-Blum agreement last May requires that each French theatre show only four weeks of French features per quarter, this quota was exceeded for the first quarter of 1947. A total of 74 features was released in Paris between January 1 and March 31. Sixty-one of these were French films or foreign films dubbed in French; the remainder were shown in original versions. There were 23 French films and 30 American films, five British, and one feature each from Italy, Sweden and Denmark, all dubbed in French. For the last quarter of 1946, there were 20 French films and 30 French-dubbed films, 26 of which were American.

▽

A general closing of the 349 cinemas in Paris was avoided at the last minute when, on April 15, the French Exhibitors' Association for the Paris zone decided to postpone for two weeks a strike which had been decided on as a protest against a raise of municipal taxes, voted by the Paris City Council and to have been effective April 16.

War on taxes is still the main item of the Exhibitors' Association. This latest tax development was the new law of March 21 which reduced from 18 to 12 per cent the so-called "production taxation" on cinema gross receipts, but which allows the town councils to raise this tax again by about three per cent. Robert Shuman, French Minister of Finances, has promised that this "production taxation" will be reduced from 12 to 3.5 per cent for that part of the grosses not exceeding 50,000 francs a week. This measure, impatiently awaited by the exhibitors, is expected to be published in the French *Journal Official* soon.

▽

Although the French Government has refused credits for the organization of the 1947 Cannes Film Festival, the festival will be held next September, backed by private finances, a part of which will be ensured by the local French Riviera Tourism Syndicates.

AUSTRALIA

by CLIFF HOLT
in Sydney

Legislation to limit the number of theatres any circuit may control is foreshadowed in a statement by the Chief Secretary for New South Wales, Mr. Baddeley. The Minister told the Legislative Assembly recently that the N. S. W. Government would amend the Theatres and Public Halls Act for this purpose if returned to power at the forthcoming elections—and this seems likely.

His statement followed a question by a Country Party member, Mr. Reid, who claimed that the circuits were forcing independents out of business.

"The day of the independent theatre owner is doomed if steps are not taken by the Government to prevent combines and big owners from getting possession of their theatres," Mr. Reid stated.

However, trade observers believe that Mr. Baddeley's proposed legislation will not get far in the House even if victory at the polls gives him the opportunity to present it. Licensing laws already operate in N. S. W. and permits for theatres are difficult to obtain except in areas where underseating is obvious.

▽

First commercial exhibition in Australia of 16mm features took place recently in the small township of Hillen, N. S. W. It was the culmination of a year's organization by MGM. Paramount and Twentieth Century-Fox jointly will distribute 16mm product of both companies in Australia and New Zealand and Warner Brothers are also in the sub-standard field and expect the first shipment of prints shortly.

Spain May Have Production Code

The Spanish industry is considering the possibility of adopting a production code. One such code has been proposed by Francisco Ortiz Munoz, a member of the Spanish board of film censors, who embodied his ideas in a booklet published recently in Madrid.

He outlined his ideas for a code at a conference sponsored by the Instituto de Investigaciones y Experiencias Cinematograficas (the Institute of Motion Picture Investigations and Experiments) of the Ministry of National Education. His remarks were later published under the title, "Criterio y Normas Morales de Censura Cinematografica" ("Criterion and Moral Norms of Motion Picture Censorship").

The text of the proposed "Codigo Moral de la Cinematografia Espanola (Moral Code for Spanish Motion Pictures) occupies 12 pages of the booklet, which also contains a summary of the American Production Code, printed in English as an appendix, and the Spanish version of the Encyclical of Pope Pius XI on motion pictures.

The Spanish censor board is headed by Garcia Espina, director general of cinematography and theatres in the Ministry of National Education.

Producers Reach Agreements

A contract agreement with the Screen Story Analysts Guild and a bargaining agreement with Building Service Employes Local No. 278 was reached by the major producers last week. Negotiations between the Association of Motion Picture Producers, the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Association on one hand and the Screen Actors' Guild on the other, continued.

Rank Dinner Postponed

Because of a change in steamship schedules, which has delayed the arrival of J. Arthur Rank in this country, the dinner at which the directors of the Motion Picture Association planned to honor the British leader, has had to be postponed. It originally had been set for May 8 at the Waldorf-Astoria. No new date for the dinner has been decided upon so far.

Anthem Bill Introduced

Senator Anthony J. DiSilvestro of Philadelphia has introduced a bill in the Pennsylvania legislature which would require the "Star-Spangled Banner" to be played before all performances in theatres.

First Dates – In Boston, 'Frisco – Confirm Boxoffice Magazine's Prediction of Its

MIGHTY DRAW!"



Paramount
teams stars of the two latest Academy Award hits, in

"The Imperfect Lady"

Starring

RAY MILLAND · TERESA WRIGHT

with

SIR CEDRIC HARDWICKE · VIRGINIA FIELD · REGINALD OWEN · ANTHONY QUINN · MELVILLE COOPER

PRODUCED BY KARL TUNBERG · DIRECTED BY LEWIS ALLEN

Screen Play by Karl Tunberg

FOREIGN FEATURE REVIEWS

TORMENT (Oxford—Swedish). Here is adult film fare of great dramatic entertainment value. The pace of the picture never slackens and this results in gripping suspense and breath-taking excitement.

"Torment" was directed by Alf Sjoberg from a screenplay by Ingmar Bergman. It tells of a high school boy, Alf Kjellin, who clashes consistently with his Latin professor, Stig Jarrell, a psychopath. Kjellin falls in love with a girl, Mai Zetterling, who says she lives in fear of a man who comes and tortures her. The girl dies and Alf finds the professor in the apartment. After giving way to despair, the boy is led back to society while insanity engulfs the professor.

The picture was one of the prize-winners at the Cannes Film Festival. Both Kjellin and Miss Zetterling have been signed by U. S. and British producers. Certain scenes in the film are unusual for the American screen and may be unacceptable. English subtitles are good. Running time, 95 min. Adult audience classification. *Excellent.*

THE BELLMAN (Mage — French). Without a doubt "The Bellman," directed by Christian Jacques with a screenplay adapted from Claude Boncompain's novel "Horseman of Riouclare," ranks among the best French-made pictures to come here recently. Essentially, it is a horror story and as such it succeeds in maintaining the right atmosphere of terror and suspense. Lucien Coedel, known for his performance in "Carmen," provides a fascinating portrayal of the bellman who turns murderer in the lonely mountains and terrifies the village people, including Fernand Ledoux, an old man who unwittingly becomes a partner in the crime, and his daughter Renee Faure, who is in love with Roger Pigaut. In the end Ledoux kills Coedel and the lovers are united. Running time, 95 min. Adult audience classification. *Good.*

LIFE BEGINS ANEW (Superfilm — Italian). This is a sympathetic story of a modern Italian family in Rome and their readjustment to a new way of life necessitated when the husband returns after years in a prisoner-of-war camp. Starring Alida Valli, who arrived in this country several weeks ago to appear in David O. Selznick's "Paradine Case," and Fosco Giachetti, as the returned husband, the picture's principal appeal for Italian-speaking audiences is the home-spun humor and philosophy of Eduardo De Filippo, part of which is lost to American audiences in its translation into English subtitles. Designed primarily for adults, the film story is well knit and is smoothly told. Running time, 88 min. Adult audience classification. *Good.*

THE LITTLE MARTYR (Superfilm—Italian). In this, director Vittorio De Sica has taken a story of three people, tells of the marital complications of the mother and father and the disastrous effect it has on their five-year-old son. With Emilio Cigoli and Isa Pola as the parents and Luciano De Ambrosis as their son the charm of the story lies in its simplicity. It tells of a wayward mother and the attempts of the child to hold the family together. Running time, 91 min. Adult audience classification. *Good.*

TWO ANONYMOUS LETTERS (Film Rights International—Italian). Like several of the predecessor films made in Italy since the war, "Two Anonymous Letters" is another story of the Rome underground which is supposed to have operated during the occupation of that city by the Germans. Starring Clara Calamai, Andrea Checchi and Otello Toso, the film is also a story of a three-cornered romance with two suitors vieing for the affections of one girl. Despite these two interesting themes, however, the story is somewhat slow and English subtitles are only sufficiently adequate to outline the bare essentials of the story. Running time, 90 min. Adult audience classification. *Average.*

House to Probe Hollywood Reds

Washington Bureau

A congressional investigation into alleged Communist attempts to capture the motion picture industry will get under way early next month, according to Representative Richard M. Nixon, California Republican and a member of the House Committee on Un-American Activities.

A three-man sub-committee of the House group, headed by Chairman J. Parnell Thomas of New Jersey, will leave Washington May 5 and will arrive in Hollywood May 8 to open the investigation, Representative Nixon said. The sub-committee will remain there about a week and devote most of its time to checking into the activities of the film music composer Hans Eisler, described by the committee as a "philosophical Communist." There will be no open hearings at this time, Representative Nixon added.

In was indicated that the sub-committee also might look into the role of Communists in promoting the current jurisdictional strike and other labor disputes and their role in the Hollywood unions generally.

At a later date, the spokesman said, committee investigators will return to Hollywood and follow up the "leads" developed on the current trip and determine what sort of a case they have against Communism in the film capital. Still later, probably in midsummer, a larger sub-committee will return to Hollywood and hold public hearings.

"Seville" Film Version To Open in New York May 6

A film version of the opera, "Barber of Seville," produced in Italy by Tespi-Roma and to be distributed in this country by Excelsa Pictures Corp., will open at the Golden theatre in New York May 6 on a reserved seat policy, Bernard Jacon, sales and distribution manager for Superfilm Distributing Corp., announced in New York this week. The Golden theatre is leased by Supercinema, a subsidiary of Superfilm. Ferruccio Tagliavini, currently appearing at the Metropolitan Opera in New York, and Tito Gobbi and Nelly Corradi, two of Italy's operatic stars, head the cast, with Deems Taylor, composer and writer, explaining the action in a talking libretto before each scene.

Chilean Government Honors "Carnegie Hall" Picture

The Chilean Government, in an unprecedented move, has advised Walter Gould, foreign manager of United Artists, that the Boris Morros production, "Carnegie Hall," would be admitted duty-free into the country. In addition the picture has been classified "De Uso Cultural," which means that it will play all Chilean houses absolutely free of all taxes.

The Government itself sponsored the simultaneous openings of the film at the Central Theatre, Santiago, and the Valparaiso theatre in Valparaiso April 28. Proceeds from the opening night's show in Santiago, which is under the patronage of the wife of the Chilean President, Senora Videla, went to the "Posada Del Nino" orphanage, her favorite charity.

Czech Film Festival Under Way in London

London Bureau

The Czechoslovak Film Festival was to get under way here Friday, to continue to May 9. J. Arthur Rank has handed over to the organizers of the festival his New Gallery theatre in Regent Street. Throughout the week, Czech films will be shown there, among them "Warriors of Faith," an historical color film, and "Christmas Dream," a puppet piece which won a prize for shorts at last year's Cannes Film Festival. The program will be changed every two days. Zdenek Fierlinger, the Czech Deputy Prime Minister, will lead the Czech delegation attending.

India Film Conference

An India Film Conference will be held Monday at the Hotel Waldorf-Astoria, New York. Eric A. Johnston, president of the Motion Picture Association, will be the principal speaker at a banquet.

U. S. Firms Enter Films For Belgium Festival

All of the major American companies and at least one independent have entered films for the World Film Festival in Brussels, Belgium, opening June 7. The pictures are submitted through the Motion Picture Association and the Society of Independent Motion Picture Producers.

U. S. films to be shown include, so far, "The Jolson Story," Columbia; "Song of the South," Walt Disney; "The Best Years of Our Lives," Samuel Goldwyn; "The Yearling," MGM; "To Each His Own," Paramount; "It's a Wonderful Life," RKO; "The Razor's Edge," 20th-Fox; "The Egg and I," Universal-International, and "Humoresque."

General Distributors' Drive Honors J. Arthur Rank

London Bureau

General Film Distributors announced this week the launching of what E. T. Carr, joint-managing director, claims as its greatest sales drive ever. "It is organized," said Mr. Carr, "as a tribute to J. Arthur Rank." It will continue until July 11. Ten features will be offered to the exhibitors in the course of the drive. The winning branch will take a prize of £150 ($600); the winning salesman, one of £100.

"But operator, this is very special! I've got to get the news to Paramount"...



"Our first five days of

BLAZE OF NOON

here in Little Rock pulled bigger business than 'Martha Ivers', 'My Favorite Brunette' and 'O. S. S.'!"

And That's Just the First General Release Engagement of Paramount's 6-Star Best-Seller

starring

ANNE BAXTER · WM. HOLDEN · SONNY TUFTS · WM. BENDIX

Produced by ROBERT FELLOWS

STERLING HAYDEN · HOWARD DA SILVA

Directed by JOHN FARROW

with JOHNNY SANDS · JEAN WALLACE · EDITH KING · Screenplay by Frank Wead and Arthur Sheekman

36 Pictures in Work at Studios; Total Down; Resume "Bishop's Wife"

Hollywood Bureau

After a three-week period of inactivity, production turned downward as 11 pictures were completed, and only seven went before the cameras. Work was resumed on Samuel Goldwyn's production of the Robert Nathan novel, "The Bishop's Wife," with Henry Koster directing this time. Cary Grant, Loretta Young and David Niven head the cast, with Monty Woolley, Elsa Lanchester, James Gleason, Gladys Cooper and Sara Haden in supporting roles.

At the weekend, there were 36 pictures in work, as compared with the previous level of 39. Of the new undertakings, one of the most interesting is "The Exile," which got under way at Universal-International. It's David Fairbank's first production for the studio, and he has a stellar role as well. Maria Montez is co-starred with him, and Max Ophuls is directing. Paule Croset, French star who, despite the name, is feminine, will make her American debut in the film.

At Warners, work began on "Silver River," a Stephen Longstreet story of silver mining in Nevada. Errol Flynn, Ann Sheridan and Thomas Mitchell head the cast. Owen Crump is the producer; Raoul Walsh the director.

MGM's new entry is "Alias a Gentleman," starring Wallace Beery with Gladys George, Tom Drake and Dorothy Patrick. Harry Beaumont is directing for producer Nat Perrin.

"Off to Buffalo," Technicolor production whose cast includes Dan Dailey, Nancy Guild, Charles Winninger, Fay Bainter and Charlie Ruggles, went before cameras at 20th Century-Fox. Walter Morosco is the producer; Lloyd Bacon the director.

Monogram cameras turned on "Robin Hood of Monterey." Christy Cabanne is directing for producer Jeffrey Bernerd. The cast includes Gilbert Roland, Chris-Pin Martin and Evelyn Brent.

PRC trained cameras on two: "Tomorrow You Die" and "It's Moider." The former is a mystery, with Chuck Reisner producing and Anton Mann directing. In the cast are John Ireland, Sheila Ryan, Hugh Beaumont and Jane Randolph.

"It's Moider" is the latest in the studio's "Gas House Kids" series, and its cast includes Jan Bryant and Michael Whalen, as well as the "Kids." Edward Cahn is directing for producer Sam Baerwitz.

Incidental News of Pictures to Come

An arrangement has been concluded whereby MGM will release the film biography of Joan of Arc, which is to be produced in Technicolor by Ingrid Bergman, Victor Fleming and Walter Wanger. Miss Bergman will star in the picture, and Maxwell Anderson, author of the stage play, "Joan of Lorraine," has arrived in Hollywood to write the screenplay, which will include historic incidents in the life of the saint.

Seven pictures will be made by Artists Alliance during the next two years, on a total budget of $15,000,000. Shaw's "The Devil's Disciple," and the Broadway hit, "One Touch of Venus," will lead the company's schedule. Gabriel Pascal will produce the Shaw film for Artists Alliance, new firm headed by Mary Pickford and Lester Cowan.

Audio Pictures, headed by Ferenz H. Fodor, has signed a contract with Screen Guild Productions whereby the latter will distribute Audio product. The first film to be made under the new deal will be "Crisis of Dirk Diamond," described as an adventure comedy. . . . Signe Hasso has been signed by Kanin Productions for the top feminine role opposite Ronald Colman in "Imagination," the Kanins' initial film for Universal-International.

Selznick Buys Film Rights To Ibsen's "Doll House"

Edward Dmytryk will produce and direct "The Harder They Fall," screen version of the Budd Schulberg novel which will go before RKO Radio cameras some time this summer. . . . David O. Selznick has purchased the film rights to Henrik Ibsen's classic, "A Doll's House," and Dorothy McGuire has been selected for the role of "Nora." . . . Edward Small has engaged Gregory Ratoff to direct his forthcoming film, "Cagliostro," a film biography of the Italian alchemist whose influence upon the impressionable ladies of the 18th century permitted him to pursue a long and lucrative career of crime.

Clifford Sanforth plans to produce four features during the 1947-1948 season, the first of which will be "The Bandit and the Lady," a sequel to Columbia's successful "Bandit of Sherwood Forest." Next will come "Virgin of the Gods," a color feature to be filmed in Mexico; "Hollywood Legion," from an original story by Charles Abbott, and "My Strange Love Affair," based on a novel by Kilgore Droffilc.

Jeanne Cagney will co-star with her brother James in "The Time of Your Life," a Saroyan play, which the third member of

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COMPLETED

COLUMBIA
Smoky River Serenade
Son of Rusty
Blondie in the Dough

MONOGRAM
Song of the Wasteland

PRC
Bury Me Dead
Ghost Town Renegades

RKO RADIO
Dick Tracy vs. the Gruesome Gang

SCREEN GUILD
Dark Bullet (Fortune)

UNITED ARTISTS
Atlantis (Nero)

UNIVERSAL-INTERNATIONAL
Singapore

WARNERS
Wallflower

STARTED

MGM
Alias a Gentleman

MONOGRAM
Robin Hood of Monterey

PRC
Tomorrow You Die
It's Moider

20TH CENTURY-FOX
Off to Buffalo

UNIVERSAL-INTERNATIONAL
The Exile (Fairbanks)

WARNERS
Silver River

SHOOTING

COLUMBIA
Two Blondes and a Redhead
Man from Colorado
Assigned to Treasury (Kennedy-Buchman)

EAGLE-LION
Love from a Stranger

MGM
The Pirate
Good News

MONOGRAM
The Hunted

PARAMOUNT
Whispering Smith
Shaggy (Pine-Thomas)

RKO RADIO
Memory of Love
Mourning Becomes Electra
Fighting Father Dunne
Tycoon
Bishop's Wife (Goldwyn)

REPUBLIC
Robin Hood of Texas
Along the Oregon Trail
The Flame (formerly "The Outcast")

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Foxes of Harrow
Kiss of Death
Scudda Hoo, Scudda Hay

UNITED ARTISTS
The Marauders (formerly "Untitled Hopalong")
(Hopalong Cassidy)

UNIVERSAL-INTERNATIONAL
Something in the Wind
Secret Beyond the Door (Diana)
Lost Moment (Wanger)

WARNERS
Treasure of the Sierra Madre
Whiplash
Voice of the Turtle
Two Guys from Texas

the Cagney family, William, will produce for United Artists release. H. C. Potter is slated to direct. . . . Peggy Wood and John Abbott are set for important parts in "Dream Girl," Paramount's screen version of the Elmer Rice play. P. J. Wolfson will produce, and Betty Hutton has been named for the title role.

Herman J. Mankiewicz has been engaged by RKO Radio to write a screenplay based on Vicki Baum's new novel, "Mortgage on Life." . . . "Whirlwind Raiders," the fifth in Columbia's current series of "Durango Kid" films co-starring Charles Starrett and Smiley Burnette, has been added to Colbert Clark's production slate.

McKinlay Kantor's new novel, "Midnight Lace," has been purchased by Universal-International, and Claude Binyon, recently signed by the studio, will write the screenplay and direct for producer Joseph Sistrom.



THE SLOW PUNCH. Ray Milland is about to deliver it; Brian Dunlevy may be the receiver. Teresa Wright registers shock. The scene is from Paramount's "The Trouble With Women", which showmen will see May 9. Sidney Lanfield directed for producer Harry Tugend.

W. L. Wilder Got Himself Camera

by WILLIAM R. WEAVER
Hollywood Editor

This is the short and simple annal of a man who demonstrated the validity of Editor Terry Ramsaye's frequent observation to the effect that there's no reason why anybody who doesn't like the pictures the industry's making can't go get himself a camera and make 'em the way he likes 'em. This man did it.

This man is W. Lee Wilder, and the W. stands for William, but he doesn't use William, because his brother Sam, who got into this business before he did, appropriated that name, reducing it to Billy, on advice of agent, which must have been pretty good advice because Sam took down an Academy Award as Billy Wilder for his "Lost Weekend" (which is another, and Sam's story).

Both brothers were born in Vienna, William in 1902 and Sam in 1906, and schooled there, but when they came to America William tarried in New York for 20 years to engage in a couple of businesses which, he remarks now, he finally got developed to a point where they practically ran themselves. They were and are the real estate and leather-handbag businesses, and if you've priced either product lately you know well enough how it came about that their owner found himself, in 1944, economically equipped to get a camera and make himself some pictures. That's what he did.

Didn't Like What He Saw

The reason he decided to make some pictures was the one Editor Ramsaye has mentioned so often on the editorial page of this periodical. He didn't like the pictures he was seeing at the neighborhood theatre, and he thought he could make better ones. So he went out to buy a camera, plus whatever else he might need, and bumped into the fact that film was being rationed because there was a war going on. Exploring this state of affairs, he learned that production companies already in operation had been allocated certain amounts of film on the basis of past production requirements, and that they could re-allocate some of this film to independent producers whose pictures they were to release. It was a short haul from that discovery to a call at the New York office of Republic Pictures Corporation, and not a very long one from that call to the completion of a contract under which he would produce independently for that concern six low-budget pictures at the rate of two per year. That's how William Wilder Productions was born, and has developed nicely ever since.

The first William Wilder production, produced independently and distributed by Republic, was the 1944 release, "The Great Flamarion," but he wasn't overproud of it, nor discouraged. So he made another, and decided after the second one that he could direct better than the directors available to him under his budget, whereupon he directed the next three, the latest and in his opinion best of them being "Complex," now making its complicated way through the many different departments it must pass before emerging as finished product.

There was to be, under that contract made back there when film was rationed, a sixth low-budget production, but last week William Wilder attended those Republic sales meetings held at the studio and the assembled executives persuaded him to scrap that commitment and sign a new deal. The new deal, like the old one, calls for six pictures to be produced independently for release by Republic at the rate of two per year, but these are to be top-budget productions. Still a disciple and practitioner of the free enterprise system, he will make them the way he likes them, about whatever he wants to, and that —remember—is what he came to Hollywood to do.

Move over, Billy Wilder—here comes William.



ON THE WAY, in MGM's "Cynthia", starring Elizabeth Taylor and George Murphy, and to be shown to exhibitors May 12 and May 15. Edwin Kopf produced; Robert Z. Leonard directed.

SENSATIONAL BUSINESS IN



VARIETY

PRE-PRODUCTION

Wednesday, April 2, 1947

GOLD IN THEM THAR REISSUES

MANY OUTGROSS ORIGINAL

Current raft of reissues, released by the majors as stopgap for the product and with little hope that th strike pay dirt have turn veritable pots of gold in ma ations. Several of the oldies second time around have out their original runs and t they've been causing the t click has built up an ent of distribution in the caution—a

PRC, reissuing "Kit Carson" and "Last of the Mohicans," both Edward Small productions originally handled by United Artists, has recently found it necessary to revise terms on the two pix. Small originally intended to sell the films on a flat rental basis but, after test runs revealed their terrific pulling power, revised the terms to a 35% rental. "Carson" in some spots is doing three times its original business and is going into A houses in most of the key cities.

SETTING RECORDS TOPPING NEW-PICTURE GROSSES--EVERYWHERE!

NEW YORK (Brandt)
Broadway's big Easter package hits the Street for extended run!

CHICAGO
Two terrific weeks, with first week doubling house average!

LOS ANGELES
Four Houses Day-and-Date!

BOSTON (Brandt)
Three weeks . . . talk of the Hub!

PROVIDENCE (Fay)
Held Over! First week blasted Rhode Island capital!

CINCINNATI (RKO)
Far ahead of new-picture averages!

WASHINGTON (Loew)
One whopping week for the combination!

NORFOLK (Fabian)
A solid week of business that topped previous new-picture gross!

YOUNGSTOWN (Warner)
Report absolutely unbelievable figure!

CLEVELAND
"Carson" only, sets Euclid Avenue on its ear!

NEW HAVEN (Loew)
Great engagement leads the city!

EASTON, PA.
Single "Carson" beat original showing of picture by 120%! Held over!

Re-Released with pride by Producers Releasing Corporation . . . Share the tremendous bo

CIRCUIT AFTER CIRCUIT...

Loew ...RKO... Warner ...M & P... Brandt ... Fabian ... Great States ... Schine ... Fox —and other chains and independents now cashing in on star-powered "Kit Carson" and "Last of the Mohicans"—singly or as the most terrific package ever offered!



DANA
ANDREWS
the marquee name that will sell tickets for you!

EDWARD SMALL presents

Kit Carson

with JON HALL · LYNN BARI



GRAND-SCALE OUTDOOR ACTION SMASH IN THE CURRENT POPULARITY TREND!



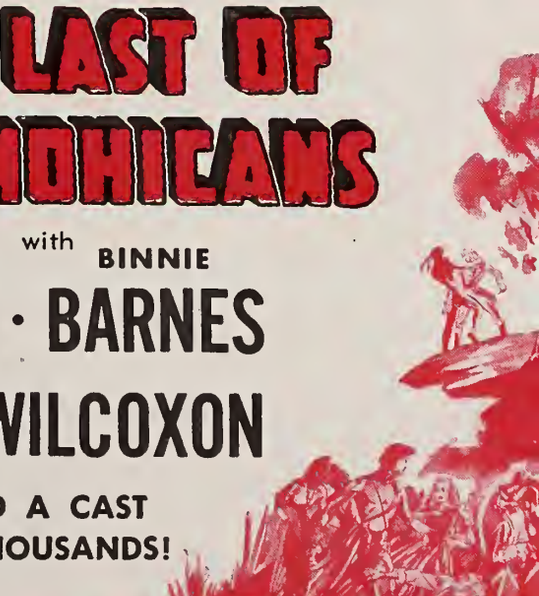
EDWARD SMALL presents

THE LAST OF THE MOHICANS

RANDOLPH SCOTT with BINNIE BARNES

HENRY WILCOXON

AND A CAST OF THOUSANDS!



NEW... TRAILERS PRESSBOOKS ADVERTISING ACCESSORIES

ice business of these attractions with us..... contact your Exchange.....Immediately

ALBANY

Approximately 50 film men attended the regional organization meeting of the Motion Picture Foundation held in the Ten Eyck Hotel. At the same time there have been several questions raised as to the goal of the Foundation and the machinery to be established. One insistent query concerns the classes of personnel eligible for assistance. . . . Resignation of Sidney Deneau as assistant to Louis Schine in theatre operations with the Schine Circuit and his acceptance of a post with David O. Selznick sales force surprised Film Row. . . . Herman Ripps has taken on Boston, in addition to supervising the New Haven and Albany districts. He will have offices in Albany. . . . The Rivoli, Troy, is now being operated by Amusement Center, Inc., with Walter Noyle as president.

ATLANTA

Arthur Greenblott, Monogram's home office representative, has returned to New York, after a sales meeting with Monogram Southern's branch managers from Atlanta, Charlotte, New Orleans and Memphis; Adolph Zukor II, back in New York after spending five weeks in Atlanta training in theatre maintenance and equipment under Nash Weil, general manager, Wil-Kin Theatre Supply Co. . . . Miss Christine Smith, Atlanta's censor, has approved for showing here "Carmen" and "Duel in the Sun." . . . Walter Hickey, sales manager for Film Classics and Screen Guild of Georgia, back at his desk after closing several deals with theatre circuits in Florida. . . . Charlie Durmeyer, chief barker Atlanta Variety Club back from New York. . . . Harvey R. Smith announced his resignation as public director of Georgia Theatres to become special representative of Whitey Ford, the "Duke of Paducah," of radio station WSM. . . . Sid Leonard, former owner of several theatres in Georgia, died at his home in Tampa, Fla., recently. . . . The Skyway theatre, Chattanooga, Tenn., has opened its doors for the summer season.

BALTIMORE

Business continues fair despite telephone strike for week beginning April 27. Century held "Sea of Grass" for second week. Keith's held "Song of Scheherazade" for a second week and both doing well. Town held "Best Years of Our Lives" for a sixth week. Valencia brought back "Destry Rides Again." Five new pictures were offered. New big with "The Late George Apley". Hippodrome big with "The Guilt of Janet Ames," plus vaudeville. Stanley good with "Stallion Road." Little fair with "The Raider," which had been shown previously at the Valencia. Mayfair good with "Fabulous Dorseys." Times and Roslyn good with "The Ghost Goes Wild," with "Murder He Says." . . . Jack Eskridge resigned from Equity and is now representing Kay Films in Baltimore. . . . Daylight Saving Time went into effect in Baltimore and five other Maryland towns and three counties. Remainder of state on Standard Time. . . . Jake Flax, Washington Republic manager, at Sinai Hospital, Baltimore, for check up. . . . Those who attended dinner to F. A. Hornig, president M.P.T.O. of Maryland, Inc., at Lord Baltimore night of April 22, included: Sid Samuelson, from out of town, and from Baltimore: Harry Valentine, Leon Back, Lou Gaertner, L. C. Garman, Luke Green, Mr. Baker, R. Wornman, Harry Vogelstein, M. Stegler, Paul Hornig, Frank Hornig, Jr., Harry Cluster, T. D. Goldberg, Herman Blum, B. Allen, R. M. Scheck, Sam Solitz, A. B. Price, Jack Levine, Meyer Leventhal, Robert Gruver, Harry Silver, I. M. Rappaport, Oscar Coblentz, F. H. Durkee, Fred Schmuff, Elmer Nolte, Charles E. Nolte, Walter Pacey.



BOSTON

The Opera House at Presque Isle, Maine, a motion picture theatre seating 1,200 persons, was burned to the ground April 24 with loss estimated at $150,000. Llewellyn Howe, one of three brother-owners, announced in Boston that the theatre will be rebuilt. . . . Harvey Elliot, formerly with the Esquire here, has joined the staff of Mickey Redstone and will manage an open air theatre on Long Island. The Kenmore theatre, under the management of George Kraska, has been completely remodeled. . . . "Best Years of Our Lives" is expected to set a new record at the Esquire, surpassing even the nine months run of "Henry the V." . . . The new plan of the Old South theatre to show foreign films has met with instant success. . . . Francis Lydon, of the Independent Exhibitors, Inc. will be guest of honor at a testimonial luncheon to be given at the Hotel Bradford, Boston, May 6. . . . A luncheon was held in the Copley Plaza Hotel on April 29 for the purpose of launching plans for the formation of the Boston chapter of the Motion Picture Foundation. . . . Mrs. Couture, operating the Strand in Fitchburg, has taken over Shea's theatre in the same town.

WHEN AND WHERE

May 5–6: Allied Independent Theatre Owners of Iowa and Nebraska meeting in Omaha.

May 6–8: Pacific Coast Conference of Independent Theatre Owners annual convention in Los Angeles.

May 14–17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

June 23–25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24–26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

BUFFALO

William Graham is acting branch manager of 20th-Fox, having succeeded Howard Minsky, who has gone to New York. . . . The Lovejoy, Buffalo's newest motion picture theatre, has opened. Independently operated, it is owned and managed by Jacob L. Rappeport. It seats 800. . . . Biggest gross here in many months was recorded by Spike Jones and his City Slickers in person and "Fear In the Night" at Shea's Buffalo. . . . The world premiere of "Citizen Saint" was held at the Erlanger with hundreds of priests, sisters of religious orders and Catholic laymen attending. . . . Manager James Kelly has announced reporting of the Buffalo drive-in theatre for the 1947 season. . . . Damages of $2,500 have been awarded a Franklinville couple as the result of injuries received from a collapsed seat in the Martina Circuit's Adelphi theatre. . . . Richard Carroll is 20th-Fox's new office manager. . . . Columbia's "Jolson Story" is ringing up record grosses in the towns. . . . Jake Rappeport has closed the old wooden-frame Avon theatre.

CHARLOTTE

Jack Sims, formerly manager of the Midway theatre at Midway Park, N. C., is now in Charlotte working with Arner Brothers branch in the booking department. . . . Jack Frye, office manager and head booker at Warners Charlotte branch, resigned April 25. . . . Scott Lett and Francis White of Screen Guild, with Mrs. Lett and Mrs. White, will leave Charlotte May 8 to attend a convention of Screen Guild in Hollywood May 13-16. . . . Ray Ervin, who has resigned as MGM salesman, will be associated with George Baxter, southern district manager of Zimmer Manufacturing Co. in the sale of orthopedic equipment. . . . Construction of the new $100,000 theatre in North Charlotte is underway, and, according to R. P. Hinson, the owner, should be ready for opening in July. The house is for Astor Pictures. . . . Gladys Freeman, assistant cashier at RKO branch, has resigned. . . . The Theatre Owners of North and South Carolina, will hold their summer convention some time between June 15 and July 10.

CINCINNATI

Something of a recent record for continuous run of a picture at advanced prices has been established by "The Best Years of Our Lives," which played the RKO Capitol for seven weeks. . . . Keith's, Universal's

(*Continued on page* 42)

ODD MAN OUT IS IN!

"Odd Man Out" is one of the biggest hits in the history of Loew's Criterion New York

JAMES MASON in "ODD MAN OUT"
—THE YEAR'S GREATEST HIT—IS AT
LOEW'S CRITERION B'way & 45th St.
OPEN TO 4 A. M.

"Ranks with the greatest of all motion picture achievements! Something to rouse an audience into cheers!"
—*Cook*, World-Telegram

"The best film we've seen so far this year... continuous suspense... flawless performances!"
—*Quinn*, Mirror

"Thrilling and highly suspenseful... will be found on all the lists of best films of the year!"
—*Cameron*, News

"Terrifically tense and dramatic... a picture to see and then go home and talk about!"
—*Crowther*, Times

"Extraordinarily exciting! James Mason is altogether splendid ...Very much worth seeing!"
—*Barnes*, Tribune

"One of those masterpieces which will be hailed for years to come! Comparable to the greatest!" —*Winsten*, Post

"Powerful, superb drama! Will stay with you for a long, long time!"
—*Pelswick*, Journal-American

"Exciting! Crowded with fascinating characters, tense scenes... an unusual film."
—*Creelman*, Sun



J. ARTHUR RANK presents
JAMES MASON
in CAROL (Night Train) REED'S Production
ODD MAN OUT
an adventure in unbearable suspense!
also starring ROBERT NEWTON with
Cyril Cusack • Fay Compton • Elwyn Brook-Jones
F. J. McCormick • Denis O'Dea • Maureen Delany
Wm. Hartnell • W. G. Fay • Robt. Beatty
and introducing KATHLEEN RYAN
A TWO CITIES FILM • Produced and Directed by
CAROL REED
Screenplay by
Robt. Sherriff
and R. L. Green
Released through
UNIVERSAL
INTERNATIONAL



Universal International

(Continued from page 40)

local showcase house, is garnering record grosses on an extended run of "The Egg and I." . . . An injunction suit, filed by residents of nearby Glendale, seeking to restrain Theatre Enterprises, Inc., here, from erecting a drive-in theatre in the vicinity on contention that it would create a neighborhood nuisance, was dismissed by Common Pleas Judge Louis Schwab, who ruled that plaintiff's evidence was not sufficient to support the contention. . . . Charles H. Huertz, previously managing the March theatre, Fort Wayne, Ind., has been appointed manager of the neighborhood Cheviot theatre here. . . . Ted Langenbohn, booker in the Warner exchange in Philadelphia, has been transferred to the local branch, succeeding Robert Lichenstein, who has returned to New York. . . . Ross Spencer, head booker at the local Columbia exchange, has been made office manager, replacing Robert Burns, who became salesman in the Kentucky territory.

CLEVELAND

Harry Schreiber, Variety Club chief barker, and Harold Russell, of "The Best Years of Our Lives" fame, highlighted a Variety Club luncheon held Friday in the Carter Hotel where more than 100 members and guests assembled to launch the club's charity project of the year—sponsorship of the Paradise Valley Camp for delinquent boys, operated by the Crime Prevention Bureau of the Cleveland Police Department. . . . Cleveland Cinema Club held its 31st annual luncheon meeting Wednesday in the Midday Club, and reaffirmed its platform to support better films, to promote family night weekend programs at neighborhood theatres and to further activities of its youth programs. . . . Don Abeles is resigning as assistant manager of Loew's State theatre to enter a new business in Cincinnati. . . . Max Weinstein, 37, one of the owners of the Ritz theatre, died last Wednesday night after a long illness. For the past five years he directed the booking and management of the theatre from a wheelchair. His wife and two children, Milton and Adrienne, survive him. . . . Eagle-Lion will hold the world premiere of "Repeat Performance" on May 22 at the Liberty theatre, Zanesville, home of Richard Basehart, featured player, who will attend the opening. . . . Harold Raives, Schine Ohio zone manager, has been dismissed from the hospital.

COLUMBUS

April showers may be a big help in Al Jolson's career but Columbus theatre managers aren't so happy about them. Rains were little assistance in upping box office figures, so average grosses resulted last week for most local attractions. "The Farmer's Daughter" at the Palace and "Johnny O'Clock" at the Ohio were the leaders with "Affairs of a Cheat" at the Broad and hold-over of "Trail Street" at the Grand trailing. Local date for "Affairs of a Cheat" was the first under the new title which replaces "The Private Affairs of Bel Ami." . . . New Esquire theatre, latest addition to the growing Academy circuit, is scheduled to open May 7. . . . Cartoon shows are carded at the Broad and the neighborhood Oak. . . . Easter Monday cartoon show at the Broad was so successful that manager Carl Rogers is following up with a Saturday morning show May 10. . . . Managers are up in arms about a local department store's ad on old Chaplin pictures being shown in the store's Assembly Center. . . . Opposite the theatre pages, the ad reads: "There's never an admission charge in the Assembly Center." Gus Sun, veteran Springfield, Ohio, showman, is in fine fettle in his Miami home, reports Dud Chamberlain, Marietta newspaperman, who visited him recently. Sun will soon be 80.



DENVER

Thurston Wayner, Telenews manager, moves to Milwaukee to open a new Telenews. Gerald Shum, recently manager of the Telenews, Buffalo, N. Y., gets the Denver managership. . . . Cinema Amusement Co. planning all-over remodeling and redecorating job on Plaza, Curtis street grind, leased from Paul Hoppen. Hoppen, who operated the theatre for years, out of hospital after spending several months there because of broken ankle and broken leg. Still hobbling around on crutches. . . . James M. Williamson buys Oliver, Palisades, Neb., from Albert L. Phares. . . . Addison Green added at Paramount as assistant booker. . . . Len Gruenberg, recently named district manager for metropolitan New York, finally gets away from Denver for that city. Albert Kolitz, who gets the district manager job here, has been going over matters with Gruenberg. . . . Gene Gerbase, branch manager Republic, back from Hollywood studio meeting. . . . Fred Abelson, assistant to L. E. Goldhammer, Eagle-Lion district manager, in town for talks with M. R. Austin, PRC district manager. . . . Tom Love, Hanna and South Superios, Wyo., visited Denver.

DES MOINES

"Best Years of Our Lives" is breaking all records in its run here at the Orpheum. During its first week the picture grossed 200 per cent over normal. It is now in a second week at advanced prices and manager Jerry Blaedow expects a third week and possibly a fourth. . . . Stanley J. Mayer, on leave from his duties as Fox exchange manager, has returned to Des Moines following a winter in California. . . . The Tri-States and Central States breakfast series has begun. The first get-together was at 7 a. m. Sunday at Birdland Park. . . . Thelma Crittenden is leaving Tri-States after 20 years with the company. . . . Madge Ward Clark, who is to be G. Ralph Branton's secretary at Tri-States, fell and broke her leg in two places. . . . Leo Wolcott of Eldora has been vacationing in Arizona. . . . The statewide labor demonstration against union restrictions being voted at the Iowa statehouse did not affect Film Row. All employes stayed at their jobs as did operators in the downtown houses. . . . The Iowa Lutheran Welfare society directors have protested films that include drinking scenes, "intense love making" and "suggestive dialogue." The organization represents 131,740 adult members in 486 churches. . . . L. J. Meelhause of Cherokee has bought the Clark at Clarksville from Bob Hunnerberg. . . . A meeting of the Motion Picture Foundation scheduled here for April 21 was postponed for a month. . . . Mr. and Mrs. L. W. Peterson have bought the Story City, Ia., theatre.

HARTFORD

Connecticut's Capital City, Hartford, had one film-holding for a third week, with UI's "Smash Up" staying for three weeks at the Warner Regal. . . . "Best Years of Our Lives" has started in the territory, with a run at the Lord theatre, Norwich, beginning April 25. Film opens for two weeks in Hartford on May 4 at the Bushnell Memorial. . . . Daylight saving time went into effect in Connecticut April 27. . . . Amusements and sports advertising rates in the New Britain (Conn.) *Herald*, a daily, will be increased to $1.26 per column inch, effective June 1.

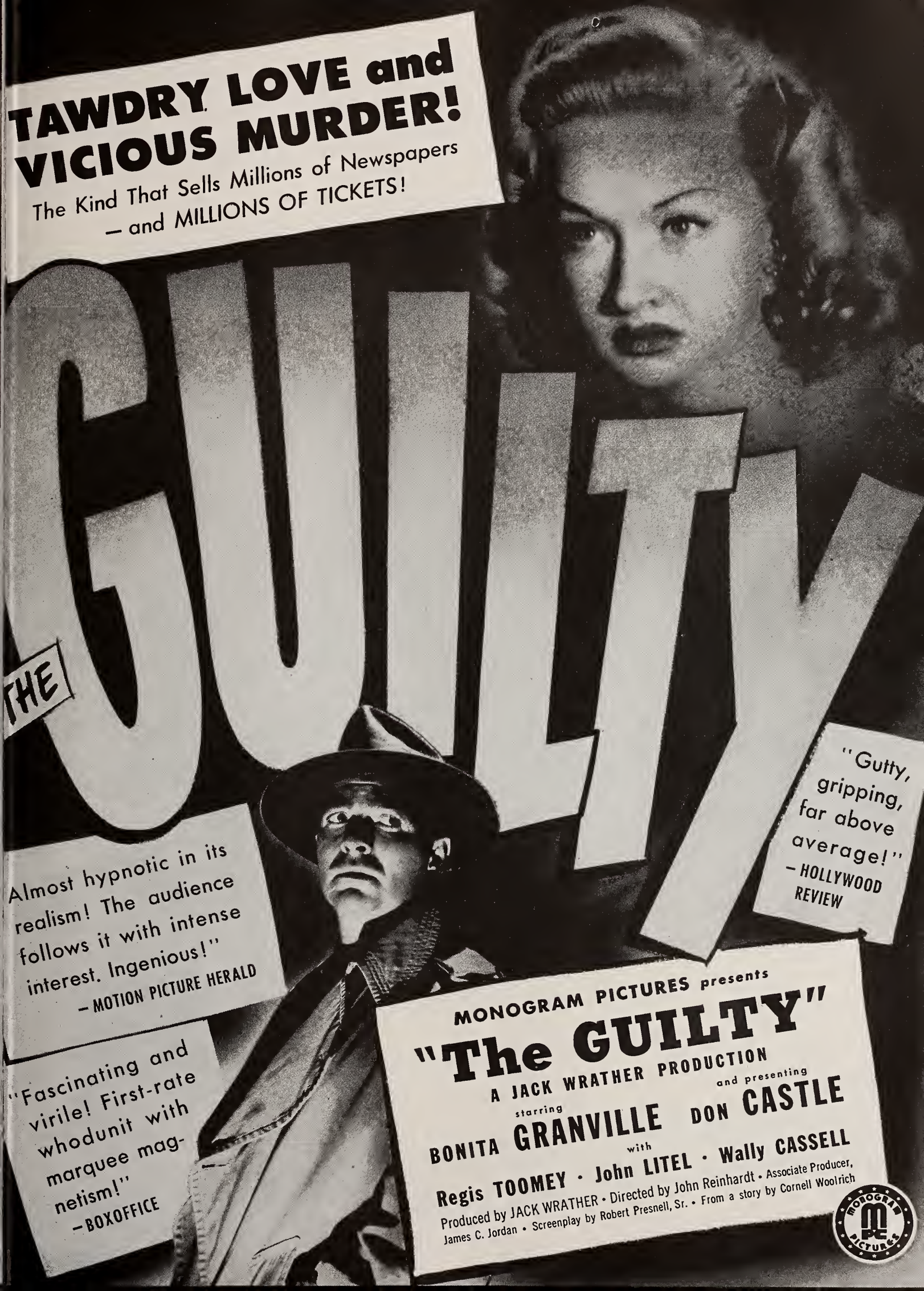
INDIANAPOLIS

It was a mild spring last week at the first runs here. "Henry V" did about $5,000 in twice daily performances at a $2.40 top at the Cinema. "Sinbad the Sailor" was the stoutest competitor, with $14,000 at the Indiana, earning a moveover. . . . The Greater Indianapolis Amusement Company, owned jointly by Ted Gamble and the Fourth Avenue Amusement Company of Louisville, will take over Keith's theatre from its recent purchasers, Harold Mirisch and Arthur J. Steele, when the latter gain possession April 30. . . . Safe crackers took $2,000, weekend receipts of "Henry V," from the office at the Cinema late Sunday night. . . . Youngsters attending Westerns at Madison, Ind., theatres, now are required to park their cap pistols while seeing the show. The support they had been giving the hero was more noisy than moral. . . . Exhibitors from the northeastern part of the state attending the district meeting of the Associated Theatre Owners of Indiana at Fort Wayne blamed part of the business recession on pictures with "neurotic, psychopathic and criminal themes." They also objected to raised admission prices at the behest of producers.

KANSAS CITY

The Tampico, formerly a Spanish language film house, is now a moveover from the Kimo, taking in "The Well-Digger's Daughter," which ran five weeks at the Kimo. . . . The Electric, Kansas City, Kan., has resumed stage shows Friday evenings

(Continued on page 44)


TAWDRY LOVE and VICIOUS MURDER!
The Kind That Sells Millions of Newspapers
— and MILLIONS OF TICKETS!
THE GUILTY
"Gutty, gripping, far above average!"
— HOLLYWOOD REVIEW
Almost hypnotic in its realism! The audience follows it with intense interest. Ingenious!"
— MOTION PICTURE HERALD
"Fascinating and virile! First-rate whodunit with marquee magnetism!"
— BOXOFFICE
MONOGRAM PICTURES presents
"The GUILTY"
A JACK WRATHER PRODUCTION
starring
BONITA GRANVILLE DON CASTLE
and presenting
with
Regis TOOMEY · John LITEL · Wally CASSELL
Produced by JACK WRATHER · Directed by John Reinhardt · Associate Producer, James C. Jordan · Screenplay by Robert Presnell, Sr. · From a story by Cornell Woolrich
MONOGRAM PICTURES

(*Continued from page 42*)

with productions by Frank Tracy. The Midway, a Commonwealth Theatres house in Kansas City, Kan., is also running stage shows Friday evenings. . . . Beverly Miller, district manager for PRC, and Milt Overman, field representative of PRC and Eagle-Lion, are cooperating with Topeka organizations which are arranging for a diamond jubilee celebration of the founding of the Santa Fe trail in July.

Al Schwalberg, vice-president and general sales manager of Eagle-Lion, was in Kansas City April 25 for conferences with Mr. Miller. Harold Dunn, assistant sales manager for PRC, also attended the conferences.

LOUISVILLE

E. L. Ornstein, Ornstein Theatres, Marengo, Ind., has reported the sale of the Crane theatre, Crane, Ind., to Homer L. Wirth, Charlestown, Ind. . . . The Associated Theatre Owners of Indiana are concerned over the deal of Universal with Purdue University for the showing of J. Arthur Rank's Prestige Pictures at the University's auditorium. . . . According to latest official reports, Kentucky has a total of 325 theatres with an aggregate seating capacity of 153,000, plus a large number of drive-ins. . . . Roy Watson, chief projectionist of the Elizabethtown, Ky., Amusement Co., has undergone a major operation at Baptist Hospital, Louisville. . . . M. H. Sparks' new Strand theatre at Edmonton, Ky., will be opened in two months. . . . Vernon Powell has resigned his position at the Crescent, Louisville, and will manage the Airway, Louisville, recently purchased by the Memphis Amusement Company. . . . Lewis Baker, Orel, Ky., has purchased the Star, West Point, Ky., from S. J. Brown, Sr. . . . "The Egg and I" is in its fourth and final week at the Louisville National. "Boomerang" has been moved over to the Brown. "The Best Years of Our Lives" has closed at the Strand.

LOS ANGELES

Pat Patterson, Astor Pictures franchise holder for San Francisco and Los Angeles, visited the local branch. . . . Ford Bratcher, Victory theatre, San Diego, was on the Row buying and booking. . . . The Ritz theatre, Jerome, Arizona, was sold by Phil Pecharich to D. W. Trisko, former exhibitor of North Dakota. . . . Marvin Beck, formerly of Minneapolis, is the new assistant booker at PRC-Eagle Lion. . . . Sol Berns, of Detroit, is now manager of the Florence Mills theatre. . . . Bob Mellon, operator of the Lakewood theatre, in Lakewood, was a visitor on the Row. . . . Marty Solomon, Monogram sales manager, back at work after an operation. . . . Sam Decker, of Screen Guild Pictures, is on the sick list. . . . Charles J. Maestri, general manager of the Lippert theatres in San Francisco, was a visitor on Film Row.

MEMPHIS

First run attendance ranged from "fair" to "very good." Malco, with "My Favorite Brunette," and Ritz, with "Carmen," had such good attendance that holdovers were announced for the pictures. "Fair," reported Loew's Palace, with "Ramrod," and Loew's State, with "Undercover Maisie." Warner reported "very big" attendance with "Pursued," and Strand was packing them in and turning them away with a roadshow engagement of "The Best Years of Our Lives." . . . Memphis Board of Censors, which last week banned "Duel in the Sun," "The Macomber Affair," "Destry Rides Again," and "When the Daltons Rode," went into action again this week. RKO's crime drama, "Born to Kill," was barred from Memphis and Shelby County screens. . . . Fire in the booth of the Harlem, Greenville, Miss., caused considerable damage. . . . Leaving Memphis May 9 for Los Angeles to attend the national Variety Club convention will be Mr. and Mrs. Orris Collins, Paragould, Ark., and the following Memphians: Mr. and Mrs. M. A. Lightman, Sr., Mr. and Mrs. Herb Kohn, Mr. and Mrs. Dave Flexer, Joe Simon, Tommy Baldridge, William Goodman, Bill Ramsey, Tommy O'Ryan.

MIAMI

Possibilities of a new motion picture studio on the Beach are being considered. . . . Claughton Circuit plans to build another theatre in Coral Gables, with a capacity of 1,000 seats. Two 99-year leases are being executed and in addition to the theatre stores will be built in the block. . . . A soda bar has been installed in the Miami theatre. . . . "The Egg and I" bowed into Miami April 26 by way of the Miami theatre's midnight show. "Sinbad the Sailor" is in at the Paramount. . . . "The Guilt of Janet Ames" is featured at the Lincoln and "The Thirteenth Hour" got a Miami premier at the State. . . . "The Best Years of Our Lives" opened at the Flamingo last week after a run at the Royal.

MINNEAPOLIS

Competing with the Ice Follies and the home opening of the baseball season, loop theatre business was only fair. Two new films, "Dead Reckoning" and "It Happened in Brooklyn," did all right, but holdovers slumped somewhat. . . . "The Outlaw" withstood a censorship screening and opened strong at the Lyceum. . . . An all-industry luncheon, tentatively set for May 19, will map the Minneapolis area's role in the Motion Picture Foundation program. . . . Minnesota Amusement Company concluded a deal with RKO Radio for showing "The Best Years of Our Lives" in the circuit's "B" houses starting this week. . . . Earl Long, manager of the Norshor in Duluth, has been sent to San Francisco as manager of the Paramount in a Minnesota Amusement Company shift. Don Hudson moves from the Garrick to the Norshor, George Brown shifts from the Strand, Minot, N. D., to replace Hudson, and Stephen Klem moves from Aberdeen, S. D., to Brown's former job.

OMAHA

Two box office records fell here. A first week of "The Best Years of Our Lives" at the RKO-Brandeis brought a new mark of $17,100 for the 1,200-seat house. The road show "Oklahoma" grossed $67,000 in five days at the Paramount for a city record. That theatre had a sell-out of 2,900 seats daily. . . . Weather was semi-cloudy, warm. . . . Jack Gibson, former National Screen salesman, Des Moines, is a new PRC salesman here. . . . Marcel Scobell has taken over the Elbs theatre, Wagner, S. D. His brother, Lloyd, who owned the house, died recently. . . . Film Row personnel donated $400 for Greek War Relief. . . . W. R. Adkins, Sheldon, Ia., is new owner of the State, Hudson, S. D. J. L. Walker is the seller. . . . Local theatres may benefit from an ordinance that has passed first and second reading of the City Council. It places occupation taxes on all forms of entertainment, especially carnivals, circuses and major promotions. No new tax is assessed the theatres. . . . The Auditorium Commission has asked the City Council to condemn land for a new auditorium.

PHILADELPHIA

City receipts from amusement taxes for the first three months of the year, ending April 1, were reported by the city treasurer as $1,151,937.32, compared with $543,575.16 for the similar period in 1946 when the amusement tax was only 4 per cent as compared with the present 10 per cent schedule. . . . The law caught up with Charles Enery, who had been hunted during the past month on a charge of stealing $6,700 from the Tower theatre where he was assistant manager. . . . A bill was introduced in State Legislature to increase the salary of the chairman of the Pennsylvania State Board of Motion Picture Censors from $4,800 to $6,000 per year. . . . Fred Leopold, manager of the Ambler, who had been out ill, returned to the theatre, with Francis Kehoe, who had been in charge, remaining as assistant manager. . . . Jim McHugh managing the 69th St. theatre while Joe Dougherty recovers from an operation. . . . A large delegation of Variety Club members are planning to take in the International convention in Los Angeles next month. . . . Slackening of employment in a number of hosiery mills in the Reading, Pa., area is believed responsible for a noticeable drop in box office business there. . . . Among theatre openings in the up-State areas scheduled, P. A. Magazzu opens his Laura next week at Montoursville, Pa.; Morris Oppenheimer and Sweet reopen their rebuilt Capitol in Shenandoah next week; and, at the same time, Harry Chertcoff opens the Elton in Steelton, Pa., closing down his Standard.

PITTSBURGH

"The Best Years of Our Lives," during its eight-week stay at the Fulton, amassed the grand total of $160,000. . . . "Henry V" has also been here for an eight-week run, but since the Art Cinema, at which it played, is a much smaller theatre than the Fulton, its grosses cannot begin to compare with "Best Years." . . . Dave Leff, who has been working out of United Artists' Buffalo office, has returned here to take charge of the company's Exchange until the ailing Ira Cohn returns. . . . The Newsreel theatre has signed a contract for the new Telenews Digest. . . . Cliff Daniel, chief barker of the Pittsburgh Variety Club, will attend the international convention in Los Angeles. The local delegation now numbers almost 100.

PORTLAND

Oregon exhibitors will sponsor a vaudeville and film show May 8 at the Mayfair here with the entire gross going to the Shrine hospital for crippled children. Following the Mayfair show, other major the-

(*Continued on page 46*)

Screen Guild's SHOWMEN'S GROUP Number 3

Adventure!
Action!
Romance!

"Buffalo Bill Rides Again"



with
RICHARD ARLEN
Jennifer HOLT · Lee SHUMWAY
Gil PATRICK

Producer, JACK SCHWARZ
Director, BERNARD B. RAY

Greed!
Gold!
Glamour!

"The Bells of San Fernando"



with
Donald WOODS · Gloria WARREN
Shirley O'HARA · Anthony WARDE

Producer, JAMES S. BURKETT
Associate Producer
RENAULT DUNCAN
Director
TERRY MORSE

Fearless!
Daring!
Roaring!



ROBERT L. LIPPERT presents

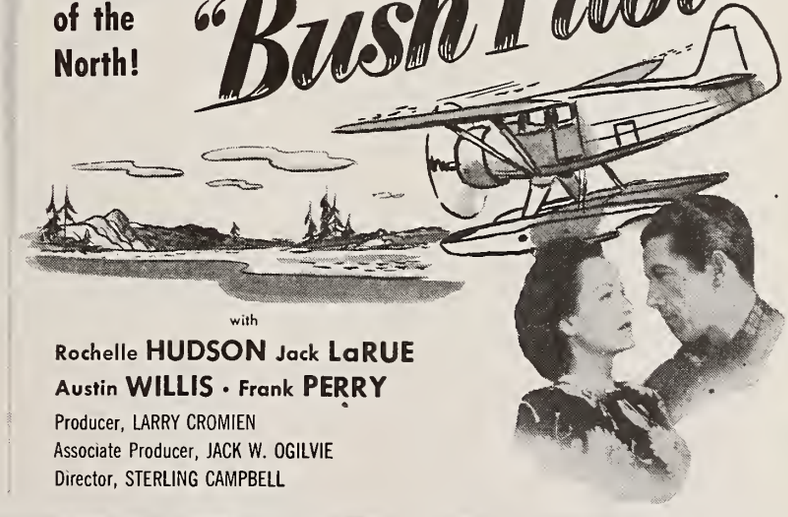
"SHOOT TO KILL"

with
Russell WADE · Edmund MacDONALD
Douglas BLACKLEY · Susan WALTERS

Produced and Directed by WILLIAM BERKE

Rugged Daredevils of the North!

"Bush Pilot"



with
Rochelle HUDSON Jack LaRUE
Austin WILLIS · Frank PERRY

Producer, LARRY CROMIEN
Associate Producer, JACK W. OGILVIE
Director, STERLING CAMPBELL

2 DETECTIVE ACTION STREAMLINERS



"THE HAT BOX MYSTERY" — Tom NEAL · Allen JENKINS
Pamela BLAKE · Virginia SALE

"The Case of the BABY SITTER" — Tom NEAL · Allen JENKINS
Pamela BLAKE · Virginia SALE

Executive Producer, MAURY NUNES · Produced by CARL HITTLEMAN · Directed by LAMBERT HILLYER

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HOME OFFICE: 346 So. La Brea, Hollywood, California
FOREIGN DEPT.: 723 7th Avenue, New York City . . . CABLE ADDRESS: Guild Film

(*Continued from page* 44)

atres in Oregon will run special shows for the hospital fund. . . . Further construction on a partly built theatre at DeLake, Ore., owned by Charles Shaney, has been temporarily enjoined by U. S. District Judge Sam Driver on the gound that it is being built in violation of the veterans' housing program. . . . Warren Butz is the new manager for the Liberty, Spokane. . . . Permits have been issued for a $35,000 remodeling job on the Veterans of Foreign Wars hall being transformed into the Orpheum theatre. . . . Art W. Adamson will again add to his string of theatres in Oregon and Washington. . . . He has received authority to erect a $59,972 theatre at Albany, Ore. It will have a seating capacity of 600 and two small stores.

SAN ANTONIO

The Italian-made feature, "Open City," played the Orpheum, Waco, last week. . . . The Texas theatre, Temple, has begun a radio program on KTEM, Temple, offering free tickets to various shows. . . . The Palace theatre, San Antonio, was robbed of $57 recently. . . . The City Auditorium, Houston, held a huge benefit show for the victims of the recent Texas City disaster. Talent participating included: Frank Sinatra, Jack Benny, Phil Harris, and others. Al Lever, Interstate city manager in Houston, was chairman for the affair.

SAN FRANCISCO

Following the precedent established two years ago of an Annual Campership Show to send needy children to summer camps, this year's benefits — encompassing 27 local houses—found enthusiastic response from the school children. The PTA's of all the local schools handled the ticket sales and general arrangements, Irving Levin, of San Francisco Theatres, was chairman. This year's grosses far exceeded previous years. . . . A memorial in memory of Harry Ettling, stage manager of the Golden Gate theatre since that theatre's construction, is planned. . . . T & D Jr. Enterprises will honor its general manager, Verne Taylor, for his 25 years service with the company by staging a Taylor Anniversary Drive. The drive will be an advertising an exploitation contest with prizes for the winning manager. Taylor, who joined T & D in 1922, has aided in the growth of circuit to the 60 theatres it now represents. T & D also announced the promotion of Lorin Emmick, formerly manager of the Parkside, to the purchasing department in the main office, and Clayton Hickle, of the Fox, Visalia, has been moved up to manager of the State, Lodi.

SEATTLE

Four holdovers featured Seattle's film fare this week: "Best Years of Our Lives" ended its road-show run after four record-breaking weeks at the Music Hall. "Open City" went into its second week at the Blue Mouse; "Sinbad the Sailor" and "Dead Reckoning" completed their second weeks at the Paramount and Liberty theatres respectively. . . . Al Brake sold his interest in Special Attractions to Hal Boehme who now controls the Northwest franchise. . . . James Walsh, branch manager for the new Selznick office here, moved into offices in



the Music Hall Building, Irving Barry, booker for the Hamrick-Evergreen Theatres, sold a murder mystery, "Dealer's Choice" to Eagle-Lion Pictures.

ST LOUIS

Having narrowly lost an April 1 referendum, theatre operators start coping with daylight saving time this week. No one is certain how a peacetime clock change will affect grosses because St. Louis is traditionally finicky about its summer habits. . . . A reissue of "Kit Carson" and "Last of the Mohicans" drew well at Loew's Orpheum despite Police Circus competition. "The Best Years of Our Lives" is in its third week at the Shubert after three weeks at the St. Louis, all at advanced prices. . . . Metropolitan St. Louis contributed a record $171,236 to the March of Dimes. . . . For a large attendance of children at a double-feature of "Brute Man" and "Beast with Five Fingers," a letter writer to a local paper called parents, not Hollywood, to task. . . . A censorship bill is pending in the Missouri Legislature but has no organized backing. . . . Fred Wehrenberg, president of Motion Picture Theatre Operators of America, has returned from a brief vacation in Arizona.

TORONTO

Two pictures have been engaging in a race for a lengthy period with "The Jolson Story" playing two of the smaller first run theatres in Toronto for a sixth week and "The Egg and I" reaching a fourth week at the Uptown. The Jolson picture is at the Eglinton and Tivoli theatres. . . . Shea's theatre is having a second week of "13 Rue Madeleine" while "California" is doing nicely at the Imperial, likewise "The Sea of Grass" at Loew's. . . . After a seven-weeks' run of "The Way to the Stars," the International Cinema is showing "Carmen," and the Hollywood theatre has "Mama," from Italy. . . . President J. J. Fitzgibbons, of Famous Players Canadian Corp., delivered a stirring talk at the dinner of the Film Division, United Jewish Welfare Fund of Toronto, for which Sholome Michael Gelber was chief speaker. The evening's contributions to the fund totaled $23,000. . . . Members of Toronto Tent No. 28 who will attend the Variety Clubs' convention in Los Angeles include: J. J. Fitzgibbons, R. W. Bolstad, N. A. Taylor, Raoul Auerbach, Harry Mendell, and Sydney Samson. . . . Gordon Berger of RKO-Radio home office in New York supervised arrangements for the opening of "The Best Years of Our Lives" in Odeon houses at Hamilton, Ottawa, Montreal and Halifax, with Toronto yet to come. . . . The Toronto Board of Education has opposed the recommendation of the Imperial Order, Daughters of the Empire, to the Ontario Government that the age limit for unaccompanied juvenile patrons at theatres be reduced from 16 to 14 years.

VANCOUVER

Columbia Pictures will do most of the location scenes for "Smoke Bellew," a Jack London story of the gold-rush days of '98, in and around British Columbia. . . . Harvey Hunt, Odeon's head booker and buyer, is here from Toronto on his first trip to Vancouver since his appointment. . . . The Downtown Strand is having an interior beauty treatment done by Girvan Studios of Vancouver. . . . Lee Wakefield of Victoria will erect a drive-in theatre near the Capitol city this summer to accommodate 700 cars. Edmonton, Alberta, will also have a drive-in if the proposed proposition of Herbert Knowles to build a drive-in to hold 900 cars is granted a permit by the provincial license committee. . . . Another sad week for show business. Night baseball, daylight saving time, and the income tax bite are all to blame, amusement business believes. Even ace attractions like "The Best Years of Our Lives," at Odeon-Hastings, and "Stairway to Heaven," at the Vogue, are not even doing average. However, one thing is apparent and that is the Hastings location in the East End is the wrong spot for "Best Years" at increased admissions. The picture is now in its second week.

WASHINGTON

Warm weather and the opening of the baseball season resulted in lighter returns at the box office, with the only holdovers being "The Best Years of Our Lives," at RKO Keith's, now in its sturdy seventh week; and "The Yearling," at Loew's Palace, for a third week. New opening in the downtown area were "Love and Learn" at Warner's Earle; "Ramrod" at Loew's Capitol; and "The Locket" at Warner's Metropolitan. . . . Louise Noonan Miller, owner of the Little theatre, announces that she and I. E. Lopert, president of Lopert Films, Inc., of New York, will open a new "art" theatre in Washington, around September. The new house, tentatively called the Playhouse, will have between 400 and 500 seats. . . . Lou Novins, representative for Barney Balaban, spoke at a luncheon sponsored by the MPTO of Washington, on April 24, on the subject of the Motion Picture Foundation, its aims, purposes and scope. Luncheon was arranged by John J. Payette, Sidney Lust, Carter T. Barron and A. J. Brylawski. In speaking of the aims of this foundation, Mr. Novins said: "We are going to blaze a trail for every other industry in the country to follow . . . this will be a symbol of a new kind of industrial relations . . . we are opening up new vistas." . . . Frank Sabotka, manager of the Avalon theatre, was elected president of the Chevy Chase Business Men's Association. . . . "The Way of Peace" narrated by Lew Ayres, was shown at Constitution Hall on April 23.

Short Product in First Run Houses

NEW YORK—Week of April 28

CAPITOL: Hound Hunters ..... ***MGM***
Diamond Demon ..... ***MGM***
Feature: Smash-Up ..... Universal

CRITERION: Big House Blues ..... ***Columbia***
Feature: Odd Man Out ..... Universal

GLOBE: Big Time Revue ..... ***Warner Bros.***
Goofy Groceries ..... ***Warner Bros.***
Feature: Macomber Affair, The ..... United Artists

HOLLYWOOD: The Forgotten Casualty ***20th Cent.-Fox***
Rabbit Transit ..... ***Warner Bros.***
Feature: The Two Mrs. Carrolls ..... Warner Bros.

MUSIC HALL: Storm Over Britain ***20th Cent.-Fox***
Feature: Egg and I, The ..... Universal

PALACE: Racing Sleuth ..... ***RKO***
Frank Duck Brings 'Em Back Alive ..... ***RKO***
Feature: Born to Kill ..... RKO

PARAMOUNT: Abusement Park ... ***Paramount***
Iced Lightning ..... ***Paramount***
Feature: Calcutta ..... Paramount

RIVOLI: Ice Skippers ..... ***RKO***
Pepito's Serenade ..... ***United Artists***
Feature: The Farmer's Daughter ..... RKO

ROXY: Dead End Cats ..... ***20th Cent.-Fox***
Harvest of the Sea ..... ***20th Cent.-Fox***
Feature: The Homestretch ..... 20th Cent.-Fox

STRAND: Cat's Tale ..... ***Warner Bros.***
A Boy and His Dog ..... ***Warner Bros.***
So You Want to Be a Father ... ***Warner Bros.***
Feature: Stallion Road ..... Warner Bros.

WINTER GARDEN: Rumba Holiday .. ***Universal***
Red Fury ..... ***Universal***
Feature: Buck Privates Come Home ..... Universal

"Duel" To Open in 54 Spots In New York Area May 7

The total number of theatres in the New York metropolitan area which will simultaneously open with David O. Selznick's "Duel in the Sun" May 7 has been boosted to 54 through the addition of four St. Cloud Circuit theatres in New Jersey, Milton Kusell, general sales manager of the Selznick Organization, announced this week.

Theatres now booked to play the Technicolor Western are 39 Loew houses, headed by the Capitol on Broadway, in New York, Westchester and New Jersey; eight Walter Reade theatres in New York and New Jersey; RKO Rivoli in New Brunswick; Plaza Stamford and the four St. Cloud theatres including the St. Cloud, Washington; Palace, Flemington; Gem, Frenchtown, and Newton, Newton.

Censorship trouble meanwhile caused Loew's to cancel bookings for "Duel" in Pittsburgh, Reading and Harrisburg, where it was scheduled to open May 8. The Ohio censor board also is withholding approval, although no dates had been set in that state. In New York, Robert Gillham, eastern head of publicity and advertising for Mr. Selznick, said the producer probably would not challenge the ban imposed on the picture in Memphis and Shelby County, Tenn.

Realtors Rebuff TBA On Antenna Plan

The Television Broadcasters Association has "informally learned" that the New York City Real Estate Board has turned down its interim plan for the installation of a number of antenna devices which, the Association says, "would permit thousands of New York families living in apartment houses to enjoy television service." A TBA spokesman said this week the group awaits full details of the realtors' objections to its plan before submitting a formal protest. It is understood that at least three companies are working on master antenna systems. However, the realtors are said to be insisting that only the master antennae be installed on their apartment house rooftops.

Foundation Area Groups Named

Representatives of exhibition and distribution, and industries allied with motion pictures met in Washington, D. C., and in Dallas, Tex., during the past week to elect exchange area committees for the Motion Picture Foundation.

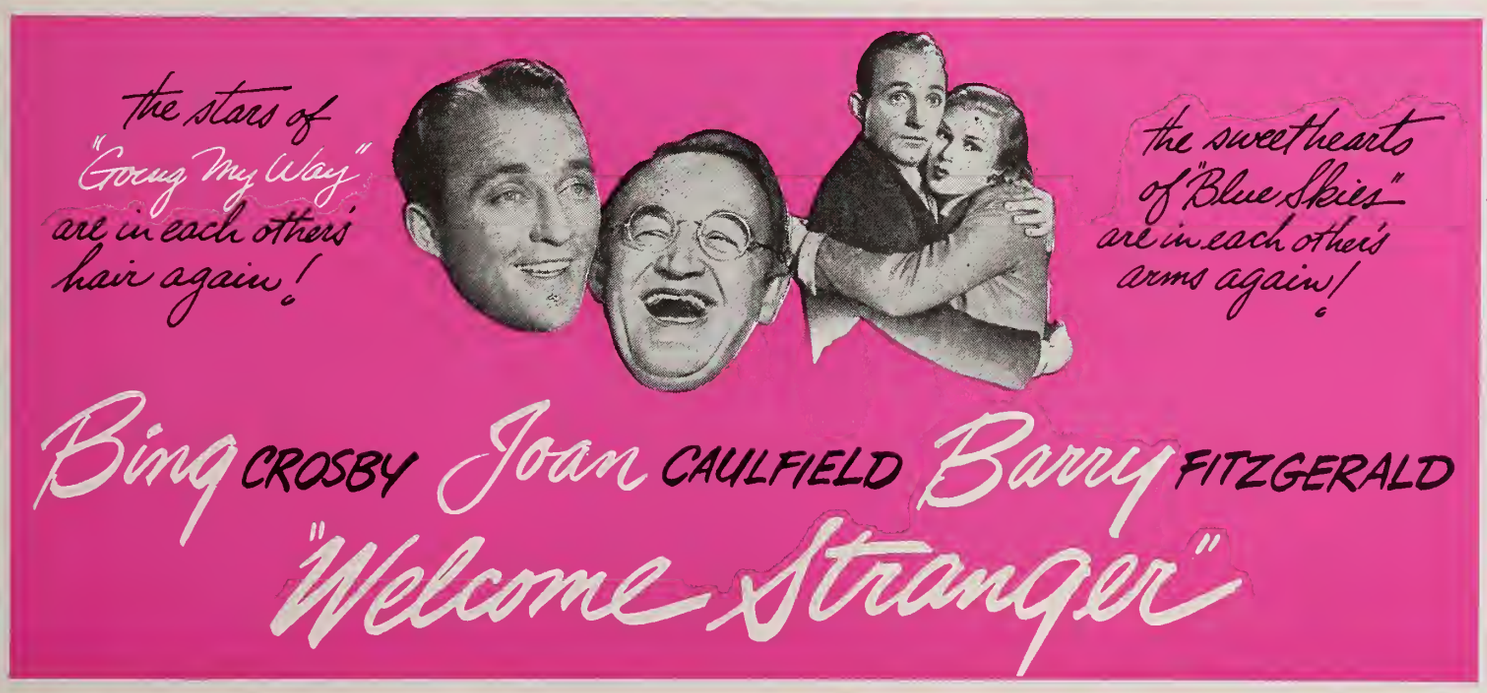
In Washington last Thursday 11 charter members were elected to the local committee. They are: John J. Payette, Sam Galanty, John Allan, Julian Brylawski, Carter Barron, Sidney B. Lust, Lawrence Schanberger, Lauritz C. Garman, John DiFiora, William M. Crockett and Morton G. Thalheimer. These 11 will elect six more and from the 17, a national trustee will be elected.

The 17 members of the committee elected last week to serve the Dallas area are: Leroy Bickel, Sol Sachs, Duke Clark, Herman Beiersdorf, Joseph Luckett, C. C. Ezell, John Rowley, R. I. Payne, Samuel Landrum, Don Douglas, William O'Donnell, Colonel H. A. Cole, B. R. McLendon, L. C. Tidball, J. C. Chatmas, Henry Reeve and J. G. Long.

Following the election, the committee met to elect their officers. They are: Mr. Rowley, chairman of the committee and trustee; Mr. Ezell, vice-chairman; Mr. Sachs, secretary; Colonel Cole, treasurer; Mr. Douglas, publicity chairman, and Winifred Cutler, recording secretary.

Joe E. Brown Is Signed By Alson Productions

Joe E. Brown, the comedian, has been signed by Edward L. Alperson, head of Alson Productions, to play the leading role of a minister in "Tender Years," one of two features to be made this year by Alson for release through Twentieth Century-Fox. The second Alson feature will be "The Big Curtain."



Warner Bros. Sound Men Hold New York Meeting

Zone sound managers for Warner Theatres held a two-day meeting at the New York home office this week preparatory to similar meetings of sound crews in their respective districts. Colonel Nathan Levinson, head of sound activities at the Warner studio, and Colonel Frank E. Cahill, Jr., director of sound for Warner Theatres, presided at the sessions.

Subjects discussed included the latest developments in sound equipment, modernization of the projection booths and general improvement of sound quality.

Those who attended the New York meeting included Joe Florio, New York; J. A. Pratt and D. Ferguson, Washington; W. J. Charles and Henry Eberle, Philadelphia; P. J. Delvernois, Pittsburgh; J. V. Cole, Albany; G. R. Beck, Milwaukee; R. H. Giles, Cleveland; C. J. Bachman, Newark, and C. P. O'Toole, New Haven.

Monogram Offering Prizes

Prizes totaling $15,000 in Monogram's Sixteenth Anniversary Drive for sales and collections, now in progress and continuing until June 27 have been announced: $1,000 to the leading branch in sales in each division; $1,000 to the leading branch in collections, and second place prizes of $750, third place prizes of $500 and fourth place prizes of $250.

M·G·M TRADE SHOW

"THE PHILADELPHIA STORY"

ALBANY	20th-Fox Screen Room, 1052 Broodwoy	THUR. 5/8	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Wolton St., N. W.	THUR. 5/8	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	THUR. 5/8	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Fronklin Street	THUR. 5/8	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THUR. 5/8	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wobosh Ave.	THUR. 5/8	2 P.M.
CINCINNATI	RKO Screen Room, 16 Eost Sixth Street	THUR. 5/8	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Poyne Avenue	THUR. 5/8	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	THUR. 5/8	2:30 P.M.
DENVER	Poromount Screen Room, 2100 Stout Street	THUR. 5/8	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THUR. 5/8	1 P.M.
DETROIT	Mox Blumenthol's Sc. Rm., 2310 Coss Avenue	THUR. 5/8	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	THUR. 5/8	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyondotte Street	THUR. 5/8	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	THUR. 5/8	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vonce Avenue	THUR. 5/8	10 A.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	THUR. 5/8	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THUR. 5/8	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THUR. 5/8	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty Street	THUR. 5/8	1 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 5/5	2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THUR. 5/8	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Dovenport Street	THUR. 5/8	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THUR. 5/8	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THUR. 5/8	2 P.M.
PORTLAND	B. F. Sheorer Screen Room, 1947 N.W. Kearney St.	THUR. 5/8	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THUR. 5/8	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 Eost First Street, So.	THUR. 5/8	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THUR. 5/8	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	THUR. 5/8	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THUR. 5/8	1 P.M.

"THE PHILADELPHIA STORY"—*Cary Grant, Katharine Hepburn, James Stewart*

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 69—Campaign starts for bringing prices down. . . . Nazi stronghold of Helgoland blown up. . . .Stalingrad today. . . . King Paul of Greece. . . . Future Queen of Britain comes of age. . . . Sports for kids: fishing and yachting. . . . Movietone cameraman enters gorilla's cage.

MOVIETONE NEWS—Vol. 29, No. 70—Marshall returns from Moscow. . . . Special U. N. Assembly session. . . . Train blown up in Palestine. . . . Moscow behind the iron curtain. . . . Gale wrecks British ships. . . . Mine safety experiments. . . . Penn Relays. . . . Babe Ruth Day. . . . Wrestling in Canada.

NEWS OF THE DAY—Vol. 18, 267—Helgoland blasted. . . . Princess Elizabeth pledges life to Empire. . . . New England town cuts prices. . . . Stalingrad rebuilds. . . . Flying bomb. . . . Adelaide Hawley film spotlight: Margaret O'Brien.

NEWS OF THE DAY—Vol. 18, 268—Palestine issue goes to U. N. . . . Terror flares anew in Holy Land. . . . Marshall home from Moscow; Truman praises firm stand. . . . Warspite on rocks. . . . Mine perils demonstrated. . . . Drake track meet. . . . Penn relays. . . . Jack Dempsey back in ring. . . . Babe Ruth Day.

PARAMOUNT NEWS—No. 70—Midget racers burn up speedway. . . . Geneva group maps world trade plan. . . . Stalingrad today. . . . South Africa: Royal Family on tour. . . . British dynamite Helgoland.

PARAMOUNT NEWS—No. 71—Drake Relays set pace for Olympics. . . . Spotlight on labor. . . . United Nation's Palestine session opens. . . . Marshall returns from Moscow. . . . Honor Babe Ruth.

RKO PATHE NEWS—Vol. 18, No. 72—Stalingrad. . . . Princess Elizabeth's pledge. . . . Newburyport cuts prices. . . . Trade conference in Geneva. . . . Kids run own theatre. . . . Destroy Helgoland.

RKO PATHE NEWS—Vol. 18, No. 73—Marshall home—reports to President. . . . United Nation's session on Palestine. . . . Honor Babe Ruth. . . . Religion in Russia.

UNIVERSAL NEWSREEL—Vol. 20, No. 33—Helgoland demolished. . . . Stalingrad. . . . Salute new King of Denmark. . . . Cardinal Spellman appeals for needy. . . . UN trade group meets at Geneva. . . . Kids in Passaic fishing contest. . . . Chicago tumblers.

UNIVERSAL NEWSREEL—Vol. 20, No. 34—UN Assembly on Palestine. . . . Terror again in Holy Land. . . . Bureau of Mines recreates mine explosions. . . . Marshall returns from Moscow. . . . Bullet proof vest demonstrated. . . . Honor Babe Ruth. . . . Montreal wrestlers clash.

New German Camera Seen Valuable for Newsreels

Washington Bureau

Screen news photographers may find a new tool in a hand camera developed in Germany during the war, according to the Commerce Department. It is battery and motor driven, with a reflex view finder that enables the operator to see exactly what the photographic film is recording. Made of aluminum and magnesium, it's light in weight and is considered especially useful for hand-held operation.

The view finder is based on the novel construction of the camera shutter. It is a revolving metallic disc set at 45 degrees to the optical axis. It has an open sector of 130 degrees and a closed sector of 230 degrees. The front face of the closed sector has a mirror surface.

When the open sector rotates across the optical field of the camera lens, light passes through the shutter on to the film to record the image.

Distribute "Seeds of Destiny"

The War Department has announced that its "Seeds of Destiny," which won an academy Award this year, will be distributed commercially in Canada by the Canadian Film Board which has been distributing the film in the 16mm film field.

Color Television Is Demonstrated

Large-screen electronic color television projection was demonstrated in Philadelphia this week when Dr. V. K. Zworykin, vice-president and technical consultant of the RCA Laboratories Division, showed the practical application of the new system to illustrate his talk on "All-Electronic Color Television" before The Franklin Institute. The screen used measured seven and a half by ten feet. Color motion picture films and slides were used for the demonstration.

Dr. Zworykin emphasized that color television still must be regarded as in the laboratory stage and that several years would be required for its development to equal the status of present black-and-white television. At the Philadelphia demonstration a newly developed receiver-projector was used which receives the three basic color signals and then projects them, by an optical system, onto the theatre screen, where they are superimposed to form a single image.

In his talk Dr. Zworykin disclosed that the pick-up units used in the demonstration incorporated the electronic "flying spot" which has been under development for nearly ten years. This method, he said, assures perfect picture registration by permitting the transmission of the three color values of each picture element simultaneously.

Foreign Film Distributors May Pool Facilities

The formation of a company to be known as United Foreign Films Distributors, and to be patterned along the United Artists lines of operation, are in an advanced discussion stage, Martin Levine, general manager of the Brandt Theatres and executive head of Distinguished Films, announced in New York this week. The organization would be owned by four foreign film distributors and would handle its own as well as French, Italian and British product from smaller outside importers through a number of exchanges throughout the nation.

The four foreign distributors are Distinguished Films, Siritzky Brothers, Superfilm and Vog Films. Each would continue to operate individually, but would use the physical distribution facilities of Foreign Films Distributors. Initial investment would total $50,000 and distribution fees would amount to about 40 per cent.

Final decision on the project depends on a report from Oliver A. Unger, secretary of Distinguished Films, Inc., who now is touring the country surveying the market for foreign films. He will return in two weeks. At this time more than 90 houses throughout the nation are showing French films.

"East River" Wins Award

"East River," current novel by Sholem Asch, which MGM will film next year with Gene Kelly and June Allyson, is one of the winners of the 1946 Anisfield-Wolf Award.

Yates Promises More "A" Films

Republic is continuing its policy of increased attention to high-budget productions and deals for additional personalities now are being negotiated, Herbert J. Yates, Republic president, announced this week following his return to the Coast from New York. At the same time he said the company would make at least 16 "B" pictures during the coming season.

Plans for the 1947-48 program are being determined and a product announcement is expected shortly. The new deals now being negotiated are as important as the recently announced pact with the Charles K. Feldman production group, which will add to the studio's roster talent like Lewis Milestone, who will produce and direct John Steinbeck's "The Red Pony" in Technicolor, Mr. Yates said. The picture will star Robert Mitchum and Myrna Loy.

The Republic president also pointed out the importance of his studio's acquisition of the life story of Babe Ruth which, he said, would be the basis for one of the biggest productions ever turned out on the lot. The outdoor specials starring Roy Rogers will be produced on a special budget and will benefit through the use of Trucolor, Mr. Yates said. Several name personalities will be signed to appear in the Rogers pictures.

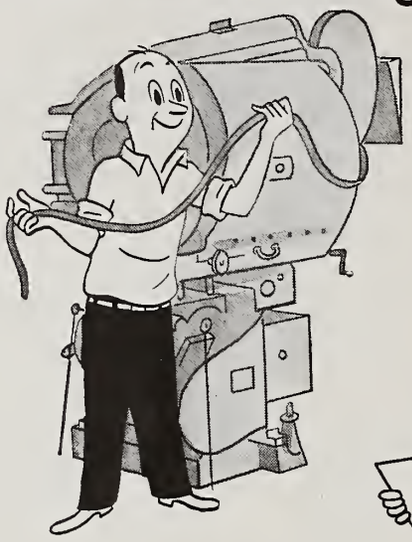
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National Education Group Awarded RCA 16mm Scroll

A "16 Millimeter Pioneer Award" was presented to the National Education Association through its Audio Visual Instruction Department at a ceremony at the Drake Hotel in Chicago last Friday night observing the sixteenth anniversary of the development of 16 mm sound on film. Representing NEA, Dr. Walter A. Wittich, president of the association's Department of Audio-Visual Instruction, received the award from A. G. Petrasek, of the RCA Engineering Products Department. The award in the form of an illuminated parchment scroll, was presented by the 16mm motion picture equipment section of the Radio Corporation of America, in recognition of the achievements of NEA in advancing learning and understanding through the application of audio-visual aids in schools.

Eagle-Lion Sets Contest On "Repeat Performance"

Eagle-Lion will offer $2,500 in cash awards to local theatre managers and theatre publicists for the best exploitation campaigns for Eagle-Lion's forthcoming "Repeat Performance." The picture, starring Louis Hayward, Joan Leslie and Richard Basehart" will go into national release following its world premiere at the Liberty theatre in Zanesville, Ohio, May 22. The contest is open to all theatres. Winners will be determined on the gross for "Repeat Performance" in relation to the maximum possible gross for the particular house and the completeness of the selling campaign.

Six Warner Features To Get London Premieres

Six Warner Brothers features will have their London premiere at the Warner theatre, London, from May through August. The openings include: "That Way With Women," May 2; "Humoresque," May 9; "Stallion Road," July 4; "Two Guys From Milwaukee" (retitled "Royal Flush" for its London release), July 18; "Nora Prentiss," August 8, and "The Two Mrs. Carrolls," August 22.

Trade Paper Campaign For Allied Artists

All high-budget features issued by Allied Artists will be given a high trade paper advertising budget, it was announced this week by Samuel Broidy, president. This decision was made after the success of the trade paper campaign on Roy Del Ruth's "It Happened on Fifth Avenue." "Black Gold," Jeffrey Bernerd's Cinecolor production, has been tentatively scheduled as the next high-budget feature to be released by Allied Artists.

Alien Property Head Quits

Donald C. Cook, director of the Office of Alien Property, has resigned his position, effective June 1. He will be succeeded by David L. Bazelon, Assistant Attorney General in charge of the Lands Division.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LANDRUSH: Charles Starrett, Smiley Burnette—Smiley and Charles Starrett are a good combination. Excellent for the weekend customers. Played Friday, Saturday, April 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Patrons liked this picture. They seemed to think it was over average of its type of picture. Played Sunday-Tuesday, March 23-25.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal.

PRISON SHIP: Robert Lowery, Nina Foch—Modest feature which appealed to our small town trade. Doubled with "Sing While You Dance." "Prison Ship" provided the box office draw. Not strong enough to stand alone. Played Tuesday, Wednesday, April 8, 9.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

BLONDIE'S BIG MOMENT: Penny Singleton, Arthur Lake—Very amusing and it draws a good rural trade. Played Wednesday, Thursday, April 9, 10.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

COWBOY BLUES: Ken Curtis, Jeff Donnell—Used on second half of weekend double bill. No draw. Played Friday, Saturday, April 11, 12.—A. C. Edwards. Winema Theatre, Scotia, Cal.

IT'S GREAT TO BE YOUNG: Leslie Brooks, Jimmy Lloyd—Played on my double feature with favorable results. Played Friday, Saturday, April 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—This is a picture of pictures. We played it during very bad weather and it still drew a good crowd. You can't go wrong on this one. Played Sunday-Tuesday, April 6-8.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

RETURN OF RUSTY, THE: Ted Donaldson, Barbara Gooddell—This pleased even our rabid Western fans, who usually don't turn out if the cowboys are missing from the weekend screen fare. Being a combine of youngsters and a dog, business was below average. Played Saturday, April 5.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

SING WHILE YOU DANCE: Ellen Drew, Robert Stanton—Columbia usually does all right by us. We hate to complain about any of their product. However, don't book this one, if you can avoid it. Played Tuesday, Wednesday, April 8. 9.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

WALLS CAME TUMBLING DOWN, THE: Lee Bowman, Marguerite Chapman—Fair business to a picture that deserved better. Can't puzzle it out. Our Sunday business has been terrible. We made expenses on this one. Played Sunday, April 6.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

Metro-Goldwyn-Mayer

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—It is a knockout for small towns. A great many people will go to see it twice. Why write more? Played Friday-Sunday, April 11-13.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—Business was good for midweek, but my midweek business is definitely down. Played Tuesday-Thursday, Feb. 18-20.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

COCKEYED MIRACLE, THE: Frank Morgan, Keenan Wynn—A pleasing comedy that is off the beaten path. Had normal midweek business at a time when show customers are doing a lot of shopping for their entertainment. Believe this should please in any spot. Played Tuesday-Thursday, April 1-3.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Had to play on Sunday. Did a very good business with it, but did nothing the rest of the week. Played Sunday, Monday, March 16, 17.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—This picture was played here during very bad weather, but it still brought them out. There was nothing but praise; no adverse criticism. Every small town operator will find this most welcome. Played Sunday, Monday, March 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—The flu scare got us. Just the type of picture that usually goes over well here. Our punk business on this was no fault of the picture. It is O.K. Played Sunday, Monday, March 9, 10.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—This is a dog picture in Technicolor which did above average business. Play it by all means. Played Sunday, Monday, April 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GALLANT BESS: Marshall Thompson, George Tobias—Play this one. Nice picture that deserved double the business we had. Lots of flu in the town and business was off badly. Played Sunday, Monday, March 16, 17.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—Good story, well acted, good music, beautiful Technicolor and fair business considering the general business slump that appears to have overtaken us. Played Sunday, Monday, March 2, 3.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—Patrons were disappointed. It was not up to Mickey's usual standard. Business good, but lots of complaints. Played Wednesday-Saturday, Feb. 12-15.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Very good show and enjoyed by all who came. However, a severe blizzard laid our business low. Played Sunday, Monday, Feb. 23, 24.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

RAGE IN HEAVEN: Ingrid Bergman, Robert Montgomery—Ran this with "Heartbeat," and neither picture drew nor pleased. Poor business. Played Tuesday-Thursday, Feb. 25-27.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—Fair musical, but not up to expectations. Plot very weak and only a couple of stars are really good. Business below normal. Some complaints. Played Sunday-Tuesday, March 16-18.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—The clouds failed to roll by and rain held our attendance down. If it had been cut 20 minutes it would have been better received. Beautiful Technicolor and excellent music and an interesting plot. Played Monday, Tuesday, April 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO SMART PEOPLE: Lucille Ball, John Hodiak—They failed to turn out for this and it failed to make any hit with those who did come. Both the leads are good, but neither has any drawing power in our spot. Had only 65 per cent of our usual Sunday, Monday business. Played April 6, 7.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

UNDERCURRENT: Robert Taylor, Katharine Hepburn—Just why MGM chose a role for Robert Taylor that depicted him as a 24 carat heel certainly is a mystery. Lots of adverse comment from our patrons and the business was 63 per cent of the two previous Taylor pictures. Word-of-mouth advertising got around and laid this opus low. Played Sunday, Monday, April 13, 14.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

ZIEGFELD FOLLIES: MGM Contract Stars—This was one of the poorest we have received from this company. Our crowd was poor and we hardly met expenses. Avoid it, if possible. The scene with Red Skelton was the only redeeming feature. Very poor stuff. Played Friday, Saturday, March 28, 29.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—Played it in cold and snowy weather and managed to do a fair business. However, it was nothing compared to the two previous Crosby pictures. Played Sunday, Monday, Feb. 23, 24.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—Good business on this reissue. Play it. Will out-draw most of the new shows and it is better made. Played Wednesday, Thursday, April 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—A very good reissue. Played Sunday, April 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—This is the first Alan Ladd picture that failed to draw for us. Comments were divided. Played Wednesday, Thursday, April 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Played directly after it had played at a nearby theatre. Picture was done rather well. Most patrons were satisfied. Business good. Played Wednesday-Saturday, March 28, 29.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

PRC

ENCHANTED FOREST, THE: Edmund Lowe, Brenda Joyce—Finally picked this one up and played it Easter Sunday with "The Wife of Monte Cristo." People thought "Cristo" only fair, but praised "Enchanted Forest." Had excellent business. Film on "Enchanted Forest" was in bad shape. Played Sunday, Monday, April 6, 7.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

RKO Radio

PARTNERS IN TIME: Pamela Blake, John James—Paired this with "Life With Blondie" and we played to the best midweek business in the history of our house. People were not hesitant in telling us that it was Lum n' Abner that brought them out. In our opinion, a combination of "Partners in Time" and any "Blondie" is a small town natural. Try it sometime. Played Tuesday, Wednesday, April 2, 3.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—A picture that got high praise by the critics and by many exhibitors, but it was one of the biggest flops of the season. They didn't buy tickets. Played Sunday, Monday, March 23, 24.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

Republic

CHEYENNE WILDCAT: William Elliott, Bobby Blake—Bill Elliott is a great draw in our situation. Competition milks our Roy Rogers for us. Bill Elliott leads the Western parade for us. Played Saturday, April 12.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

DAKOTA: John Wayne, Vera Ralston—I paid a top price for this show and got stung. People didn't care for it. Beware of the stock advertising that misleads the public into believing it's a big show. It's hardly program fare. Played Sunday, Monday, March 23, 24.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

G. I. WAR BRIDES: Anna Lee, James Ellison—This is a fair comedy, but it will not stand alone, as it lacks both length and star power. Business was below average. Played Tuesday, April 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—The few who saw this thought it superb. Of course, if you appreciate high class music and you are in a high class locality, it will make a hit, but if you are in a small town with average Americans

(Continued on following page)

(*Continued from preceding page*)

you won't make expenses. Played Monday, Tuesday, March 31, April 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MAN FROM RAINBOW VALLEY: Monte Hale, Bobby Blake—Doubled this with "Gas House Kids" and had nice weekend business. Both features pleased our Friday and Saturday action fans. Played Friday, Saturday, April 4, 5.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

OUT CALIFORNIA WAY: Monte Hale, Bobby Blake—This is a good little Western in Trucolor which pleased the Friday and Saturday fans. Played April 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RANCHO GRANDE: Gene Autry, June Story—This is an old one, but our fans turned out in force. It makes good double bill material and the crowd seemed to enjoy it. The new Autry features are eagerly awaited. This feature is a little short on action, but the music is good. Played Monday, March 31.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Poorest business in months. Both 20th-Fox and small town exhibitors will be ahead if this is left on the shelf. Pass it up, if possible. Played Tuesday-Thursday, March 4-6.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Not a top picture. 20th-Fox has made several inferior musicals lately that do not deserve top prices. Played Tuesday-Thursday, March 25-27.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

HOME SWEET HOMICIDE: Randolph Scott, Lynn Bari—This was a very enjoyable feature due to the many laughs connected with the dialogue and the action of the children. Not strong enough to bring them out on midweek. Would be better for a weekend double bill. Played Wednesday, Thursday, April 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—Picture was too deep for average patronage. The story was not too well described. Patrons seemed mildly satisfied, but not too much business. Played Wednesday-Saturday, Feb. 26-March 1.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—Had this film epic never been made we would be a sizable sum of money ahead. Did less than 50 per cent of normal business and those who came to see it are still squawking. Lay off this one, or trade it for a couple of news reels. Played Tuesday-Thursday, Feb. 18-20.—J. B. Stine, Garleld Theatre, Terre Haute, Ind.

STRANGE JOURNEY: Paul Kelly, Osa Massen—Used on top half of weekend double bill. But it would have been more suitable for second spot. Played Friday, Saturday, April 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

13 RUE MADELEINE: James Cagney, Annabella—The picture was very much like several other underground pictures. Business not too good. Played Sunday, Tuesday, March 30-April 1.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

TIME, THE PLACE AND THE GIRL: Denis Morgan, Jack Carson—Very good musical. Everybody enjoyed this picture very much. Patronage very good. Played Wednesday-Saturday, March 20-22.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

YANK IN LONDON: Anna Neagle, Rex Harrison—A below average crowd witnessed this, but poor roads and worse weather have held the crowds down. However, it pleased the crowd who came and they seemed well satisfied. It is well worth playing time for those theatres where a great deal of action is not expected. Played Friday, April 4.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—We will yield that the acting was good, but my audience did not like the picture. Lots of walkouts. Played Friday-Sunday, March 21-23. — J. L. Thayer, Raymond Theatre, Raymond, N. H.

CHASE, THE: Robert Cummings, Michele Morgan—Feature was rather mixed up. Business not good. Patrons did not make many comments. Fair as a second feature with a good top picture. Played Wednesday-Friday, April 2-4.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

CHASE, THE: Robert Cummings, Michele Morgan—Most of my patrons thought this was very vague. Dream pictures are dead here. No draw. It is a shame to waste Robert Cummings in this. Played Wednesday, Thursday, April 2-2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CHASE, THE: Robert Cummings, Michele Morgan—This did a poor business and isn't what it is cracked up to be.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

DIARY OF A CHAMBERMAID: Paulette Goddard, Burgess Meredith—In 35 long years in this business the writer has played many a cluck, but this was very poor. Played two days to mostly empty seats. Played Tuesday-Thursday, March 4-6.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer—Rain held down our attendance. Little Iodine was not as good as she is in the funny papers. This series should continue and if it is built up it will make a hit everywhere. Played Sunday, April 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MR. ACE: George Raft, Sylvia Sidney—His last few pictures have ruined Raft as a drawing card for us. They want action from him and this one failed from every angle. Business was way below our normal midweek gross. Played Tuesday-Thursday, April 8-10.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

YOUNG WIDOW: Jane Russell, Louis Hayward—Very nice sbow. Business only 70 per cent of normal due to a March blizzard and the business slump. It deserves better business and pleased those who attended. Played Tuesday-Thursday, March 25-27.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

Universal

LAWLESS BREED: Kirby Grant, Fuzzy Knight—Again my friend Kirby was in town and as usual pleased 100 per cent. Played Friday, Saturday, April 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LITTLE MISS BIG: Fay Holden, Beverly Simmons—Doubled this with "White Tie and Tails" and it made a very pleasing combination. Business fair. Played Friday, Saturday, April 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LOVER COME BACK: George Brent, Lucille Ball—Very good comedy. It deserved a better break than we could give it. The flu has to take the blame for this flopping. Played Tuesday-Thursday, March 18-20.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

NOTORIOUS GENTLEMAN: Rex Harrison, Lilli Palmer—A very poor picture. Played this as a second feature, but it was a mistake. Patrons walked out on it. Plenty of complaints. It was as good as the usual English feature. Played Wednesday-Saturday, March 19-22.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

TIME OF THEIR LIVES: Bud Abbott, Lou Costello—Had a normal Sunday and Monday business on this lively comedy although the general business is below normal. Pleased a nice crowd on Sunday but a heavy rain held Monday down. If your patrons like this comedy team don't pass this one up. It is different from any of their previous comedies. Played Sunday, Monday, March 30, 31.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—We used this on a weekend double bill with fair results. Played Friday, Saturday, April 4, 5.—A. C. Edwards. Winema Theatre, Scotia, Cal. Small lumtown patronage.

WILD BEAUTY: Don Porter, Lois Collier—Excellent for my double-bill program. Again Universal makes a "B" picture that rates better than some of their "A" pictures. Played Friday, Saturday, April 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Laureen Bacall—Did a fair business, but as good or well liked as most previous Bogart pictures. Played Sunday, Monday, March 9, 10.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

HER KIND OF MAN: Dane Clarke, Faye Emerson—Good double feature. Our crowd enjoyed it. It was well done and a large crowd appreciated it. Zachary Scott is becoming popular here. Well worth double-billing time in any theatre which requires action. Played Friday, March 31.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

HUMORESQUE: Joan Crawford, John Garfield—Picture went over quite well. Music was good, but the story was not so good. Patrons liked it in general. Played Sunday-Tuesday, March 9-11. — Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—This is not strong eonugh for a single bill even in a small town. We used it on midweek and almost didn't gross film rental. Played Wednesday, Thursday, April 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—A-1 production. If you can get them in, all classes will like it. Very funny and loads of entertainment value. Played Tuesday, Wednesday, April 15, 16.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—Played this with "Night Train to Memphis" but business was poor. People did not care for this and told me so. Played Tuesday-Thursday, March 11-13.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—At the conclusion of the picture one of the customers remarked, "Why didn't they let him get that nice girl in the first reel and we could have gone home earlier?" We did not gross film rental. Advise all small town theatre owners to shelve this and save money. Played Wednesday, Thursday, March 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SAN ANTONIO: Errol Flynn, Alexis Smith—Picture drew well and pleased. Played Sunday, Monday, Feb. 16, 17.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

STOLEN LIFE, A: Bette Davis, Glenn Ford—Bette Davis is no attraction on any day of the week here and especially on Sunday. This picture was not near so unpleasant as some we have shown recently, but unfortunately the harm had been done and business was very poor. Played Sunday, Monday, April 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal.

STOLEN LIFE, A: Bette Davis, Glenn Ford—I think tbis is Bette Davis' best picture. Get out and advertise this and then see it yourself from the beginning. I can't imagine anyone not liking this. Better than average midweek business. Played Tuesday-Thursday, March 18-20.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—A rather unbelievable story but my patrons have good imaginations so they enjoyed it very much. Played Sunday, Monday, March 9, 10.—Bob Fulkerson, Village Theatre, Sunflower, Texas.

VERDICT, THE: Sydney Greenstreet, Peter Lorre—This is a program picture that did not do any extra business. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Features

Columbia

HOT WATER: All Star Comedies—These boys are good. Folks keep asking us to book more of their comedies. They really please. Anything that makes the cash customers happy makes us happy.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

IF A BODY MEETS A BODY: All Star Comedies—We have never had a Stooge reel yet that let us down. This one was especially good. A packed house laughed so hard the racket could be heard in the street. —A. J. Sindt, Rankin Theatre, Rankin, Ill.

Metro-Goldwyn-Mayer

EARLY SPORTS QUIZ: Pete Smith Specialties—This was real good and aroused many laughs. The children enjoyed it. One of the best in this series.—Fred J. Hutchings, Community Theatre, Leader, Sask.

Paramount

A SCOUT WITH THE GOUT: Little Lulu—Little Lulu is a clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPONGE DIVERS: Sportlights—A reel in Technicolor which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THEY'RE NOT SO DUMB: Speaking of Animals—The talking animals score again. This series always pleases.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

FASHION MEANS BUSINESS: March of Time—A routine March of Time which my customers considered a waste of time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WATCHDOG: Terrytoons—One of the best we have played from 20th-Fox in some time. It had a good quota of laughs and was cute to watch as well. A good cartoon.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Warner Bros.

HARE GROWS IN MANHATTAN: "Bugs Bunny" Specials—A very good color cartoon with Bugs Bunny. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU THINK YOU'RE A NERVOUS WRECK: Vitaphone Varieties—A fair one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

A clever and inexpensive piece of promotion thought up and carried out by Norman H. Willis, manager of the Corbett theatre, Wildwood, Fla., recently captured the attention of practically everybody in that town of about 2,500 population.

Willis had several hundred teaster heralds printed and folded so that the only copy that met the public's eye read: "Do You Want a New Car?" In a period of two days, the heralds were sent out on a mailing list, distributed from house to house by Willis and the theatre staff, and placed on the steering wheel of every available car so that drivers would certainly see them.

Willis reasoned that the new car situation being what it is a person would open the herald through curiosity if nothing else. It evidently did the trick, for Willis reports that he did extra well with "Make Mine Music," the picture he devised the teaser herald promotion for.

Across the country, National Theatres showmen are in the midst of an intensive showmanship drive which began April 6 and will run through July 12.

Commemorating the Fifth Anniversary of the presidency of Charles Skouras, the campaign got under way with a roar of enthusiasm and energy.

The theatremen are competing for a pot of gold beckoning at the end of a rainbow on July 12. Prizes will reach the unusual total of $125,000.

Ted Emerson, former manager of the Orpheum theatre, Omaha, recovered from his recent illness, returned last week to head publicity activities for the three Tri-States theatres in that Iowa city.

The announcement recalls that period along about 20 years ago when sound was struggling to be heard above the cries of exhibitors being forced into foreclosures and when Emerson managed three theatres on one block in Des Moines.

The Strand boasted 100 per cent all-talking pictures; across the street another house advertised "motion pictures with sound," while the third theatre, relegated to a policy of silent western and action films, felt the full brunt of Emerson's endless repertoire of ballyhoo tricks to attract the attention of passersby.

That was when Emerson was known as the "Mayor of Locust Street."

THANKS!

To many friends in the industry who have sent me their good wishes in this new assignment; my sincere appreciation.

It's somewhat of a turn, taking over any new job, and I am appreciative of the co-operation offered, from old friends and old contributors to this department.

The ROUND TABLE is so well established, its leadership in the field so clearly defined over the years, that it is of first importance to realize and preserve the value of personal associations that have made this Forum successful.

I expect to contact the many who have made the ROUND TABLE an outstanding part of industry institution, to continue with them our study of better merchandising, better showmanship, for mutual benefit.

There is no more important spot in the film industry than what the advertisers call "the point of sale". That point is where the public reaches down for cash in-pocket to buy motion pictures. There we function.

—*WALTER BROOKS*

The story about Children's Film Library shows, which appeared in the February 15th issue of MOTION PICTURE HERALD, prompts Eric Walls, who manages the Clifton Cinema, Great Barr, Birmingham, England, to write about his Saturday Children's Club.

"I am proud to say," Walls writes, "that I was the originator of these clubs on our circuit about two years ago and mine was the first to open. Now we have about 2,000 members who have their own special performance every Saturday morning at 10 a. m."

The club has its own song, cricket and football teams in the local leagues and a monthly magazine named *The Cliftonian.* Each member has a numbered membership card and is the guest of the management on the Saturday nearest to his birthday. The president of the club is Tom Moss, a well-known stage variety artist, who, whenever he is in Birmingham, always visits the kids.

Walls takes particular pride in his latest venture in behalf of the club. This involved making Laurel and Hardy, then visiting Birmingham, honorary vice-presidents of the club. The comedians have promised to make a personal appearance at the Clifton soon.

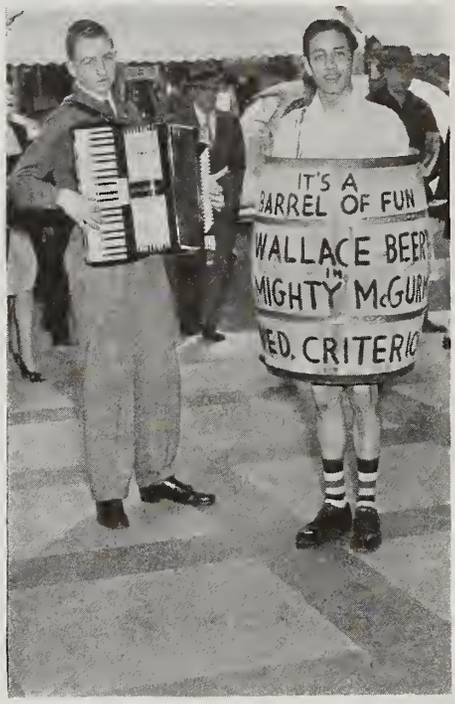
Bob Griffith, manager of the Plaisance theatre in Chicago, introduced a new method of raising funds in behalf of the recent drive for the American Red Cross.

Mr. Griffith invited theatre patrons to ballot in a straw poll for the city's two mayoralty campaigns. Catch was that it cost a penny to vote, five votes brought a nickel contribution, with no limit placed on the number of ballots each person could cast. With 20,000 votes tabulated, the Red Cross Fund benefited by $200.

BALLYHOO OUTDOORS

—especially in Oklahoma City, Okla.— where, at the right, manager Jim Barnes obtained one of the original Eighty-Niner wagons that made the dash into the Oklahoma Territory to exploit his playdate of "Trail Street" at the Warner theatre. And, below, a man in a barrel, sent out to parade the streets while a partner plays "Roll Out the Barrel" on an accordion to publicize manager Robert Hynes' engagement of "The Mighty McGurk" at the Criterion theatre.





The two jeeps at the right were promoted from a local distributor to advertise "Una Gran Dama" (released in the United States as "Mrs. Parkington") at the Metro theatre, Barranquilla, Colombia, South America. Barranquilla manager Ramon Jesurun arranged the tieup, which marked the first time that jeeps have been used for theatre promotion in the Colombia city.



The boy in a frontiersman's get-up with flintlock, right, is Harold Goodin, an usher at Loew's Broad theatre, Columbus, Ohio. Manager Carl Rogers had him parade the downtown streets to advertise the engagement of "Daniel Boone" at the Broad. A sign on Goodin's back tied in the costume with the picture. The promotion was used for several days.





One side of the huge theatre front utilized by manager J. Hunt of the Tivoli theatre, London, England, to draw the attention of passersby to his date of "It's a Wonderful Life".

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE EGG AND I (Universal-International): Claudette Colbert and Fred MacMurray star in this story about life on a wilderness chicken ranch from the best-selling book by Betty MacDonald. Start the ball rolling now for all-out cooperation with your local egg and poultry industry leaders.

Get in touch with your local egg commercial producer, hatcheryman, feed manufacturer, egg co-operative, egg processor and egg retailer. Correlate mutually beneficial promotion activities about which the egg industry has already been notified.

With the aid of your newspaper or local Veterans Administration office, find an ex-G.I. who has gone into the chicken and poultry business. A story and art on their venture should be forthcoming, climaxed with the couple as your honored guests on opening night. Slant interviews and comparison with the experiences of Miss MacDonald.

Tie in with your city's leading downtown grocer for an egg window. Supply him with stills, posters, etc. In the center have him put a large basket, full of eggs. Passersby are asked to guess the number of eggs in the basket for prizes and guest tickets for "The Egg and I". Grocer might make the purchase of eggs a prerequisite in entering the contest.

For street ballyhoo, have four girls parade the streets. The first girl carries a sign with the word "The" on it. Second girl is encased in a papier-mâché egg. The third girl carries a sign reading "and". Fourth girl is inside of a giant letter "I".

CALCUTTA (Paramount): Alan Ladd stars in this murder mystery, set against an Indian background. The story has to do with the adventures of daring pilots flying the famous "hump" from Calcutta to Chungking, China.

Dress up a man in Hindu costume for street ballyhoo. Have him carry a sign reading: "I'm on my way to 'Calcutta' where Alan Ladd's on the loose . . . pitted against a strangler's noose." Or dress up a girl in Indian costume with a veil. Copy on a sign could read: "All the girls in Calcutta go for Alan Ladd in 'Calcutta'—Gem theatre."

In advance of and during playdate, dress up the house staff in Indian costume. The men can wear turbans and the girls veils. They could also be supplied with armbands with the title. Mount a piece of rope made into a noose on a card—copy: "Alan Ladd! His gun against the stranger's noose . . . 'Calcutta'." This idea can be adapted for tack card, lobby board or throwaway.

Cooperating newspaper or radio station might be interested in a contest in which the entrants are asked to submit lists of pictures whose titles contain the names of cities, American or foreign.

Suggest to soda fountains and taverns that they concoct a special long, cool, summer drink and call it the "'Calcutta' Cooler" in honor of Alan Ladd. Stills with playdates could be used to plug the drink and the picture on the soda fountain or bar.

Means Employs Illuminated Banner for "Diddlebock"

Manager Ken Means used a specially illuminated banner covering the entire upper structure of the marquee to publicize "The Sin of Harold Diddlebock" at the United Artists theatre, San Francisco, Cal. The banner was visible from any angle and was used throughout the engagement of the picture. Tieups were made with optical shops based on the famous Harold Lloyd eye frames. Ten 24-sheets, 150 six-sheets and 125 trolley car cards were posted a week in advance of opening.

Girls Carry Heart-Shaped Cards for "No Love"

Two girls with heart-shaped cards, sandwich-style, walked the streets to exploit "No Leave, No Love," at the Jefferson theatre, Goshen, Ind. Manager Floyd Robinson supplied the girls with 2,000 envelopes containing a "secret chemical" for distribution to ladies. Copy on the envelope, which actually contained ordinary salt, read: "Ladies! Sprinkle this secret chemical around you and your romance and love life will be a thrilling and wonderful success! For thrilling entertainment see, etc."

Boyle Sets Co-Op Display Ad

A cooperative newspaper display ad was promoted by manager Joseph S. Boyle to publicize his engagement of "It Happened in Brooklyn" at the Poli-Broadway theatre, Norwich, Conn. The ad was paid for by Reid and Hughes department store and appeared in the Norwich *Record*.

Sets Full-Page Co-Op Ad

A full-page cooperative newspaper ad was promoted by manager Frank Shaffer to advertise "The Jolson Story" at the Dixie theatre, Staunton, Va. Each of the nine cooperating merchants based their ad on a song from the picture.

Imprinted Paper Bags Help Sell "Andy Hardy"

Eleven thousand imprinted paper bags were distributed by local merchants to exploit manager Bill Brown's playdate of "Love Laughs at Andy Hardy" at the Poli-Bijou theatre, New Haven, Conn. A seven-foot frame cutout, showing a tall girl holding Mickey Rooney in her arms, was placed on the inside balcony of the theatre.

Advance stories were planted in the New Haven *Register*. Spot announcements were promoted over radio stations, WYBC, operated by Yale University, and WNHC. A tieup was arranged with the Crown Bingo parlor whereby guest tickets were awarded to winners of special games. The playdate was announced at each special game.

Many window and counter displays were arranged by Brown and assistant manager Tony Masella. Stores using both window and counter displays included the Harmony Shoppe, Smith Record Shop, McQuiggan Florist, Chili's, United-Whelan stores, Rosebud Florist, Everybody's Radio Shop and Kern's Sandwich Shop.

A special Mickey Rooney sundae was promoted in Kresge's luncheon department. Posters advertising the sundae were posted on 12 mirrors in the store.

Plants Stories for "The End"

A wealth of newspaper publicity was garnered by manager Tommy Delbridge to exploit his engagement of "The Beginning or the End" at Loew's theatre, Nashville, Tenn. Daily stories appeared in the Nashville *Tennessean*.



Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

A. A. ALLEN
Dominion, Bispham
Blackpool, England

JOHN H. ARNOLD
Yale, Houston, Texas

CHARLES BARNETT
Capitol, Martin, Tenn.

H. BEDFORD
Palace, Derby
Derbyshire, England

JAMES G. BELL
Penn, New Castle, Pa.

DENNIS BOWDEN
Regal, Bridlington
Yorkshire, England

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

LEW BREYER
Strand, Westfield, Mass.

BILL BROWN
Poli-Bijou, New Haven, Conn.

EDWARD N. BROWN
Gayety, Chicago, Ill.

JACK CAMPBELL
Scala, Runcorn
Cheshire, England

IRVING CANTOR
Eckel, Syracuse, N. Y.

W. E. CASE
Picture House, Monmouth
Mons., England

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

TED R. CONKLIN
Ashland, Ashland, Ohio

GEORGE DARANSOLL
Granby, Norfolk, Va.

KENNETH D. EDMONDSON
Gaumont, Chester
Cheshire, England

TOM EDWARDS
Ozark, Eldon, Mo.

DICK FELDMAN
Paramount, Syracuse, N. Y.

GEORGE J. FORHAN
Belle, Belleville, Ont., Canada

W. F. FOSTER
Picture House, Dalston
London, England

ARNOLD GATES
Stillman, Cleveland, Ohio

ALICE GORHAM
United Detroit, Detroit, Mich.

FRED R. GREENWAY
Poli Palace, Hartford, Conn.

KEN GRIMES
Warner, Erie, Pa.

ARTHUR GROOM
Loew's, Evansville, Ind.

BOB GUSTAFSON
Fox, La Porte, Ind.

MIKE GUTTMANN
Century, Minneapolis, Minn.

LEO HANEY
Lido, Maywood, Ill.

JOHN HARRISON
Ritz, Waycross, Ga.

W. T. HASTINGS
RKO Orpheum, Denver, Colo.

THOR HAUSCHILD
Arcade, Cambridge, Md.

EARLE M. HOLDEN
Center, Hickory, N. C.

CLAUDE HUNTER
Odeon, Kingston, Ont., Canada

HOMI HYDERABADWALA
Metro, Bombay, India

BOB HYNES
Criterion, Oklahoma City, Okla.

RAMON JESURUN
Cine Metro, Barranquilla
Colombia, S. A.

W. J. JOY
Ritz, Holmeside
Sunderland, England

E. F. KISTNER
Capitol, Whiting, Ind.

SID M. KLEPER
College, New Haven, Conn.

JULIUS LAMM
Uptown, Cleveland, Ohio

LARRY LEVY
Colonial, Reading, Pa.

P. E. McCOY
Miller, Augusta, Ga.

G. A. MARTIN
RKO Virginia, Champaign, Ill.

VICTOR MEYER
Orpheum, New Orleans, La.

E. MILLER
Orpheum, Elkhart, Ind.

MAX MINK
RKO Fordham, Bronx, N. Y.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BUZZY MIXSON
Arcade, Williston, Fla.

GRACE NILES
Loew's Lexington, New York, N. Y.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

GEORGE PAPPAS
Roxy, Peru, Ind.

TAKI J. PAPPAS
Lex, Chicago, Ill.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

MATT PLUNKETT
RKO Grand, Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY JUNE POWELL
Bison, Shawnee, Okla.

J. RAGAZZI
Scala, Biel
Geneva, Switzerland

G. E. RATHMAN
Marion, Marion, Iowa

G. RAY
Regent, Bradford
Yorks., England

EDWARD RICHARDSON
Granada, Cleveland, Ohio

REYNOLDS ROBERTS
Ritz, Tunstall
Staffs., England

CARL ROGERS
Loew's Broad, Columbus, Ohio

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

NAT SILVER
Strand, Lowell, Mass.

J. DRAYCOTT-SIMPSON
Odeon, Southend-on-Sea
Essex, England

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

A. H. STOBIE
Gaumont, Chadwell Heath
Essex, England

MICHAEL STRANGER
State, White Plains, N. Y.

PRESTON SWAN
Elephant Cinema, Shawlands
Glasgow, Scotland

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RUPERT TODD
Gaumont, Doncaster
Yorkshire, England

JACK TUNSTILL
Malco, Memphis, Tenn.

JOHNNIE WAKEMAN
Troxy, Stepney
London, England

ANSEL WINSTON
RKO Coliseum, New York, N. Y.

NATE WISE
RKO Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Paramount, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
New York 20, New York

Co-Op Ad, Radio Tieups Exploit "It's Spring"

A cooperative newspaper ad was promoted by manager Box Cox to exploit his engagement of "Suddenly It's Spring" at the Kentucky theatre, Lexington, Ky. The ad was paid for by The Golden Horseshoe, Lexington's newest and largest restaurant.

Radio played an important part in the campaign. Spot announcements were split evenly between WLAP and WKLX, the first named station being used at night and the latter station in the day. A contest was promoted on the Barney Miller Music Store program over WLEX whereby guest tickets were awarded to persons naming the "Spring" songs played on the program.

A five-foot cutout figure of Paulette Goddard, star of the picture, was set up in the lobby a week in advance. The same figure was later used in a store window. 5,000 bag stuffers were used by the Kroger stores. Window displays were set with Lowenthal Furriers, Kroger's, Fleishman Florist and Williams Drug store.

The Lexington *Herald* used a short editorial, tying-in the opening of "Suddenly It's Spring" with a freak snowstorm.

Theatre Displays Promote Cartoon Show in Shawnee

Attractive theatre displays were utilized to exploit a "cartoon circus" at the Bison theatre, Shawnee, Okla. Cutouts of "Porky Pig" and "Little Lulu" mounted on a brightly painted background served for an outer lobby display. A similar display was used in the inside lobby but with cutouts of "Pluto" and "Bugs Bunny." A cutout of "Donald Duck" was used on the mezzanine. Cards were placed on local newsstands with the following copy: "Read your favorite comic cartoon book, then see them in person on the screen at, etc." The campaign was arranged by assistant manager Betty June Powell.

PERSONALITY GIRLS GARNER GOOD PRESS

The appearance of three Costa Rican girls, winners of a personality contest, highlighted the campaign arranged for the playdate of "Carnival in Costa Rica" at the RKO Albee theatre in Cincinnati, Ohio. The girls were brought from San Jose, Costa Rica, by Twentieth Century-Fox. They were given a luncheon by the Foreign Trade Club of the Chamber of Commerce with the press in attendance. As a result, each of the three daily newspapers used a total of 10 art and story breaks on the girls' Cincinnati visit, all of which was tied in with the opening of the picture at the Albee. RKO publicist Nathan Wise arranged the campaign.

Talent Shows Stimulate Saturday Attendance

Manager J. D. Edwards conducts a talent show each Saturday prior to the presentation of the Children's Film Library feature attraction at the Park theatre, Williamsport, Pa. Any child that can sing, recite, dance or play any instrument is invited to hand in his name to the doorman. The kiddies are told at which Saturday show they will appear a week in advance. Each performer is awarded two guest tickets. Edwards reports that there is plenty of kid talent and he always has a waiting list. The stage shows have helped to stimulate Saturday attendance.

Lobby Promotion Aids "Skies"

A combination radio-phonograph was borrowed from a local furniture store and 12 records were promoted from a music store for use in the lobby to exploit manager Roy Peffley's engagement of "Blue Skies" at the Voge theatre, East Chicago, Ind. 5,000 weekly programs were passed out from house to house and in the theatre.

Builds Special Box Office for Advance Sale

A gala premiere heralded the arrival of "The Beginning or the End" at the Colonial theatre, Reading, Pa. Manager Larry Levy advertised the premiere 10 days in advance and erected a special box office for the advance sale. A special section was reserved for local dignitaries, who were sent telegrams of invitation.

Western Union set up a complete telegraph office in the lobby on premiere night. Patrons were invited to send a telegram to a friend, urging him or her to see the picture. Levy advertised the Western Union promotion with his regular newspaper advertising, creating considerable interest.

The first page of the Reading *Eagle*, telling of the dropping of the atom bomb on Hiroshima on August 6, 1945, formed the basis for a herald. The scare headlines were heavily outlined with arrows pointing to the date line. Thousands were distributed by newsboys and at important midtown locations.

Opening day, 1,000 miniature atom bombs were dropped from an airplane. Copy on the bombs read: "If this had been an atom bomb, it wouldn't have been the beginning, it would have been the end, see, etc."

Hitching Post Exploits Date of "Clementine"

A hitching post constructed in front of the theatre proved a novel and successful exploitation for the playdate of "My Darling Clementine" at Century's Sunnyside theatre, Sunnyside, N. Y. Free admission was offered to anyone who arrived on horseback during the playing of the picture. Two intrepid equestrians actually took advantage of the offer. Attached to the hitching post were gag cards with such copy as "Check your shootin' irons," etc. The display was set up 10 days in advance of playdate by manager Dick Tretler.



EXPLOITATION IN GENEVA

With dignified showmanship, "Song of Bernadette' is exploited at the Scala theatre in Biel, Geneva, Switzerland. At left, manager J. Ragazzi has created a chapel in the theatre lobby with colored windows and candles of wood. The stage curtain, right, is adorned with immense letters spelling out the title which was opened during intermission, bringing the attractive cut-out into sharp relief through effective lighting while the organist played "Ave Maria."



SHOWMEN PERSONALS

In New Posts: John Scanlon, Jr., manager, Strand theatre, Thompsonville, Conn. James Allard, Melba and Tower theatres, Dallas, Texas. Edwin Holland, Rialto, Morrillton, Ark. C. E. O'Bryan, Riviera, Detroit, Mich. James Edwards, Amazon, San Francisco, Calif.

Charles Simpson, Liberty, Akron, Ohio. A. J. Burleson, Wallace, Andrews, Texas. Frank Aydelotte, Wilshire, Dallas, Texas. John Newcomer, Ritz and Grand, Chillicothe, Mo. Max Thomas, Osage, Osage City, Kans. N. W. Davidson, Verdi, San Francisco, Calif.

Hershel Drury, Monte, Monticello, Ia. Ed Pelinan, Plainfield, Plainfield, Conn. James Glenn, Norwood, Birmingham, Ala. Darryl Wille, Rio, Victoria, B. C. Jim Fairley, Sunland, Osoyoos, B. C. Mike Goldin, York, Victoria, B. C. Hamilton Horn, Copley, Akron, Ohio.

Junior Showmen: Michael, born to Mr. and Mrs. Jack Manley of Chicago. Father is manager of the Civic theatre there.

Milton Card, assistant manager of the Olympia theatre, Lynn, Mass., and Mrs. Card are the parents of a baby boy.

Mr. and Mrs. Joe Bouldin are the parents of a baby girl. Father is manager of the Palace theatre in Milwaukee.

Birthday Greetings: H. W. Evans, Archie O. Dainwood, John H. Wisdom, Tom Ward, Norton Schwartz, Paul M. Hooven, Al Reh, Clifford T. Deane, Bill Bohling, Joseph J. Caras, Carl Baumgarten, Charles Steinman, Cliff H. Swick, Gilbert G. Lamkin.

David S. Rubin, Clarence E. Golder, Sam F. Roth, William E. Gibson, Earl Keech, John William Shively, Leonard Grossman, Fred H. Sourbeck, Jr., J. E. Gladfelter, Ray B. Martin, A. B. Jeffris, Truman Moulder, Arthur S. Murch, Ernest G. Paschoal.

Frank C. Foresman, William H. Whyte, Clayton E. Jones, Fred C. Souttar, W. J. Fawcett, E. Herbert Fults, Carlo Grilletto, Jr., T. O. Tabor, Jr., E. Bill Nye, Jack D. Harris, Carl Hughes, Theodore E. Ruth, Merton Harrington, Ray Baker.

Marshall Jones, Fred C. Heniser, Charlie Holtz, Harry Nat Witty, P. A. Boone, Kenneth O. Sweet, Charles Winchell, James E. Ayers, Edward W. Krapf, Don Glover, Russell Payne, Sherman Lee Hart, Clarence M. Steppe.

Showmen's Calendar: June 1st: Kentucky admitted to Union—1792; Tennessee admitted to Union—1796. 3rd: Jefferson Davis' birthday (holiday in the South). 9th: John Howard Payne born—1791 (author of "Home Sweet Home"). 14th: Flag Day. 15th: Father's Day; Pioneer Day in Idaho; Charter of Boy Scouts of America granted —1916; Arkansas admitted to Union—1836. 17th: Battle of Bunker Hill—1775. 20th: West Virginia admitted—1863. 21st: First day of summer.



By the Herald

LARRY GRABURN, visitor to the Round Table from Toronto, where he is director of advertising for Odeon Theatres of Canada, Ltd.

Man Wears Indian Costume To Ballyhoo Dual Bill

A man dressed in Indian fashion, carrying a rifle and a 22x28 card, walked down the main thoroughfare to advertise the return showing of "Kit Carson" and "Last of the Mohicans" at the Poli-Palace theatre, Hartford, Conn. A radio contest had listeners guessing titles of Indian songs, played on a 15-minute program. Guest tickets were awarded to winners. An Indian art display was set up in a hobby window. The campaign was arranged by manager Fred R. Greenway and assistant manager Albert Lessow.

Promotes Full-Page Co-Op Display Ad for "Margie"

A full page cooperative display ad in the La Salle *Post-Tribune* was promoted by manager George C. Rice to exploit "Margie" at the Majestic theatre, La Salle, Ill. Eleven merchants paid for the ad. An automatic record player was borrowed from a local music store and used in the lobby a week in advance. All popcorn bags were rubber stamped with one-inch letters: " 'Margie' Is Coming," for about eight days in advance. An 11x14 card was spotted in the lobby of each of the three leading hotels.

Ties Up with Store for Easter Egg Hunt

Through an all-embracing tieup with Pizit's Department Store, manager Francis S. Falkenburg obtained newspaper and radio publicity, prizes and displays for the annual Easter Egg Hunt conducted by the Mickey Mouse Club of the Alabama theatre, Birmingham, Ala. The store ran a full page cooperative ad in the Birmingham *Age-Herald*, devoted several hundred dollars of radio time and used window displays to promote the egg hunt. In addition, the store supplied 20 prizes, plus a major prize of a bicycle and paid for the 2,000 eggs used in the contest.

Man in Costume Sells Playdate

For five days in advance and on opening day, manager Robert A. Hynes used a street ballyhoo man dressed in Sherlock Holmes costume and carrying a sandwich sign to exploit "My Favorite Brunette" at the Criterion theatre, Oklahoma City, Okla. Copy read "If I don't find 'My Favorite Brunette' she'll be at the Criterion, etc."

A "Man on the Street" radio broadcast was conducted from in front of the theatre for four days before opening and three days during the run of the picture. Participants on the program were awarded guest tickets for answering the question: "Who Is Your 'Favorite Brunette' and why?"

Bob Hope and Dorothy Lamour interview recordings were planted with radio stations KOCY and KTOK day before opening. Window displays were arranged with five downtown drug stores and six stores in the surrounding areas, utilizing the Pepsodent national contest material plus theatre credits.

The catchline, "The $75,000 prize jingle" picture was used in all displays, newspaper and radio copy to tie-in the picture more firmly with the national advertising.

Flash Front Used for "City"

A flash front was used by manager Ross McCausland to exploit his playdate of "Open City" at the Telenews theatre, Dallas, Tex. The front consisted of blowups of stills from the picture, blowups of reviews, etc. A teaser ad campaign was conducted well in advance in the local press.

One-Sheets Posted for Date of "Prentiss"

Teaser one-sheets publicizing the "if you were 'Nora Prentiss' would you keep your mouth shut?" campaign were posted throughout the city to promote the playdate of the picture at the Paramount theatre, Cedar Rapids, Ia. Through a tieup with Newman's department store, a Spring millinery show was presented at the theatre. The store used a window display, spot radio announcements and cards to advertise the show. The campaign was arranged by manager Francis C. Gillon.

Starts Campaign Five Weeks Ahead for "Razor's Edge"

A special teaser slide was shown for five weeks in advance to exploit manager J. Draycott-Simpson's engagement of "The Razor's Edge" at the Odeon theatre, Southend-on-theSea, Essex, England. Eight special blowups of the stars were placed at vantage points in the lobby. 600 miniature brochures were sent to doctors and dentists, hotels, etc., for reading room literature. 3,000 folder cards were passed out. One hundred arrow cards were posted.

Health Cards Aid "The Chase"

A test your health card proved highly successful in exploiting manager Donald S. Palmquist's playdate of "The Chase" at the Park theatre, St. Paul, Minn. In the center of the card was a red spot. Copy read: "Blow your breath on this red spot and watch the result. If the spot turns blue—see a doctor. If the spot remains red—then you are well enough to see, etc."

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LATE GEORGE APLEY (20th-Fox)

First Report:

Total Gross Tabulated	$813,800
Comparative Average Gross	790,400
Over-all Performance	102.9%

BOSTON—Metropolitan 90.0%
(DB) Backlash (20th-Fox)
BUFFALO—Great Lakes 96.2%
CLEVELAND—RKO Allen 88.2%
LOS ANGELES—Chinese 117.6%
LOS ANGELES—Loew's State 103.1%
(DB) Backlash (20th-Fox)
LOS ANGELES—Loyola 108.4%
(DB) Backlash (20th-Fox)
LOS ANGELES—Uptown 122.9%
(DB) Backlash (20th-Fox)
NEW YORK—Music Hall, 1st week 106.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 104.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 115.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 109.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 80.0%
(SA) Radio City Music Hall Stage Presentation

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SONG OF SCHEHERAZADE (Univ.)

Final Report:

Total Gross Tabulated	$580,500
Comparative Average Gross	568,100
Over-all Performance	102.1%

ATLANTA — Fox 106.7%
ATLANTA—Roxy, MO 1st week 96.7%
BALTIMORE—Keith's 126.1%
BOSTON—Memorial, 1st week 91.6%
(DB) Jewels of Brandenburg (20th-Fox)
BOSTON—Memorial, 2nd week 102.8%
(DB) Jewels of Brandenburg (20th-Fox)
BUFFALO—Lafayette, 1st week 125.0%
(DB) Crime Doctor's Manhunt (Univ.)
BUFFALO—Lafayette, 2nd week 69.4%
(DB) Crime Doctor's Manhunt (Univ.)
CHICAGO—Palace, 1st week 106.4%
(DB) The Ghost Goes Wild (Rep.)
CHICAGO—Palace, 2nd week 87.4%
(DB) The Ghost Goes Wild (Rep.)
CINCINNATI—Keith's, 1st week 168.6%
CINCINNATI—Keith's, 2nd week 108.4%
INDIANAPOLIS—Keith's, 1st week 102.7%
INDIANAPOLIS—Keith's, 2nd week 75.3%
LOS ANGELES—Guild, 1st wek 128.2%
LOS ANGELES—Guild, 2nd week 79.1%
LOS ANGELES—Guild, 3rd week 64.1%
LOS ANGELES—Iris, 1st wek 156.2%
LOS ANGELES—Iris, 2nd week 93.7%
LOS ANGELES—Iris, 3rd week 75.0%
LOS ANGELES—Ritz, 1st week 128.3%
LOS ANGELES—Ritz, 2nd week 92.9%
LOS ANGELES—Ritz, 3rd week 75.2%
LOS ANGELES—Studio, 1st week 113.0%
LOS ANGELES—Studio, 2nd week 83.3%
LOS ANGELES—Studio, 3rd week 69.0%
LOS ANGELES—United Artists, 1st week . 150.0%
LOS ANGELES—United Artists, 2nd week . 88.2%
LOS ANGELES—United Artists, 3rd week . 64.7%
NEW YORK—Criterion, 1st week 142.8%
NEW YORK—Criterion, 2nd week 110.2%
PHILADELPHIA—Boyd, 1st week 118.5%
PHILADELPHIA—Boyd, 2nd week 78.7%
PITTSBURGH—J. P. Harris 118.5%
SALT LAKE CITY—Centre 99.3%
SAN FRANCISCO—Orpheum, 1st week . . . 122.8%
(DB) Susie Steps Out (UA)
SAN FRANCISCO—Orpheum, 2nd week . . 78.9%
(DB) Susie Steps Out (UA)
SAN FRANCISCO—Orpheum, 3rd week . . 50.0%
(DB) Susie Steps Out (UA)
ST. LOUIS — Ambassador 92.9%
(DB) Magnificent Rogue (Rep.)
TORONTO—Uptown, 1st week 147.7%
TORONTO—Uptown, 2nd week 111.7%
TORONTO—Uptown, 3rd week 93.7%

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STALLION ROAD (WB)

First Report:

Total Gross Tabulated	$434,200
Comparative Average Gross	490,200
Over-all Performance	88.7%

CLEVELAND—Warner's Hippodrome 79.2%
KANSAS CITY — Orpheum 86.2%
(DB) The Trap (Mono.)
LOS ANGELES—Warner Downtown, 1st week 121.8%
LOS ANGELES—Warner Downtown, 2nd week 71.0%
LOS ANGELES—Warner Hollywood, 1st week 130.1%
LOS ANGELES—Warner Hollywood, 2nd week 71.9%
LOS ANGELES—Warner Wiltern, 1st week . 126.7%
LOS ANGELES—Warner Wiltern, 2nd week . 70.4%
MINNEAPOLIS—State, 1st week 94.6%
MINNEAPOLIS—State, 2nd week 53.0%
NEW YORK—Strand, 1st week 117.1%
(SA) Cab Calloway and Orchestra
NEW YORK—Strand, 2nd week 90.0%
(SA) Cab Calloway and Orchestra
NEW YORK—Strand, 3rd week 79.2%
(SA) Cab Calloway and Orchestra
PHILADELPHIA—Mastbaum, 1st week . . 114.2%
PHILADELPHIA—Mastbaum, 2nd week . . 65.2%
PITTSBURGH—Stanley, 1st week 82.1%
PITTSBURGH—Stanley, 2nd week 57.9%
SALT LAKE CITY—Studio 90.9%
SAN FRANCISCO—Fox, 1st week 91.5%
(DB) Sweetheart of Sigma Chi (Mono.)
SAN FRANCISCO—Fox, 2nd week 58.8%
(DB) Sweetheart of Sigma Chi (Mono.)

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THE SEA OF GRASS (MGM)

First Report:

Total Gross Tabulated	$658,800
Comparative Average Gross	680,800
Over-all Performance	96.8%

ATLANTA—Loew's Grand 106.0%
BALTIMORE—Century 153.1%
BUFFALO—Great Lakes 144.3%
BUFFALO—Hippodrome, MO 1st week . . . 136.1%
DENVER—ORPHEUM 119.7%
(DB) Secret of The Whistler (Col.)
LOS ANGELES—Egyptian, 1st week 129.1%
LOS ANGELES—Egyptian, 2nd week 82.7%
LOS ANGELES—Egyptian, 3rd week 66.2%
LOS ANGELES—Fox-Wilshire, 1st week . . 159.8%
LOS ANGELES—Fox-Wilshire, 2nd week . . 102.4%
LOS ANGELES—Fox-Wilshire, 3rd week . . 77.8%
LOS ANGELES—Los Angeles, 1st week . . 104.1%
LOS ANGELES—Los Angeles, 2nd week . . 72.9%
LOS ANGELES—Los Angeles, 3rd week . . 50.0%
NEW YORK—Music Hall, 1st week 100.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 90.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall 3rd week 78.9%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd 165.7%
SAN FRANCISCO—Fox 92.8%
(DB) The Guilty (MGM)

Cinema Lodge Installs Weitman

Calling for a militant and vastly augmented Cinema Lodge membership to help through B'nai B'rith to safeguard the true American democratic principles, Robert M. Weitman, managing director of the New York and Brooklyn Paramount theatres, took office as president of the Cinema Lodge before more than 500 from the entertainment industry at a dinner at the Hotel Astor in New York Tuesday night.

The Lodge paid tribute to its retiring president, Jack H. Levin, vice-president and general manager of Confidential Reports, Inc.

Barney Balaban, president of Paramount, and Maurice Bergman, Universal's eastern advertising and publicity director, paid tribute to Mr. Weitman.

In addition to Mr. Weitman as president, the following vice-presidents were installed: Julius M. Collins, S. M. Chartock, S. Arthur Glixon, Bernard Goodman, Leo Jaffe, Marvin Kirsch, Martin Levine, Milton Livingston, Nat K. Loder, and Louis A. Novins. Other officers installed were: Max B. Blackman, treasurer; Malvin T. Davidson, secretary; Dr. Morris K. Silberman, monitor, and Rabbis Ralph Silverstein and Bernard Birstein as Chaplains.

Executives on the dais, in addition to those already mentioned, included: Jack Cohn, Leonard Goldenson, Leopold Friedman, S. H. Fabian, Harry Brandt, Max A. Cohen, Jean Benoit-Levy, Saul E. Rogers, Alfred W. Schwalberg and Albert A. Senft.

Schnitzer in Canada for Talks on U.A. Releases

Canadian selling of two United Artists releases, "Carnegie Hall" and "Monsieur Verdoux," got under way this week with the arrival in Toronto of Edward M. Schnitzer. Scheduled to meet with circuit operators as well as independent exhibitors, he was also scheduled to visit Montreal and Ottawa.

SAVE MONEY!
Use Filmack's New
PREVUE TRAILER SERVICE
COSTS ONLY
SCREEN THEM FREE
$4.50 per week
COVERS ALL FEATURES
Filmack 1327 S. Wabash Chicago

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTION EQUIPMENT REPAIRMAN WITH wide experience in projection, and theatre equipment supply business. Wide experience on products in both the equipment supply fields, also associated electrical equipment. BOX 2116, MOTION PICTURE HERALD.

USED EQUIPMENT

FOR SALE—1, FACTORY REBUILT SIMPLEX rear shutter head; 1, PG32 RCA amplifier (racktype) with soundheads; 1, MI 1500 RCA exciter lamp and field supply cabinet; 2, ¼ h.p. motors with belt drives; 1, booth monitor speaker; 1 RCA speaker. H. ROTH, Suffolk, Va.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

FOR SALE: POWER PLANT EQUIPMENT. Sizes 50 to 112 KVA. GRIFFITH THEATRES, Box 1334, Oklahoma City, Okla.

COMPLETE LINE OF GENUINE REPLACEment parts for United Research Sound Equipment. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

BELL & HOWELL FILMOARC 16MM. HIGHintensity, perfect condition. Late model on rollaway stand. Complete, $1,195. BRANTS, 1202 Wabash Ave., Terre Haute, Ind.

WAR SURPLUS SOUND OUTFITS—SHARP REductions — 16mm. RCA, $149.50; Bell-Howell, Ampro, Victor, DeVry, $195; Ampro arc HI, $1,295; 35mm. Holmes LI Arc equipments, $1,295; DeVry HI theatre equipments, $2,495; rebuilt Super Simplex RCA sound, $3,850; Simplex E7 ditto, $4,500. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SMALL FLOOR MODEL STAR POPCORN MAchine. Nice appearance and condition. Clean. $175.00 crated. STAR, Willow Springs, Mo.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLstered back, box-spring cushion chairs, excellent, $4.95 (rebuilt $6.50); 340 General full upholstered back, box-spring cushion, rebuilt, $7.95; 200 veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

ARMY SURPLUS—DE VRY, HOLMES AND SIMplex-Acme projectors at bargain prices; Gold Seal 2-unit ticket machines, $175; hand-operated 2-unit, $100—all rebuilt, guaranteed. Many others available. Simplex mechanisms, genuine rear shutters, double bearing, spiral gears, $330, completely rebuilt; Powers, $109.50. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46th St., New York 19.

FOR SALE—PG59 RCA SOUNT SYSTEM COMplete with motors; 5 h.p. 3-phase double 25 amp. Hobart Bros. Generator; 2 Powers machines with stands and magazines; 2 Strong 25 amp. rheostats. PALACE THEATRE. Gallatin, Tenn.

STUDIO EQUIPMENT

BH EYEMO TURRET CAMERA, $395, LESS lens; Eyemo Bomb Spotter Cameras, $119.50, less lens; 35mm. Positive Stock, $11.95 per M; BH Hispeed Shuttles, $195; WE Dynamic Microphones, $39.50; Cine Kodak special Camera, with 3 lenses and case, $695; New Bell & Howell Sound Printers, $3,250; Fresnellite Studio Spots, 2,000W, $67.50; new Mitchell 24V Motors, $295; Neumade 16mm. Automatic Film Cleaners, $135; New 35mm. Film Phonographs, $795. Send for latest stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

POPCORN

POPCORN SUPPLIES — WRITE US FOR OUR special contract which guarantees you more profits and greater savings on all your popcorn and popcorn supplies. National headquarters for popcorn equipment. BLEVINS BEE HIVE POPCORN CO., Nashville, Tenn.

HELP WANTED

WANTED: EXPERIENCED MANAGER FOR permanent position for deluxe 1,800 seat neighborhood theatre, Cleveland, Ohio. Must be exploitation man and good house manager, honest, reliable, sober and able to furnish bond. Give full qualifications and send recent photo, and state salary expected. All information will be held strictly confidential. BOX 2114, MOTION PICTURE HERALD.

WANTED—EXPERIENCED THEATRE MANAger for permanent position. State age, experience, references, married or single. HUDSON THEATRES CO., Richmond, Ind.

NEW EQUIPMENT

AUTOMATIC RECORD CHANGERS, $19.95; 1000W GE Mogpref base lamps, 50% discount; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons, $27.50; Snow-like flameproof soundscreens up to 10', 21½c sq. ft.; Panic bolts, $22.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW CHAIRS, PROMPT DELIVERY! ATTRACtive, modern, durable. Veneer, $5.50, 30 days. Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushions, $11.00; full upholstered back spring edge cushion, $11.95, 60 days; all-steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or 'phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL. Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20

THEATRES

FOR SALE—5 SMALL LEASED THEATRES around Norfolk, Portsmouth and Newport News, Va. Exceptional opportunity for experienced operator. BOX 2115, MOTION PICTURE HERALD.

NEW ENGLAND THEATRE WANTED. SMALL profitable theatre. At least 500 seats. Send details. Confidential. BOX 2117, MOTION PICTURE HERALD.

THEATRE WANTED — FOR LEASE ANYwhere in Florida. About 500 seats. BOX 2104, MOTION PICTURE HERALD.

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANTED TO BUY A SMALL THEATRE DOing good business in a small town in Michigan. Would be interested in lease if could purchase equipment with a chance to buy later. Contact ALBERT HEFFERAN, Coopersville, Mich.

THEATRE WANTED—600 SEATS WITHIN HUNdred mile radius of Manhattan. Details desired. BOX 2113, MOTION PICTURE HERALD.

SERVICES

CECIL DAVIS, COMPLETE THEATRE CHAIR rebuilder. New Veneer backs, bottoms, and 16 coil spring edge cushions made to order. Also seat and back covers, cotton cut to size. CECIL DAVIS THEATRE SEAT & EQUIPMENT CO., 4020 MacArthur, Oklahoma City, Okla.

OBITUARIES

John Gregg Paine Dies, Was ASCAP Manager

John Gregg Paine, 57, general manager of the American Society of Composers, Authors and Publishers, died April 23 of a cerebral hemorrhage after delivering an address to the National Federation of Music Clubs in Detroit, Mich.

A native of Columbia, Pa., he lived in Wilton, Conn. He is survived by his widow and his son. Mr. Paine was a specialist in copyright law. As a representative of ASCAP, he was decorated by the French Government in 1939, and in 1943 received a Citation of Merit from the National Association of American Composers and Conductors. In 1946 he was elected president of the Second Federation of the Confederation Internationale des Societes d'Autores et Compositeurs, an international copyright organization, and in January of last year he was made Chevalier of the National Order of the Legion of Honor.

Services were held Saturday at the Frank E. Campbell Funeral Home in New York.

Mario Meneghini

Mario Meneghini, 55, motion picture reviewer and columnist for *L'Osservatore Romano,* Vatican City daily newspaper, died in Rome April 18, according to word received in New York. A native of Venice, Mr. Meneghini was an art critic as well as film specialist. On account of the international circulation of *L'Osservatore Romano,* his film commentaries had wide influence. In 1945, Mr. Meneghini was one of the advisers who assisted in the drafting of "La Codice per la Cinematografia," Italian motion picture production code, which was modeled on the American Production Code.

F. J. McCormick

F. J. McCormick, one of Ireland's greatest actors who appeared in several British and American pictures, died in Dublin, April 24. Mr. McCormick made five tours of the United States with the Abbey Theatre Company and in 1936 appeared in the Hollywood film "The Plough and the Stars." Last year he played in "Odd Man Out."

Acquires Color Cartoons

The Marc Gilbert Film Company, New York, has acquired 25 Cinecolor cartoons, produced by UB Iwerks, for Europe.

16 MM.-35 MM. SOUND OR SILENT
LEASE OR PURCHASE

"RASPUTIN"
SAINTED DEVIL FEATURE

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"SEEDS OF DESTINY"
ACADEMY AWARD SHORT

●

"ONE WORLD"
ATOMIC SENSATIONAL SHORT

●

"POWER OF INNOCENCE"
SHORT OLD TIME MOVIE GEM

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MOTION PICTURE
HERALD
Better Theatres

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MAY 3, 1947

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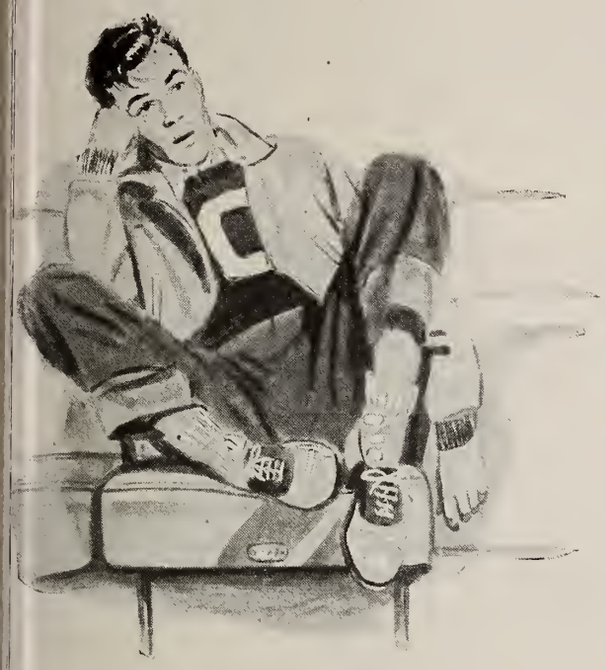
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55 LA FRANCE AVENUE • BLOOMFIELD, N. J.



EVERY PATRON DOESN'T DO THIS, BUT...

• There ARE enough of 'em to make it worth your while to re-cover those abused seats with Lumite, the sensational new plastic fabric that cannot wear out, scuff, tear or stain! Seats covered with Lumite not only last indefinitely... but Lumite's lightning-quick cleaning qualities cut down considerably on your annual maintenance bill. It all adds up to this: Less unnecessary expense... more profits... with Lumite!

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

2.

Cannot fade... won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean... at less cost

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

4.

Pliable... fits snugly... ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 71 — for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

LUMITE

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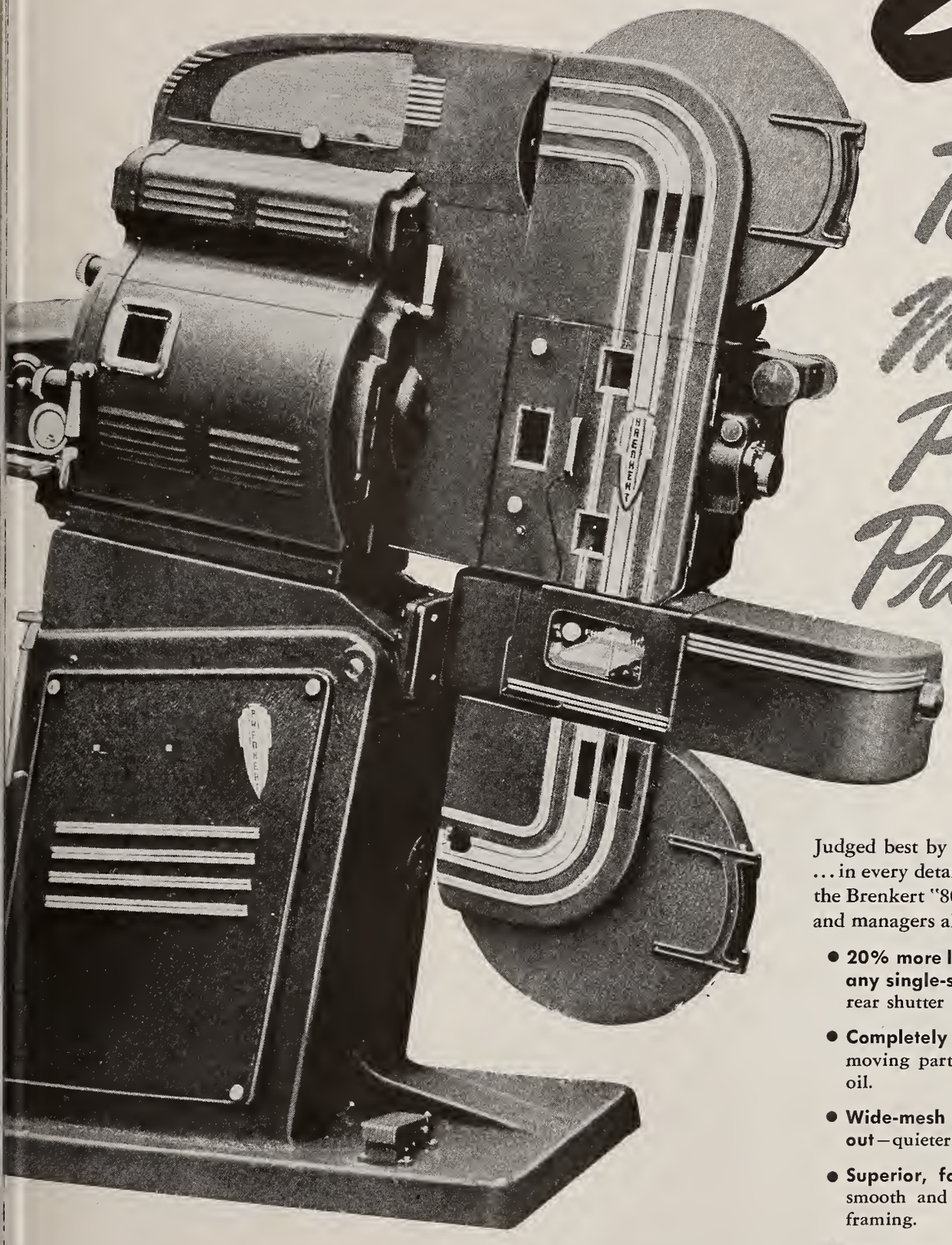
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about People of the Theatre

AND OF BUSINESSES SERVING THEM

JACK O'BRIEN, who has been associated with the theatre business as a representative of RCA since the early days of sound, has been appointed manager of that company's Theatre Equipment Section, according to an announcement by J. R. Little, whom he succeeds in that post. Mr. Little is now sales manager of RCA Distributed Products. Until advancement to his new post, Mr. O'Brien was manager of RCA Theatre Equipment Sales. After many years as a special representative of the RCA Photophone Company and district manager of the Equipment Section, Mr. O'Brien was established at the home offices in Camden as manager in 1942. He figured importantly in the formation of the present RCA dealer organization.



JACK O'BRIEN

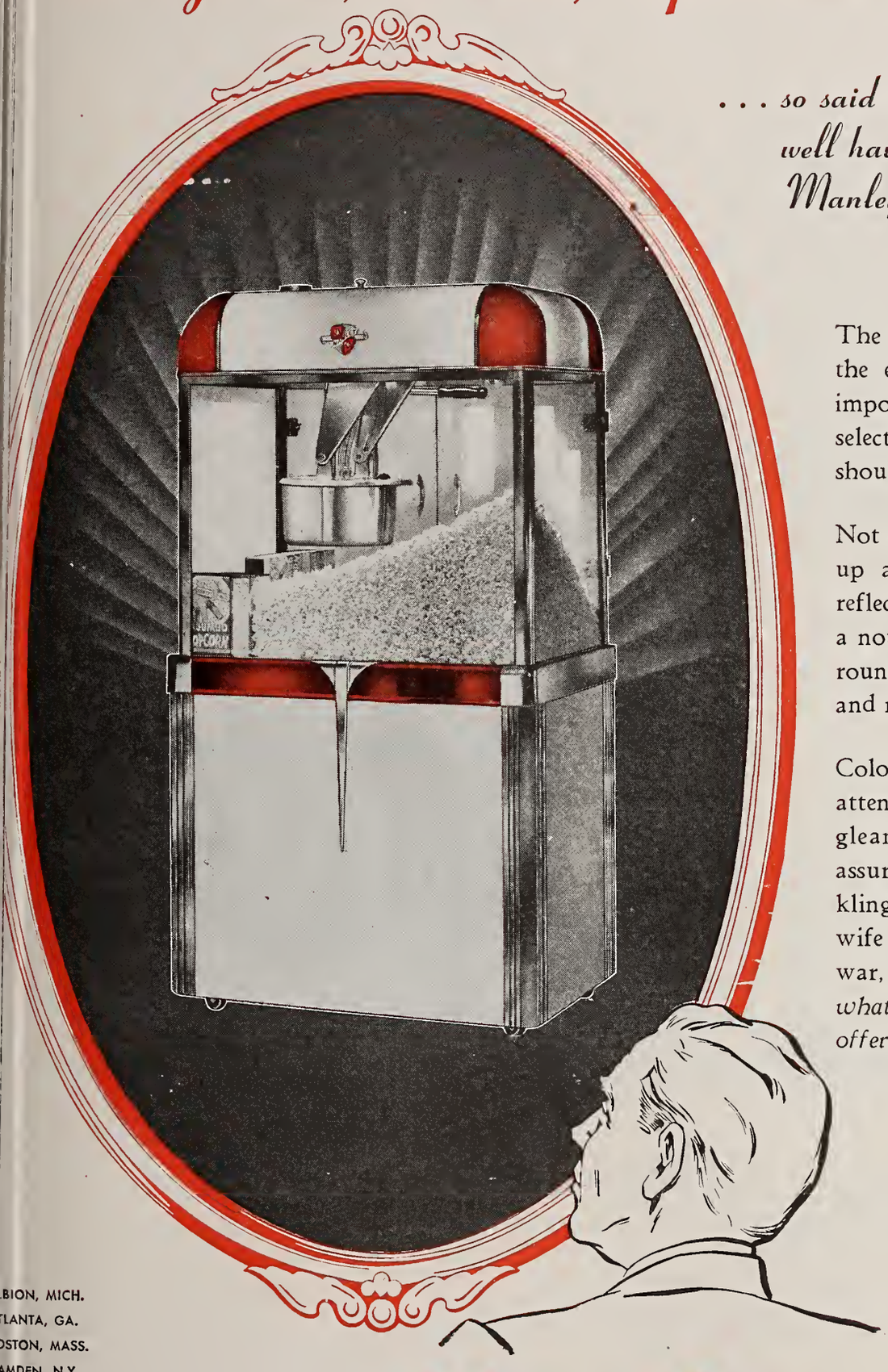
Another new RCA appointment has named H. J. BENHAM assistant to KARL BRENKERT, president of the Brenkert Light Projection Company, Detroit, subsidiary manufacturer of projectors and projection lamps. Mr. Benham was formerly commercial engineer for RCA's Theatre Equipment Section. He has been with RCA since 1930, when he joined the field organization of the RCA Service Company.

JAMES M. VERMEULEN, general sales manager, and GEORGE H. RODERICK, research and development engineer, of the American Seating Company, Grand Rapids, Mich., have been named also vice-presidents of the corporation. Mr. Vermeulen has also been made a director. He has been with the company since 1927. HARRY M. TALIAFERRO has again been elected president and general manager.

The Bailey theatre at Crab Orchard, Ky., owned jointly by GEORGE BAILEY and HAMP L. HOWARD, was officially opened April 19. Under construction for nine months, the theatre has 350 Ideal chairs, Motiograph sound and projectors, Strong projection lamps, Projection Optics Superlite lenses, Da-Lite beaded screen, McFadden wall and ceiling lighting fixtures, Thomas Leedom carpeting, Automatic Devices curtain tracks and controls, and Neumade Booth accessories. Complete

There is a kind of Beauty which not only pleases the eye but, as well, captivates the senses!"

. . . so said Cervantes and he might well have been speaking of the Manley Popcorn Machine!



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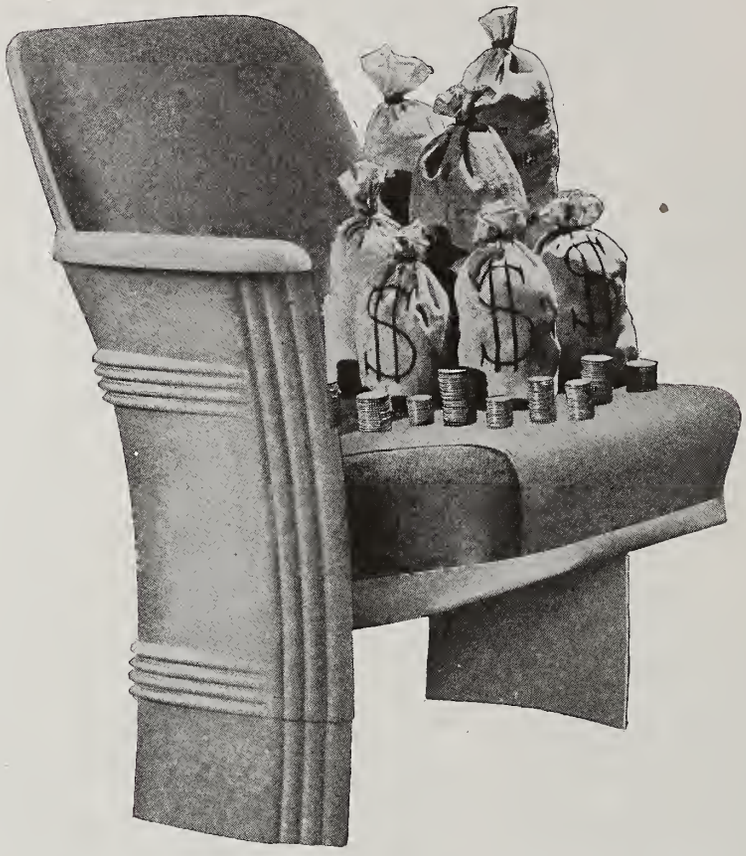
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equipment was furnished and installed by the Falls City Theatre Equipment Company of Louisville.

S. B. VAN DELDEN, formerly national sales manager for the Norton Door-Closer Company of Chicago, has been appointed sales manager of Wil-kin Theatre Supply Company in Atlanta, Ga.

CHARLES H. POTTER and his brother, S. L. POTTER, who at one time owned five neighborhood theatres in and around Kansas City, Mo., sold their 800-seat Bijou theatre to Arthur Burke, formerly of the Colonial and Gillham theatres there.

KEE LEE WILLIAMS, owner of the Latimer theatre in Latimer County, Okla., will build a new theatre in Wilburton. The property was purchased from JOHN B. TURNER.

MYRON KALLET, president of the Kallet circuit of Oneida, N. Y., has announced that work has started on a new drive-in theatre near Utica. The circuit operates some 20 theatres in the Albany and Buffalo exchange districts.

Mr. and Mrs. NICK RECK have sold their Kalama theatre in Kalama, Wash., to Mr. and Mrs. CHARLES MAGGARD who will make their home in Kalama. Arrangements for the sale of the theatre were handled by the Theatre Exchange Company.

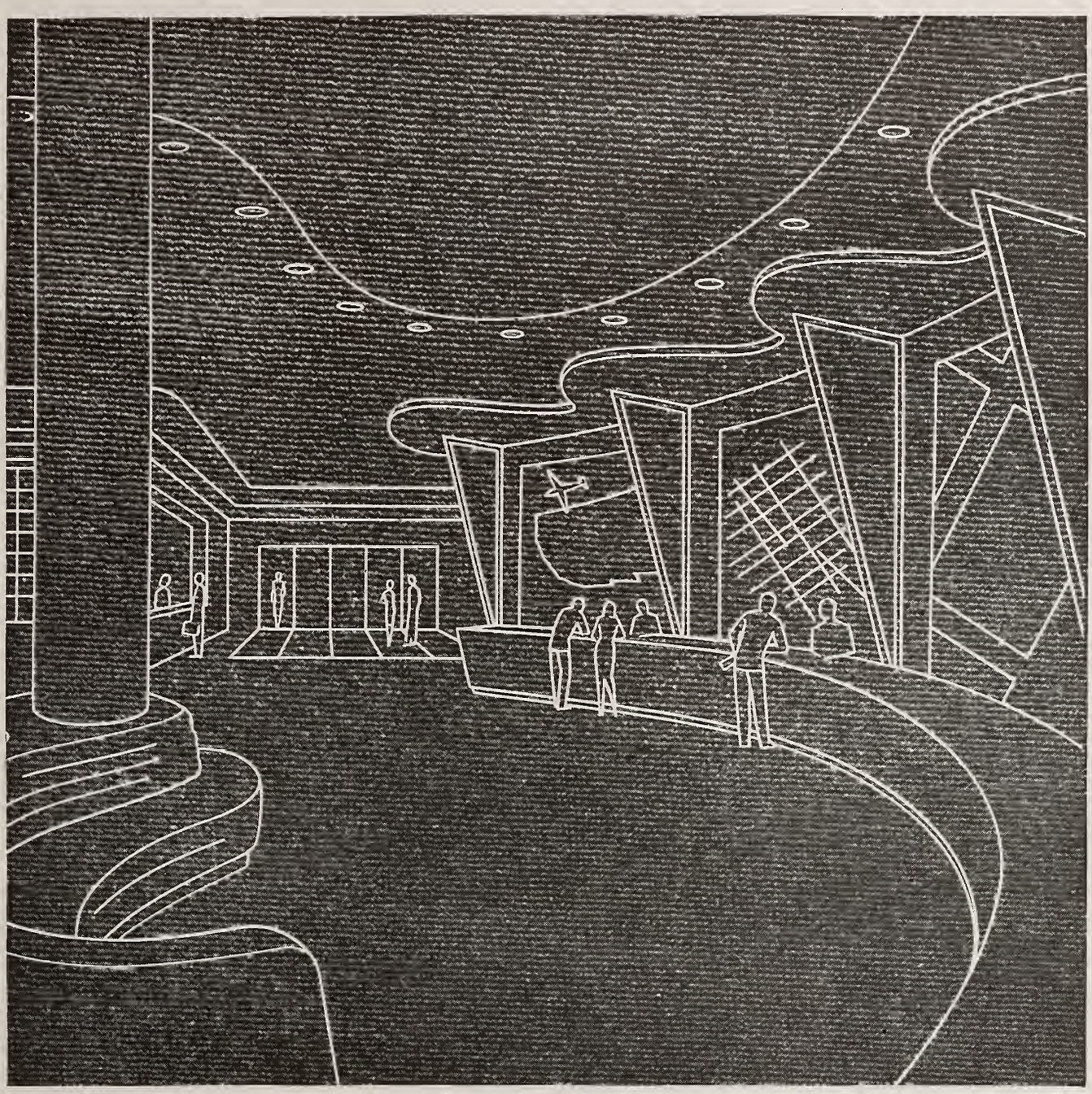
The Crescent Amusement Company, which operates in many Southeastern states, plans to build a $1,000,000 to $1,500,000 theatre and office building in Nashville, Tenn., early next year near its present office site. The company has also announced that it is planning several theatres and an amusement center near Nashville.

The Civilian Production Administration has approved an application for the construction of a new Saenger theatre in Hope, Ark. The theatre burned two years ago.

MARTIN SCHWARTZ, president of the Ronny Park Theatres Corp., opened the Parkway theatre in Spring Valley, N. Y., April 25. Mr. Schwartz is the former president of the KAS Theatre Corp.

Complete new projection equipment has been installed at the Palace theatre, Gallatin, Tenn., consisting of Strong high-intensity lamps, Essannay changeovers, Brenkert projectors, RCA sound system, larger screen and double 50-ampere generator.

New Simplex Four-Star C-60 and RCA PG-242-A sound systems have been installed in Century Theatres' Marine, Mid-



Shown Above: Bigelow Gropoint—Lokweave Construction—12 Colors

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LONG LIFE AND HIGHER EFFICIENCY

wood and Mayfair theatres in Brooklyn, N. Y., and the Queens, Grove, Floral and Freeport theatres on Long Island, according to LEONARD SATZ, director of the company's purchasing and maintenance department.

JOSEPH L. EASTWICK, president of James Lees & Sons Company, Bridgeport, Penn., has announced the transfer of M. R. O'HAGEN, from the post of western division sales manager to central division sales manager, carpet division, with headquarters in Chicago. J. H. LIGHT, west coast representative for the company, has been promoted to western division sales manager.

BERT SANFORD, Altec's theatrical sales manager, has been touring the Southeast meeting Altec-Lansing dealers.

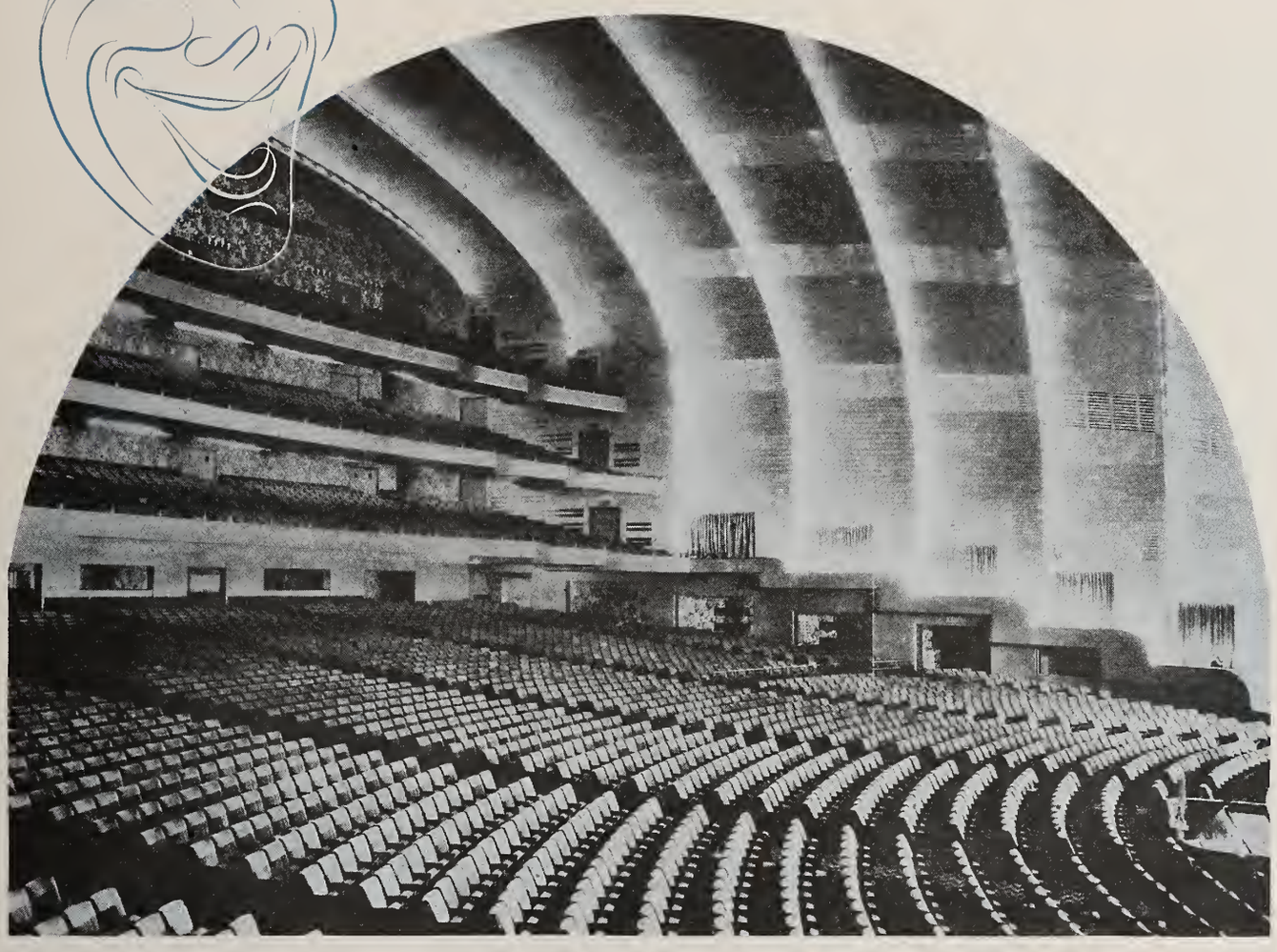
The following promotions and changes have been announced by Altec: FRANK J. HOMSHER, inspector in Baltimore, has been transferred to Pittsburgh as a member of the Cincinnati district; ED PERRY has been made an inspector with headquarters in Philadelphia; S. S. MILLER, who has worked as an inspector in San Francisco and Los Angeles, has been transferred to the San Diego office; HAROLD NELSON, an inspector in the San Francisco area before the war, has been assigned to the Stockton, Calif., area; ROBERT K. REGAN has been appointed a service inspector in the northern California region, working out of the Los Angeles office.



Architect's sketch of the new front which will be included in the comprehensive remodeling of the Avalon theatre in Grand Junction, Colo., unit of the Cooper Foundation The modernized house will be renamed the Cooper in honor the late J H. Cooper, founder. Accordnig to Pat McGee, general manager of the circuit, the front will be faced wtih tinted architectural brick and carry the name in neon, the lobby will have flooring of Magnesite with inlaid pattern for traffic lanes leading to the auditorium aisles, and lighting by fluorescent lamps in coves. A feature of the foyer will be a refreshment booth with mirror backbar and a bar for soft drinks. Mr. McGee also reports purchase of a site near the Cooper for construction of an 800-seat house to be called the Ute.

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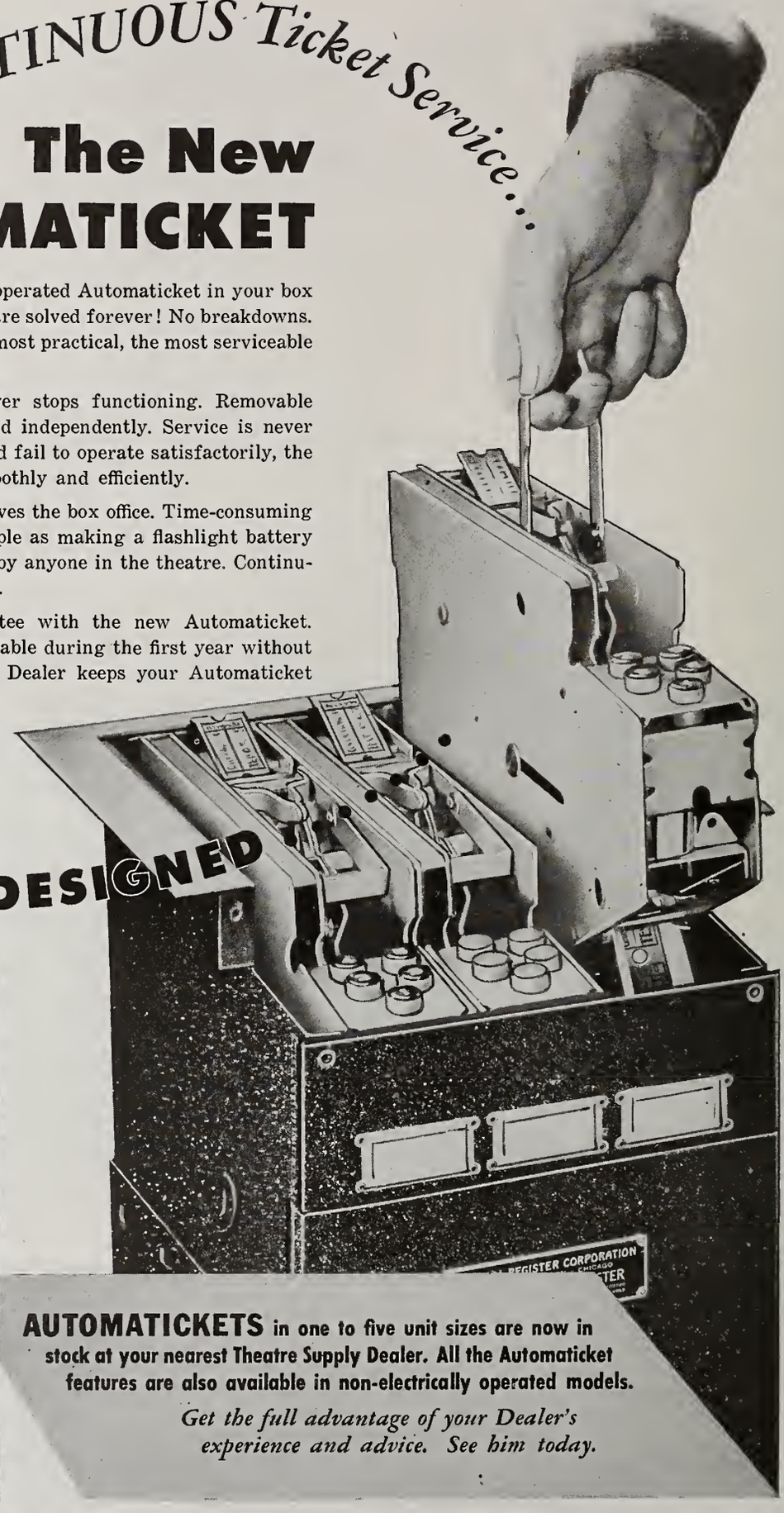
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The unit-designed Automaticket never stops functioning. Removable ticket issuing units operate separately and independently. Service is never interrupted. In the event that a unit should fail to operate satisfactorily, the remaining units continue to function smoothly and efficiently.

Unit-designed Automaticket never leaves the box office. Time-consuming and costly repairs are eliminated. As simple as making a flashlight battery refill—replacement of a unit may be made by anyone in the theatre. Continuous, uninterrupted service is thus assured.

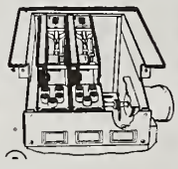
You get a life-time service guarantee with the new Automaticket. Factory-sealed replacement units are available during the first year without charge. Thereafter, your Theatre Supply Dealer keeps your Automaticket in good working order, supplying replacement units on a nominal cost schedule.



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Better Theatres

GEORGE SCHUTZ, Editor

SMPE to Spotlight the Theatre at Next Meeting

WHAT MAKES a motion picture theatre tick architecturally and mechanically will have practically the whole attention of the Society of Motion Picture Engineers at its next convention. The four-day meeting just closed at the Drake Hotel in Chicago approved the plan, which has been developed under the chairmanship of James Frank, Jr., of National Theatre Supply, to make the planning and equipping of theatres the theme of the fall meeting, which will be held at the Hotel Pennsylvania in New York October 20-24.

In more recent years the SMPE has developed some interest in the practical affairs of physical theatre operation, but the fall convention will give this division of the industry's technology its first full-dress recognition by the industry's representative engineering society. As one of its members put it, "Better late than never."

The day before the opening of the Chicago meeting, the board of directors of the Theatre Equipment and Supply Manufacturers Association met at the Drake, and some of those remaining for the engineers' convention voiced some misgivings concerning reports that the fall meeting would also have an equipment exhibit. It has been understood, however, that according to the plan of Mr. Frank's planning group, any display of actual equipment would be strictly limited to the purpose of demonstrating principles dealt with in certain engineering papers read at the convention and would, in objective, be comparable to exhibits of architectural studies, equipment installation plans, acoustical and ventilation designs, etc. The prospectus of the program on the physical theatre in October does not indicate any intention to conduct an exhibit comparable to the national trade show which TESMA has established as a feature of its annual convention.



Television plans—at least on paper—getting a going-over at the SMPE convention in Chicago April 21-24. Left to right: William C. Kunzmann, convention vice-president; Loren L. Ryder, president; W. C. Eddy, director television station WBKB; Paul J. Larsen, chairman of SMPE television committee.



Taking time by the forelock. .Directors of the Theatre Equipment and Supply Manufacturers Association—Tesma to you—at their meeting April 20th at the Drake Hotel in Chicago, at which they completed plans for the 1947 trade show and convention in Washington, D. C., September 24-29. Shown (around the table, clockwise) are Bob Engel, Devry Corporation, Chicago; Erwin Wagner, Wagner Sign Service, Chicago; E. J. Vallen, Vallen, Inc., Akron; Roy Boomer, Association secretary; Oscar F. Neu, Neumade Products, Inc., New York, president; William A. Gedris, Ideal Seating Company, vice-president; Carl M. Weber, Weber Machine Corporation, Rochester, N. Y.; and V. J. Nolan, National Carbon Company, New York. Harry Strong of the Strong Electric Company, Toledo, could not attend the Tesma directors' meeting.

The fall meeting will also inaugurate a policy of assigning some major technical interest of the industry to each SMPE semi-annual conference, instead of having papers on a variety of subjects, as papers chance to be available. While the Chicago papers were about as miscellaneous as usual, television asserted some special claims upon the engineers' attention as something the industry is going to have to deal with in a practical way very soon. The warning was something of a repetition of previous prophecy. The date for its fulfillment remains as indefinite as ever.

The Chicago meeting, the first one held

in the Midwest in quite a few years, was one of the largest in point of attendance, with around 500 persons on hand. There were several papers on recent developments in theatre equipment not previously presented at SMPE conventions. Otto Hehn of the Nu-Screen Corporation, New York, explained that company's curved anti-distortion screen. Harry Hollander and L. Kenneth Mayer of the Manufacturers' Machine & Tool Company, Mt. Vernon, N. Y., described that firm's projector designed to allow alternating current at the arc without cycle conversion.

Besides the new Brenkert projectors, RCA displayed its new line of 16mm unified recording equipment. J. K. Elderkin of the Forest Manufacturing Corporation, Newark, N. J., read a paper on the electronic control now used in Forest projection lamps, and Lloyd Mannon of the Control Engineering Corporation, San Francisco, described the workings of his new safety sprocket, which actuates the dowser in the event of film fire (BETTER THEATRES of April 5th).

Two Chicagoans were guests of honor at the convention banquet, which, as usual, was the major social item on the program compiled by William Kunzmann of the National Carbon Company, the SMPE's indispensable convention chairman. They were Oscar B. Depue, one of the first to develop an optical film printer and long associated with Burton Holmes, pioneer producer of film travelogues; and Joseph A. Dubray, who became a motion picture cameraman in 1900 and has since contributed many refinements to camera design.

Test Film for the Image

A new tool of practical interest in projection was made available a few weeks before the convention by the SMPE, working in collaboration with academy Research Council. This is a test film for the screen image exclusively. It has four target sections, as follows:

Focus and alignment, showing whether picture size and screen masking are correct, and image is centered on the screen.

Travel ghost, indicating improper timing of shutter and when it becomes correct during adjustment.

Jump and weave, gives accurate indication of unsteadiness of image, with jump measured in percentage of image height, weave in percentage of width.

Lens aberration, showing picture distortion with indication of lack of sharpness for any specific projector.

The film, which is 415 feet long on safety stock, was developed under the committee chairmanships of G. T. Lorrance of General Precision Laboratories, for the SMPE; and Dr. J. G. Frayne of the Western Electric Company, for the Research Council.

MODERN LINES FOR A FANCY LOBBY



YOU WOULDN'T know the old place, if you walked into the venerable (in motion picture time measurements) and palatial Hillstreet theatre in Los Angeles, operated by RKO. What's been done to make the spacious lobby, once dripping with roccoco, strictly 1947 and a good while in the future, well illustrates what you can do with an old-fashioned lobby if you have twenty thousand dollars or so.

The new scheme follows today's notions also about bringing the interior out to the street, visually, so it can work its charms upon the folks who are still only toying with the idea of seeing a show, at any rate here and now.

The new lobby is clear of unnecessary obstructions, having become 60 feet wide instead of 45, with the former box-offices at the sides eliminated and one two-cashier kiosk set in the middle. The box-office is anchored to the center column, which becomes a pivot at the ceiling for a spiral effect that partially conceals the main light sources. The roof of the box-office is partly plate glass, with a rim of plexiglass, to get illumination from these sources. The ceiling of the lobby is continuous with the marquee soffit.

The walls are finished in the same material used for the floor—terrazzo. The floor has a directional pattern worked out in several colors.

The right wall mounts a display frame 20 feet long and 6 feet high and deep enough for three-dimensional displays. There is no framing, however—the terrazzo is turned to form a cornice on all



sides. On the opposite wall is a mirror reflecting this display (for spatial effect, not for folks who like to read backwards).

Entrance doors are entirely of plate glass, except for narrow metal framing. These doors, we are told, form what is known as a Wanhein screen. Nevertheless, they *un*screen the inner lobby, allowing it to exert a pull on the prospective customer.

The inner lobby was modernized a short time previously. A feature of this room is a built-in refreshment bar designed to simulate a fancy candy box. But it includes a popcorn machine as an integral component of the design. Both jobs were done by the RKO Operating and Construction Departments under the direction of David Canavan, and the Heinbergen Decorating Company of Los Angeles.

Selling Luxury



TOWN THEATRE, Baltimore
S. BRIAN BAYLINSON,
Interior Designer

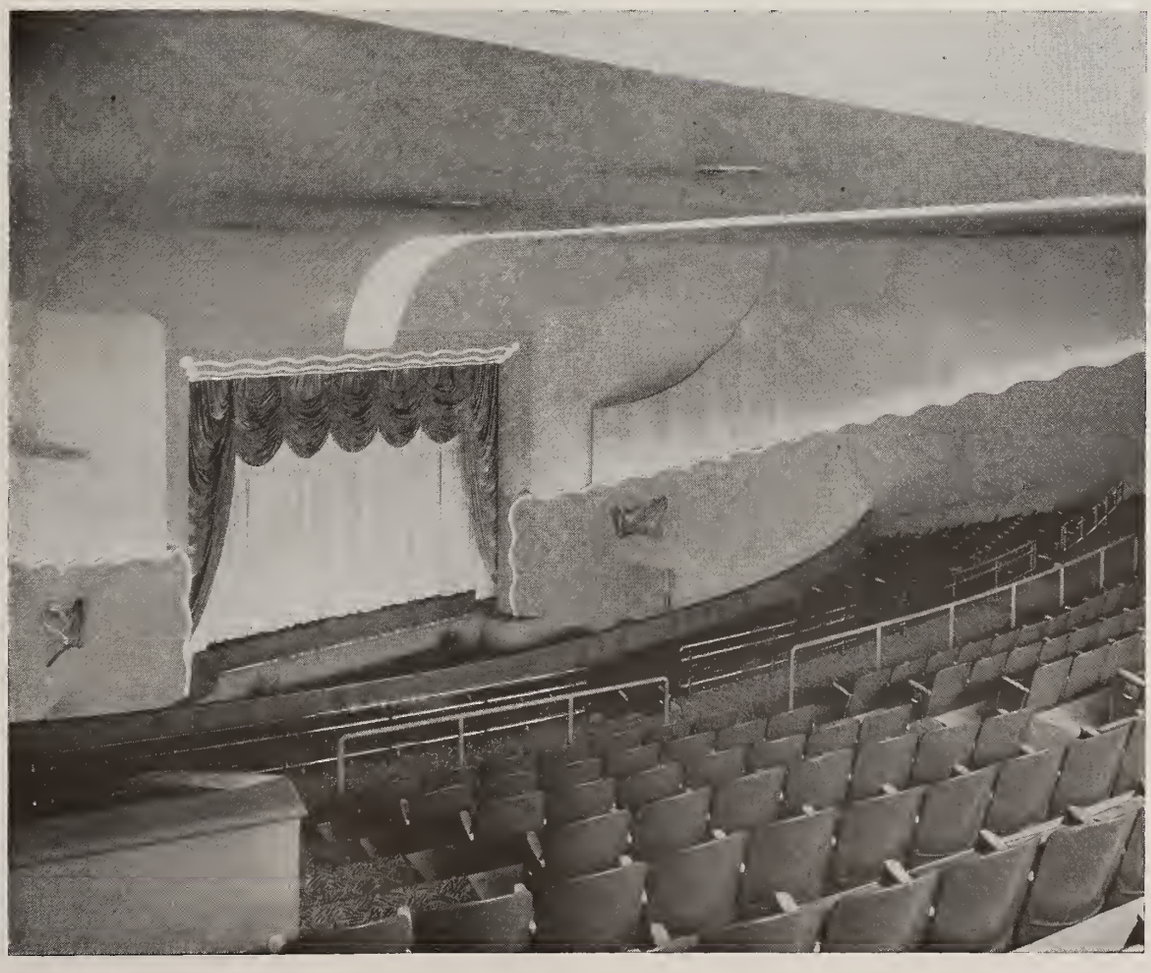


MacARTHUR THEATRE, Washington, D. C.
JOHN ZINK, Architect



CHEVERLY THEATRE, Cheverly, Md.
JOHN and DREW EBERSON,
Architects

Auditorium of the Town theatre, recently opened as a new member of I. M. Rappaport's group of theatres in Baltimore. Finished in plaster, the walls are painted Caribbean blue, the ceiling old rose shading off toward the walls into softer rose tones. Walls are broken by an escalloped edging of a cove containing fluorescent lamps. The grand drape of the stage is rose velour. Chairs are covered in blue-green mohair.





SELLING LUXURY, continued

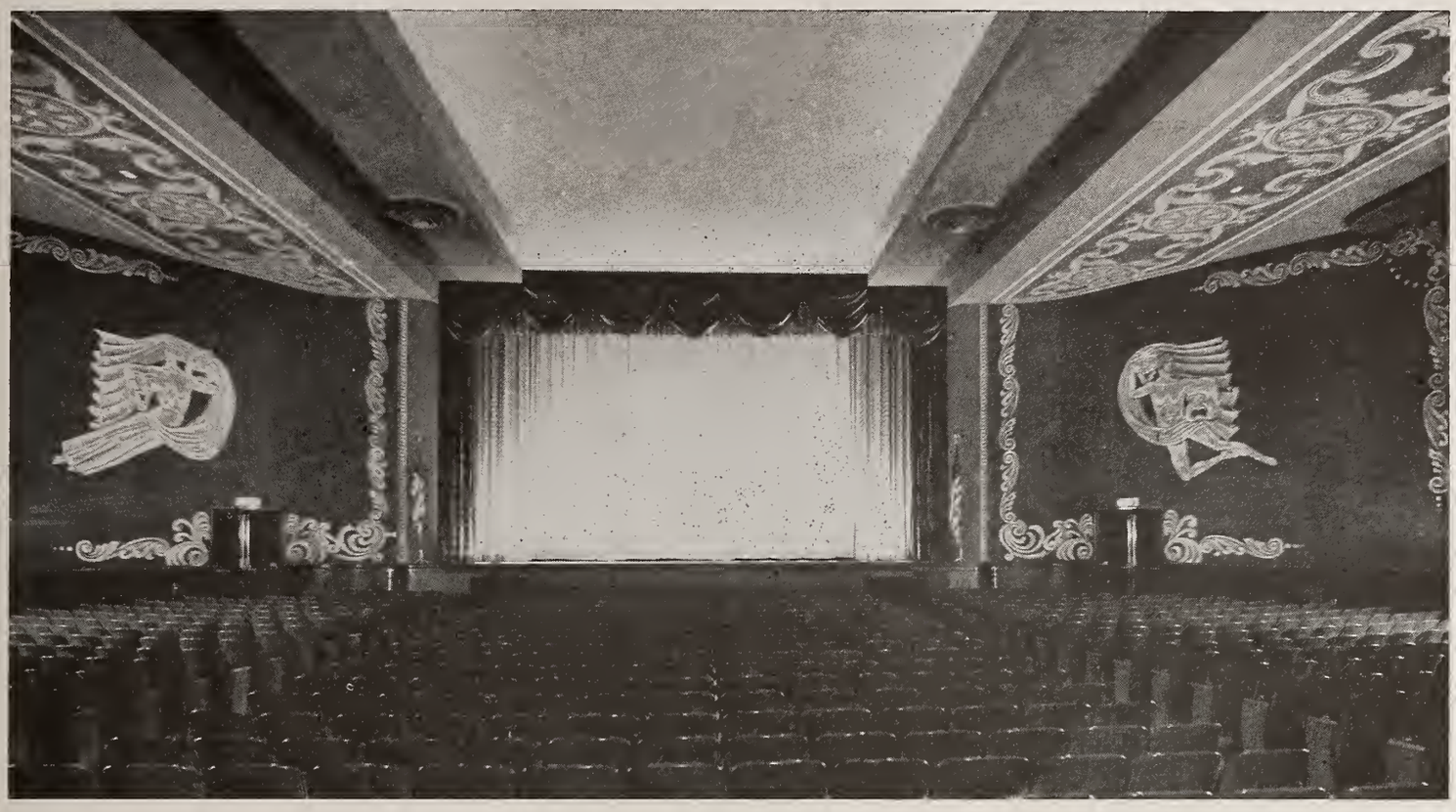
Semi-circular in shape, the lobby of the Town theatre reflects itself and the vestibule to the incoming patron in all-mirror doors leading into the foyer, for the entrance doors are of glass. The mirror doors themselves are floodlighted, as it were, by coved fluorescent tubing. Following the general color scheme of Caribbean blue and rose, the lobby is largely unbroken surface, with the coved lighting and three wrought iron ornaments — one above the doors, one at either side—forming ornamental relief. Also decorative, however, are irregularly shaped display frames, set flush in both side walls.



The mezzanine of the Town, giving passage to the balcony, is treated as a general lounge, in a modern garden effect. Stylized plants of exotic suggestion and wrought in iron stand out against panels of fluted glass illuminated from behind by fluorescent lamps of blending color, while adjoining are plantings of genuine cactus. The opposite wall follows an escallop pattern in conformance with dropped ceiling formations which conceal fluorescent tubing. The carpet is green. Chairs of modernist fancy are covered in white leather fabric.

One of the two cosmetic rooms in the Town, which are similarly treated. Wilton tone in a solid color of medium green covers the floor, while walls are papered in a flower pattern on a black ground. One wall is curved, and along it are ranged built-in glass cosmetic shelves with glove and handbag compartment beneath, and mirrors above. Illumination is by recessed downlights above the shelves. The stools are covered in white leather-like fabric.





The auditorium of the MacArthur theatre, a new Warner Brothers unit, is covered with canvas painted with modern-styled conceptions of classical figures and ornamentation, in white on an aqua blue ground, a decorative scheme that is carried into the ceiling, along steppings at either side. These steppings, including a higher tier in which Anemostat air diffusers are set flush, frame an off-white ceiling pierced by pin-hole downlight apertures. The American "Bodiform" seats —the auditorium seats 900 on one floor having a bowl-reverse slope—are covered in dusty rose mohair, repeating a shade used in the carpeting and the lobby marble.



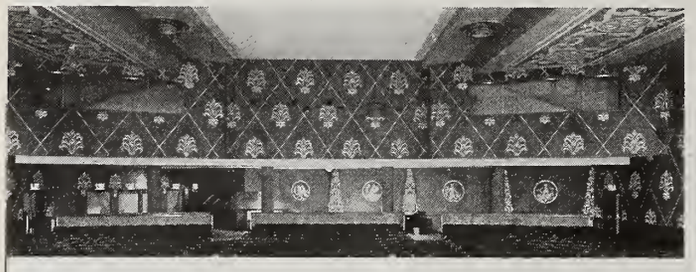
The lobby of the MacArthur has walls of rose marble almost to the ceiling, interrupted by a cove containing fluorescent lamps. Cored doors finished in Formica with a pattern executed in inlaid metal strips lead into the foyer. The floor is variegated terrazzo. Thus colorfully finished, the lobby is visible to the street through Herculite glass doors.





SELLING LUXURY
continued

On the upper level of the MacArthur theatre, set back from the traffic lanes leading to a private party room on one side of the projection room and a cry-room on the other, is this home-like general lounge, which gives access to the women's rooms at one end, to the men's at the other. The plaster walls are tinted, carpeting (as throughout the theatre) is rust and tan.



The rear view of the MacArthur auditorium above shows the locations of the private party and cry-room, the windows of which extend across the corners. Below is a section of the cry-room with nursery treatment.





Continuous with the auditorium, foyer of the MacArthur theatre has been given a related treatment, with the plaster walls painted aqua blue as a ground for medallions and scrolls painted in white. Recessed ceiling luminaires provide illumination here, augmented by illuminated glass brick pylons at the aisle heads. The wainscot here, like that in the auditorium, also standee rail, are finished in leather-textured plastic.

The auditorium of the Cheverly theatre, a new Sidney Lust house, has walls covered in damask in the general color scheme of the house — gold, henna and green. Flanking the proscenium arch are black light murals of floral design, created by E. G. Battisti, New York artist, in Stroblite luminescent paints, and lighted from side coves by Stroblite fixtures using B. L. fluorescent tubular lamps. The American "Bodiform" seating is covered in mohair—coral backs and robin's egg blue seat cushions.





The spacious standee area of the Cheverly, off which the lounges are located. The rear wall is finished in large-scale damask fabric in rose and silver, which covers rock wool batten acoustical treatment. Carpeting here and throughout the interior is a medium-scale floral pattern in gold, henna and green.

The Cheverly lobby has a colorful floor of tiles laid in a blue and henna pattern, and a fluted ceiling which is given the unusual delicate touch of a chandelier. The walls are finished in marble of reddish gold tone. The blue in the floor, incidentally, is repeated in the background of the display frames.





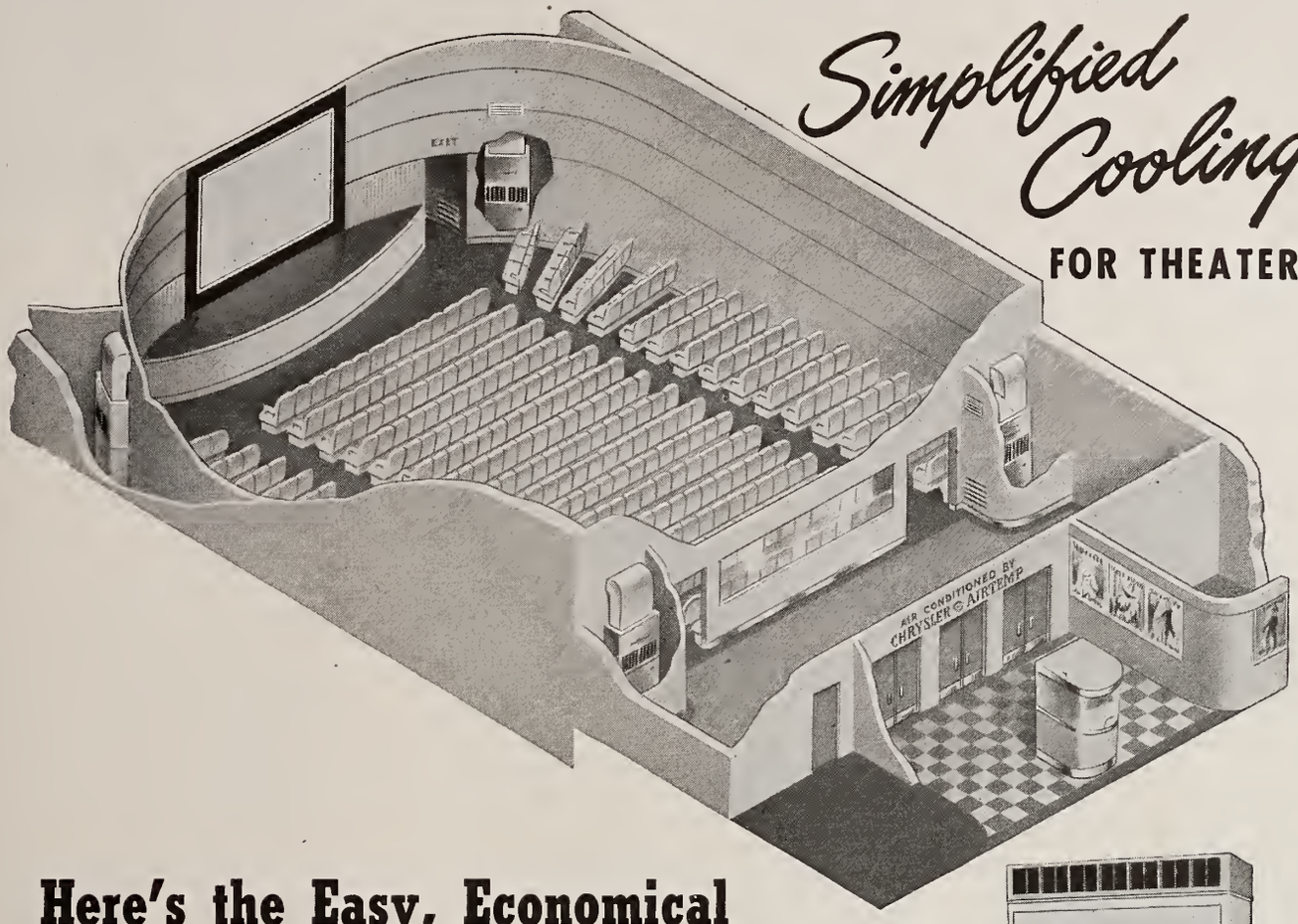
Richly patterned on both walls and floor, is the women's lounge of the Cheverly. The walls are papered in a floral pattern of red and gold on a black ground. The theme of elegance continues on into the toilet rooms themselves, where the floors are tiled in a variegated square pattern, while the walls are finished in white tile to the very ceiling.

The Cheverly Restrooms





The men's room is subdued in keeping with the traditional interpretation of the masculine taste; nevertheless it has walls colorfully papered in a floral pattern of green and silver on a black ground. The floor, however, is tile, in honor of the male habit of stamping out his cigarette.



Simplified Cooling

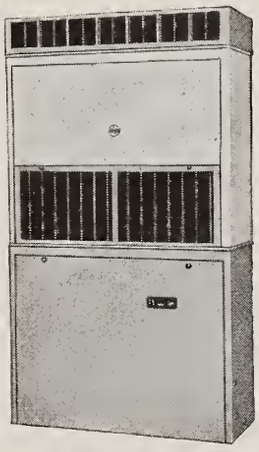
FOR THEATERS

Here's the Easy, Economical Way to Cool Theaters

The easy, economical way to cool theaters, large and small, is with the famous Packaged Air Conditioners, the simplified form of air conditioning pioneered by Chrysler Airtemp. Right now is the time to make your plans. Don't delay—mail the coupon today for full information!

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Please provide me, without cost or obligation, information about how I can condition my theater with Packaged Air Conditioners.

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HEATING • AIR CONDITIONING • COMMERCIAL REFRIGERATION

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Building Good Will In Attitude and Promotion



CHARLES H. RYAN

To begin these talks to—and I hope they also will prove to be *with*—theatre managers, I am going to scan a number of things that make up successful theatre operation.

In the house manager's relation to his particular patronage, I suggest thinking of that theatre as the community's playground. This, at any rate, is what he wants to make it—and to keep it.

Maximum service at minimum cost is one thought that the manager should carry in the back of his head at all times. Once you managers have earned the good will of your public, you have an asset that cannot be taken away from you if you but try not to lose it. Good will is easily attained if you will make up your mind and continue sincerely to believe that *the best is none too good for you patrons.*

Once you have acquired the good will of your neighborhood, you will continue to enjoy a well balanced patronage even though there may be a more palatial theatre in your locality. With your patrons you can cement a friendship by showing that you are willing to go out of your way to be of service. No matter how trivial a patron's request may be, extend yourself *just a bit more* than is required to fulfill it. Many an independent neighborhood theatre without the pick of film product and labeled by "smart exhibitors" a lemon, has suddenly become a money-maker when a manager or owner steps in who has the ability to make friends.

Reasons for Emphasizing Newspaper Advertising

1. It gets good coverage of your public at minimum cost.
2. Going to homes, it has the advantage of leisure hours.
3. It is in a publication that has constant reader interest day after day.
4. In cities, the morning papers reach people on their way to work or shopping, the afternoon papers go into the homes when plans are made for the evening's entertainment.
5. You have no worries about distribution—the newspaper has organized sales and distribution.

—C. H. R.

Make this attitude of sincere friendship clear in your advertising. Adhere to a high standard of operation for your particular situation and "sell" it so as to make your theatre a community institution. In addressing your patrons promotionally, always drive home a *well defined* idea. In a neighborhood situation it is effective to use a chummy-chat style of copy, getting into it sales ideas so presented that the reader has the feeling that he is being addressed personally. Such devices go a long way toward bringing about a close bond of understanding between your theatre and your patron.

You will find a lot of good, terse little sales arguments and institutional copy in magazines and newspapers that can be used in this kind of promotion. We are wise only when we admit we don't know everything. Wisdom and foresight are two factors that will develop a showman who has his mind made up to be a success. And a manager is successful only when he surrounds himself with employes who are themselves eager to learn the business.

USE YOUR TRADE PAPER

No theatre man should be without a copy of every issue of leading trade papers. They are as important authorities on our business as any medium he can possess.

There constantly are suggestions in these publications that tap new sources of patronage and describe how other managers have approached some ticket selling prob-

A Natural for Theatres



Modern theatres are now installing PARCEL CHECKING LOCKERS because—

- Lockers are convenient and easy to operate.
- Patrons prefer self-service, economical, safe lockers.
- Theatre management obtains substantial revenue from small floor space required.

"PEOPLE LOOK FOR LOCKERS FIRST"

AMERICAN LOCKER CO., INC.
211 Congress St., Boston, Mass.

District Offices

Boston, New York, Dallas, Pittsburgh, Atlanta, Chicago, Philadelphia, Cleveland, Los Angeles, Portland

lem. Ambitious managers will read the authoritative, informative magazines of his business regularly for ideas that will help operate his theatre profitably, and I suggest compiling clippings of such material in a scrap book that will always be a handy source of stimulating suggestions and guidance.

Of the various forms of theatre advertising, the medium that has proved most successful and valuable is newspaper advertising and publicity. It is the best form for successful seat selling.

THEATRE ILLUMINATION

The mecca of amusement seekers is a spot that stands out in bright illumination on an open street. Light bids welcome regardless of youth or age. Light radiates a cordial message of good cheer. It is one of the important items in the successful showman's bag of tricks. It has been an essential medium in the attraction of patrons since motion pictures began.

Nothing succeeds like successful appearance, so give thought to the illumination of your theatre front. A blaze of light suggests prosperity, activity, gayety—and cleanliness. A well lighted theatre front makes your show look inviting, snappy—it promises a happy occasion. It is a magnet that can pull many a dollar away from a dark and dreary opposition house, no matter what the attraction.

Shake yourself loose from the office swivel chair and spend some time in front of your theatre. Observe the effect of your front on passersby, see what you can do to improve it with more light, color, display.

GOOD MANAGERS ARE NEEDED

The man who is in demand today is a good house manager and a resourceful exploiteer, with the ability, first, to effect a well organized, cleanly kept theatre, then turn his attention and time to selling his shows. Ability, enthusiasm, willingness and energy to work—these are the important factors in rating a good house manager.

There is always a reward in showbusiness for the man who does his work painstakingly, with thoroughness. He is the man who will be trusted with responsibility up to the limit of his capacity. *"Soft" jobs come to those who have done hard jobs well!* So-called "easy money" is delayed compensation that comes to the showman who has earned "hard money."

When a manager's name is submitted for advancement to an important post, his supervisors are asked to give his record. Why? Because character and ability are expressed in details as in no other manner. Each detail effectively executed puts you up another rung in the ladder of success;

(*Continued on page* 41)

INSPECTION REMINDER—GUIDE

Curtains, Fabrics & Screen

1 — WALL FABRICS

When any section of the wall area shows stains and continuous dust accumulation, check for the following: Leaks in the wall caused by the structure settling, or inherent weakness of the wall, which tends to develop cracks or fractures, allowing moisture and even rain to come inside; punctured or rotted roof insulation and improper flashing where the roofing butts against the coping wall. In checking roof leaks, the trouble will be found, in most cases, many feet from the actual stain on the wall surface.

2 — ACOUSTIC MATTING

When acoustic mats bulge underneath the fabric, the trouble may be that originally they were installed overlapping one another at the edges, and the wood strips underneath were not "plumbed" correctly, with the result that the ends of the mat completely missed the strip underneath when tacked on. Another common cause of bulge is pushing the edges toward the middle in order to meet the nailing strip.

3 — STAGE VALANCE

When portions of the stage valance show more stains or dirt than other sections, look for a leaky roof. When the nailing strip is loose, split or otherwise defective, have a new one installed. The new strip should be about a 1 x 3, or be made up of two 1 x 3's nailed together, as the job may require; and it should be fastened to the proscenium arch with steelcut nails used generously.

4 — STAGE CYCLORAMA BORDERS

Check all hanging pipe battens, lines and rings for alignment and shift of masking position. Check masking height of each border to be sure lines, pipes, etc., cannot be seen from front seats.

5 — STAGE CYCLORAMA ARMS

Check as for borders, also for hangover on stage floor, which increases deterioration. Check for tears.

6 — STAGE DRAW CURTAIN

Check for cleanliness, stains, tears and that lining is properly fastened so curtain folds and opens easily. Check track carrier hanging lines to see if curtain top is even and firm. Make sure curtains overlap properly (about 12 inches at center).

7 — SCREEN CLOSE-IN CURTAIN

Same inspection as for Item 6.

8 — SCREEN

Make certain that the screen is rigidly in place. Check lag bolts that hold the frame together to see if they have become loose. Check supporting legs and reinforcing braces and, if the screen is hung from above, go over the lines and pipe battens. A screen that has a tendency to sway or shake is of course making a steady image a very uncertain matter. Examine lacing cord for tightness. (This is one of the main causes of wrinkling and rapid deterioration.) Make sure entire area behind screen is clean.

9 — SCREEN MASKING

Check the dirt and dust—an accumulation of dirt on the masking will tend to fly off onto the screen surface. When masking does not properly mask picture, check to see if the supports are solidly in place.

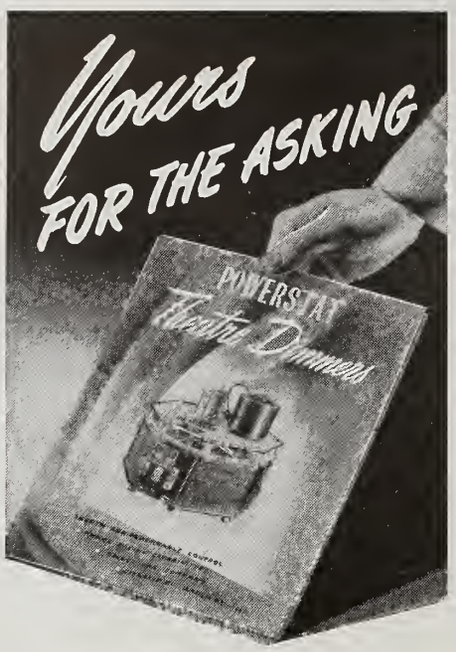
10 — CURTAIN CONTROL

Check electrical contacts for cleanliness and all parts for lubrication. If wire looks chewed, check control sheave on curtain track. (Broken strands are caused by operating cable nibbing against grooves in pulley on control or on track.) Check clamps that hold ends of cables together for proper tension. (Before tightening bolts on these clamps, make sure cables are in grooves of all pulleys and are pulled in as far as possible for efficient operation.) Examine adjusting dogs or trip arms that limit travel. Inspect bolting of control to floor.

11 — CURTAIN TRACKS

Check for rigid fastening and wear. If carriers show undue wear, investigate whether they stick in track slot or are fastened improperly in curtain grommets, or for dirt in revolving parts. Also check operating line to see if pulled in properly, for tightness in rings, and fit in the pulley grooves.

(NEXT MONTH: THE THEATRE BUILDING)

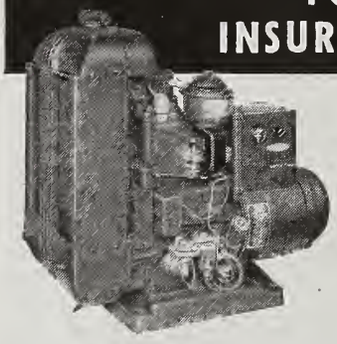


This illustrated folder will acquaint you with The Superior Electric Company's theatre lighting control equipment.

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INSURE yourself NOW against electric power failure. These performance-proved generating sets, installed as stand-by units, will give dependable service even under continuous, heavy-duty operation. A.C. and D.C. types, remote and automatic start, 350- to 35,000-watt capacities. Send today for FREE literature!

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FAIRBANKS, MORSE & CO., Dept. F-5
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Please send free literature on Fairbanks-Morse Generating Sets.
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Address.....
City.....*State*.....

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Are Your Passage Lanes To Seats Legally Safe?

RECENTLY a reader wrote, "There seems confusion among our lawyers as to the legal duty of a theatre owner to illuminate aisles, stairways, etc. We want to make some repairs and will appreciate your advice as to what you think we can do to prepare to win suits which may be filed in the future by injured patrons."



LEO T. PARKER

Modern higher courts recognize the fact that a motion picture theatre has to have its auditorium in partial darkness most of the time. With a flood of diffused light, there would be no picture. On the other hand, in absolute darkness, entrance and exit of patrons would be practically impossible. To provide too much light is to spoil the entertainment for the patron. To provide too little is to make dangerous the patrons' coming and going. The answer, to avoid liability for injuries to patrons in darkness, is to have ushers accompany patrons to their seats, or provide strong illumination *at dangerous points.*

Very frequently, however, the theatre owner may win a suit of this nature by proving that the theatre patron was contributing negligence by *not waiting* for an usher to lead him safely through darkness to a seat.

For example, in Beck v. Stanley Company of America (50 Atl. [2d] 306, reported March, 1947) the testimony showed that a theatre patron 63 years of age who had never been in the Stanley theatre, was sent upstairs to the balcony because there were no vacant downstairs seats. He stood for 10 minutes waiting for an usher. During all this time there was no picture being shown, but the theatre was darkened, there being a stage presentation of the leading woman of the featured film, and its author.

The patron finally started down the steps of the aisle, which testimony indicated, were *very steep* and *not* illuminated. When he got about halfway down, he fell and sustained a fracture of a bone in a leg. He was hospitalized for a period of five weeks, confined to his bed at home for another five weeks; he suffered considerable financial loss by way of expenses and loss of work in addition to having some permanent shortening of the left leg.

The lower court awarded the theatre patron $11,000 damages. The higher court reversed the verdict, however, saying that *the patron was negligent in failing either to wait for strong illumination at such a dangerous location, or for any usher to lead him to a seat.* This court said:

"It was obviously necessary that the theatre be in semi-darkness for the purpose of the exhibition. Under these circumstances, the plaintiff (patron) was not justified in moving about in a place with which he was not familiar; he should have remained at the place of safety where he had previously been for a matter of ten minutes and until he could enlist the aid of an usher to guide him safely to a seat."

For comparison see Hardman, 189 A. 887. This higher court refused to allow a theatre patron damages who carelessly stumbled in a dark aisle. This court said:

"She came to a darkened aisle, with which she was unfamiliar, and attempted to enter it without waiting for an usher to assist her. When darkness prevailed, the plaintiff should not have heedlessly entered the aisle of the darkened theatre."

Thus this court also held that the patron was contributory-negligent and *not* entitled to recover damages for the injury, because *she did not wait for an usher to direct her, but carelessly walked down the aisle which had a hidden danger.*

And again, in Murphy v. Bernheim Sons, Inc., supra 327 Pa. 288, the higher court held:

"The conclusion is inescapable that if he (patron) had looked, and not assumed, he would have seen that the step on which he

"Tactful Sanitation" in Theatre Housekeeping





FORT-A-CIDE



"Multi-Purpose" Odorless Anti-Infective and Bacterial Deodorant

DISINFECTS AS IT DEODORIZES. LEAVES NO FRIGHTENING OR EMBARRASSING ODOR. *IT'S ODORLESS.* NON-DAMAGING ON FINE SURFACES, FABRIC AND COLOR.

Mix One Part "Fort-A-Cide" Solution with Ten Parts Plain Water. Use in Sprayer on Malodorous and Infected Plumbing. Leaves Microscopic inhibiting residue on surfaces after water evaporates. Replaces unsightly urinal blocks.

EFFECTIVE IN HOSPITAL AND PUBLIC LABORATORY TESTS ON "SCALP RINGWORM," TUBERCULOSIS, STAPHYLOCOCCUS, STREPTOCOCCUS, DYSENTERIC-TYPHOID AND VENEREAL GERMS — ALL COMMON IN REST ROOMS AND AUDITORIUMS.

Ideal for vomit eradication on seats and carpets, bacterial accumulations in air-conditioning systems that cause foul odors, "Stink Bombs." A few ounces of "Fort-A-Cide" added to pail of soap water performs dual action on floor and mop. Compatible with and reduces amount of soap. Contains detergents and penetrants.



ECONOMICAL: ONE CASE OF 4 GALLONS MAKES 40 GALLONS of "ON CONTACT" 1:10 DILUTION



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CHARLES P. HUGHES, PRESIDENT

FREE SEND ME YOUR 4-PAGE COLORED, ILLUSTRATED FOLDER SHOWING HOW TO USE "FORT-A-CIDE".

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CITY..... STATE.....

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Now ADLER ORIGINAL "THIRD DIMENSION" LETTERS IN PLASTIC!!

Offer not only the proven advantages of famous ADLER "THIRD DIMENSION" beauty, easy readability and quick handling, but new and unusual strength and toughness. Solid triangular bevels, almost 5/8 in. on sides—extra thick construction throughout—heaviest plastic letter available. Practically unbreakable—twist this letter and watch it resume its original shape, unharmed—because of strong construction and effective weight distribution.

Fits all Adler Frames—can be used interchangeably with our cast aluminum letters—comes in a variety of translucent fast colors—supporting means molded integral with letter—will not break off.

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fell was a narrow step, not a wide one. In other words, there being sufficient light to permit him to see the step ahead of him as he walked, he cannot say it was anything but his inattention which led him to become confused and fall. *When the plaintiff (patron) can assure his own safety by the use of his senses, he must do so or abide the consequences of his carelessness."*

PATRONS AWARDED DAMAGES

Now let us look at the other side of the picture, as presented in a selection of several higher court decisions *holding theatre owners liable* for injuries to patrons. Obviously theatre owners should *avoid* conditions like those here described.

In Haugh v. Harris Brothers Amusement Corporation (172 Atl. 145) there was proof of a *greater* degree of darkness at the point where the patron fell than existed elsewhere in the aisle, and in addition, there was proof that where the patron fell, there was a platform with no seats on it, and the cause of the injury was a 16-inch drop to the next level. In holding the theatre liable, the court said:

"Thus, it was natural to assume, this created a physical condition which a jury might properly find required lighting."

In Dondero v. Tenant Motion Picture Company (94 N.J.L. 483), in addition to the lack of illumination, there was a structural condition characterized by the court as a "pitfall."

In New Theatre Company v. Hartlove (1914, 123 Md. 78, 90 A. 990), in addition to lack of illumination, there was an *unprotected* orchestra pit into which the patron plunged.

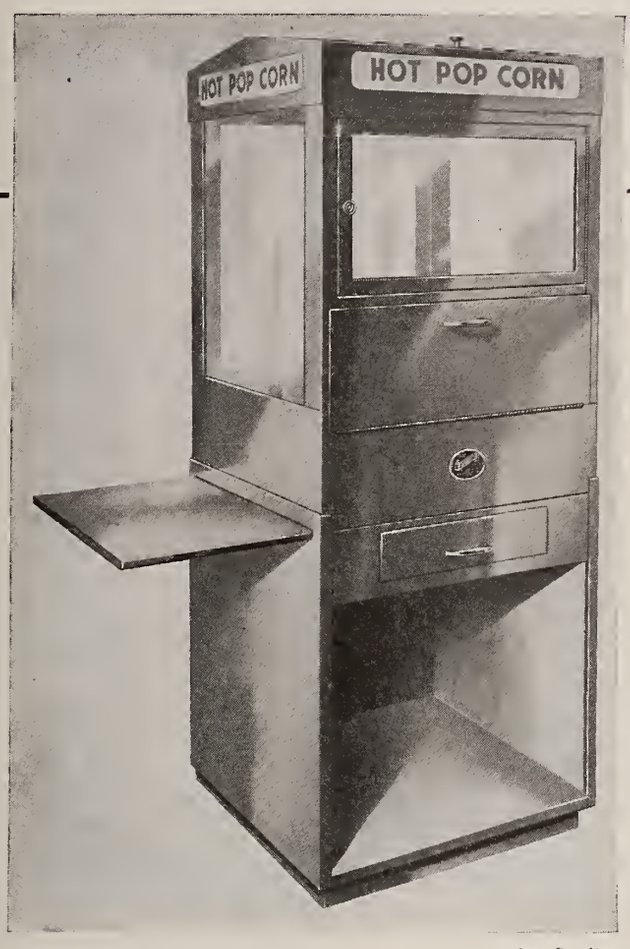
In Olsen v. John Hamrick's Tacoma Theatres (9 Wash. [2d] 380), the dangerous condition consisted of a peculiar construction of an 11-inch drop, and a corner step leading from the last row, termed by the court a "trap."

In Praia v. Allied Owners Corporation (269 N.Y.S. 834), the patron's foot went down into a 7½-inch drop in a row between seats, which could not be seen.

WRONG PARTY SUED

A theatre patron who sues the "wrong" corporation cannot expect logically enough, a favorable verdict. In Heinz v. Radio Keith Orpheum Western Vaudeville Exchange (70 N.E. [2d] 216, reported February, 1947), a theatre patron sued the Palace Theatre, a corporation, to recover damages for personal injuries alleged to have been received while a patron of the theatre. The higher court refused to award the patron damages because she failed to prove that the theatre corporation owned or operated the theatre in which injury allegedly occurred.

ALL STAINLESS STEEL Construction
in the PRONTO POP CORN WARMER means
MORE PROFITS FOR YOU



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UNDERWRITERS LABORATORY APPROVED

Warmer takes minimum space. Entire warmer and display signs brilliantly lighted from interior.

Stainless Steel Stand, optional, is complete with cash drawer, sliding shelf and additional storage space.

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The shining beauty and appetizing cleanliness of polished stainless steel attract the customers and increase the sales.

LONG SERVICE

Stainless steel is strong and durable. Polished stainless steel insures permanent beauty and gives years of service. Easy to clean and keep clean.

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Because it is better
Modern Theatres Choose Pronto
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Clean, attractive all Stainless Steel construction. Corn is always hot and ready to serve. Quick and easy to work with.

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Twenty-pound storage capacity. Refill in 30 seconds and start serving more hot pop corn at once.

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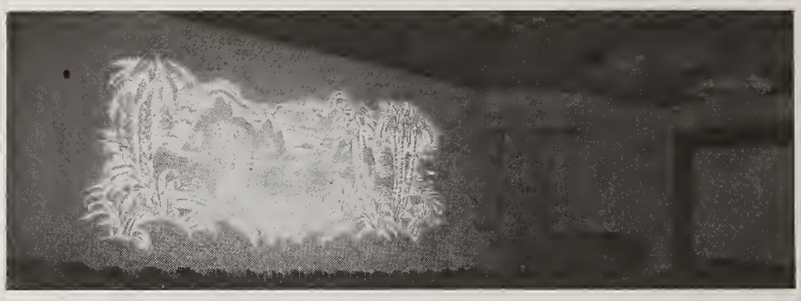
Thermostatically controlled; low current consumption.

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PRONTO TRADE MARK

Stainless Steel POP CORN WARMER

More Profits With Greater Safety



When Black Light appeared as a decorator's tool it promptly suggested the theatre. Time was needed, however, to perfect its technique.

Today Any Theatre Can Have Dramatic Luminous Decoration

By J. CORNELL RICHARDSON

BLACK LIGHT is fast becoming the practical answer to the theatre manager's tricky lighting problems. Although the beautiful effects of Black Light and fluorescence have long been familiar to designers and theatre architects, the application of this technique was not at first entirely practicable. The development of Black Light units especially adapted to theatre use and, more recently, the development of packaged fluorescent mural panels, has now brought this medium to the fore in theatre decoration.

The Black Light industry is able to offer theatre operators three general types of units. These include flood and spotlights for permanent installation, portable floods and spots and tubular lights.

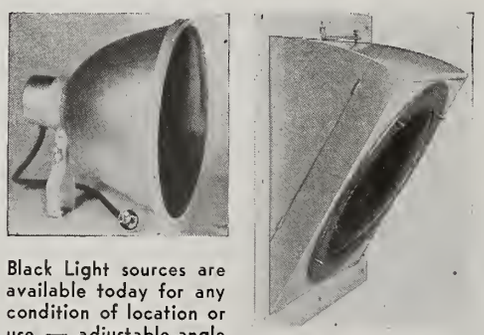
LAMPS FOR EACH PURPOSE

The first of these three general types embodies an improvement which previously hampered efforts to install Black Light permanently. The streamlined lamp assemblies, in both 100-watt and 250-watt lamps, is a far cry from the clumsy units of a decade ago. The lamp assemblies, of light weight aluminum, are easily separated from the heavier transformer and can be mounted by specially fitted mounting brackets, to wall, ceiling or concealed recess. In this same group there are two Black Lights designed for ceiling installation. The first is designed for flush mounting. The beam is thrown down in an even, rectangular blanket of radiations with a sharp cutoff. The second ceiling light is equipped with an adpator which permits adjustment of lighting angles, from zero degrees to 45 degrees. This model requires a ceiling or wall opening just 16 inches square and is an excellent fixture for carpeting, murals and other decorations.

The second general type is the tubular light, in wattages of 4, 6 and 8 up to the more powerful 15 and 30 watt bulbs. Tubular lighting is the least expensive of all Black Light types and is best adapted for side lighting, cove installations and series installations to fluoresce murals, pictures or sign displays. This arrangement is ideal for any short-distance activation.

Tubular bulbs are easily concealed in side niches, grooves or behind frames. The tubular unit, requires a tubular Black Light bulb with tube glass treated in such a way that it filters out visible light. Other than this, the tubular fixture is like any so-called "fluorescent" light—that is, any mercury vapor-tungsten filament lamp for near-ultra-violet radiation.

The third type of light is the portable spot or floodlight for staging or semi-permanent seasonal displays. The powerful 250-watt unit is available in several models with a lightweight aluminum lamp assembly separated from the transformer for convenient between-acts changes, or for easy installation over Christmas trees, etc. The portable models have the lamp assembly mounted on the transformer, with a carrying handle. However, the lamp assembly can be demounted easily and concealed in footlight recesses, wings, or suspended from a ceiling mounting.



Black Light sources are available today for any condition of location or use — adjustable-angle ceiling lamps, as at right, above, or assemblies for permanent or semi-permanent installation like that on the left, and others, with spill and louver rings, etc., for control of beam. The lamps illustrated are from the line of Black Light Products, Chicago.

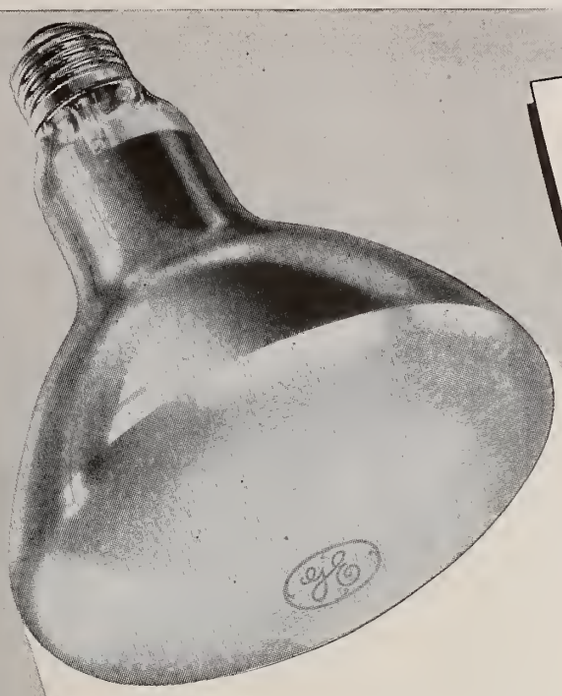
Black Light supplied by the sources described above probably is alone in the field of lighting as a medium adapted to four purposes—illumination, selling, eye comfort and decoration. The latter is the most important function of Black Light, but the first three purposes cannot be disregarded in any consideration of Black Light and fluoro-technique.

EFFECTIVE MURAL AREAS

Let's consider how these purposes can be achieved in the several areas of the theatre. The first is the outer lobby. Here the chief problem is white light washout. In some cases, however, the ceiling is so high that it can be shrouded in semi-darkness. In this case, fluorescent decorations can be applied and Black Lighted to lend heightened interest and provide the initial step in the subtle process of preparing the patron's mind for the romance and make-believe he seeks in motion picture theatre entertainment.

The foyer usually is better suited to Black Light than the lobby. Here the lighting is subdued, and the floor covering and other furnishings are more decorative and less utilitarian. Side-lighted fluorescent murals, fluorescent fountains and ceiling decorations find most effective locations in the foyer.

These same possibilities exist for lounges



REFLECTOR LAMPS

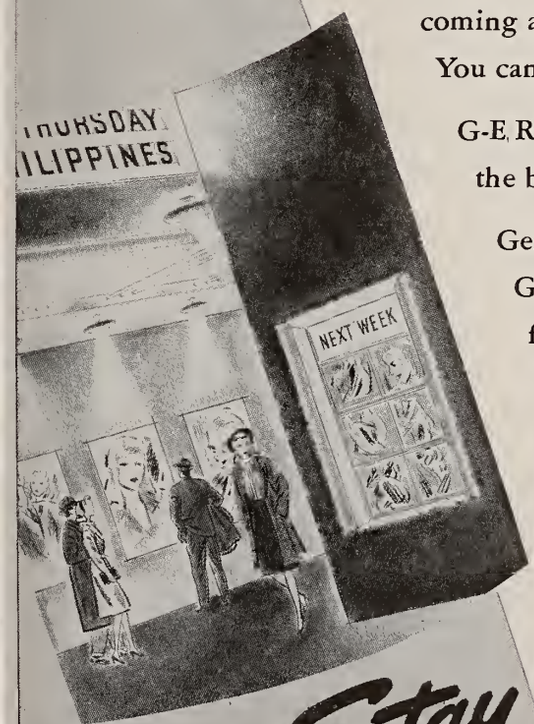
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GENERAL ELECTRIC

History . . . Marine Life . . . the Exotic







Suggestive of the variety of stimulating subjects adapted to luminous murals are these by Martin K. Ziegner of Chicago. The montage of America's growth is in the Indiana theatre, Columbus, Ind.; the marine theme in the Coral, Chicago; and the South Sea subject in the Auburn, Rockford, Ill. (Photographs by Black Light Products, Chicago, which supplied the paints and Black Light sources for these murals.)

and intermediate areas, such as ramps and stairways.

The auditorium, of course, remains as the most advantageous area for application of Black Light. Here the possibilities are limited only by the ingenuity of the designer. Murals on the auditorium walls and ceiling lend richness to the decor and afford a three-dimensional effect of height, width and depth not easily achieved in a totally dark room.

CEILING SOURCE MURALS

Side panels, back panels, locations over an exit or along a ramp or vomitory, are best lighted from the ceiling. Here the rule is to place the lights at such an angle that the center of radiation be directed two-thirds of the way down from the ceiling to the floor. This same rule applies to the lighting of ceiling decorations from wall-mounted units.

A star motif on the ceiling is simply executed and will delight and mystify the patrons. If the wall line is irregular or broken with areas projected beyond the pilasters, a series of panels can be installed in sequence in such a way that the irregularity fades into blackness and the wall takes on an appearance of glowing brilliance and vivid color. If the decorated panels are installed at widely spaced intervals the intermediate dark areas can be relieved with simple lines done in fluorescent lacquers, to provide continuity.

SOME FUNCTIONAL EFFECTS

Proscenium panels in fluoro-design serve a dual purpose of decoration and eye relief. The extreme contrast between the bright screen and the surrounding darkened area is relieved by the softly glowing fluorescent panels, which add "light" without conflicting with the screen lighting. The same principle holds for murals over the rear exits. The departing patron whose eyes have become dark-adapted, directs his vision to the brightly glowing murals over the exit, is guided to it and accustoms his eyes to the bright lights outside.

Fluorescent carpeting, promised by the manufacturers to be available again in about one year, provides a luminous path to guide the patron to his seat. Ushers attired in fluorescent satin uniforms move up and down the aisle in clear view of the "blind" patron, without distracting flashlight beams.

These, and myriad other possible applications of Black Light in theatres, promise much for tomorrow's theatre decoration. In a business in which "all that glitters is gold" Black Light cannot be ignored.

[*The author is president of Black Light Products, Inc., Chicago, manufacturers of luminous paints and of a complete line of Black Light equipment and accessories.*]



IT'S IN HUNDREDS OF NEW PLANS FOR THEATERS!

ARCHITECTS are working on hundreds of plans for new theatres—mostly smaller neighborhood houses.

And in a very large percentage of these plans Formica has been specified for lobby wall paneling, ticket booth panels and deal plates, doors, water fountain backgrounds and similar uses.

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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

SHUTTER ACTION SIGNAL OUTSIDE PROJECTION ROOM

A DEVICE placed outside of the projection room entrance door which would enable the projectionist to make sure that the port shutters have dropped in case of emergency, after he leaves the projection room, would be desirable. This device, in connection with a remote electrical control switch that would be placed in the same position as that for starting the high-speed fan in the projection room, would permit the projectionist to get out of the projection room with greater haste and still check on the fan and shutter controls, *after* he is out of danger.

These devices would be in addition to the already well known automatic devices which for the most part can be depended upon; however, the additional protection is much to be desired, and the cost of it would be nominal.

•

Lighting at the mirrors for cosmetic room tables should be placed so that there is light coming from either side of the face rather than from an overhead light source. The overhead light source creates undesirable shadows on the face. Fluorescent lamps do not seem best for cosmetic rooms. Filament lamps give light that is, I think, far more flattering.

•

A LEVEL SITE IS BEST

IF THERE is a choice between a level plot of ground or one that has an appreciable slope, the preference should be given to the level ground in selecting a theatre site. A slight difference of grade throughout the length of a piece of property—a difference no greater than 2 feet—can be considered level ground for all practical purposes. Greater differences present complications in obtaining suitable passage from exit doors.

•

It is desirable to have a pilot light or buzzer signal, or both, placed in the manager's office and on the port hole wall of the projection room which would indicate that the emergency lighting is not out of order. This would not prove costly to install and would be a good safety measure.

GIVING THE PICTURE A NEUTRAL-TONE SETTING

IF YOU ARE considering redecoration of your auditorium, now would be the time to see what might be done to improve it as a setting for the picture on the screen.

Now the projected image is likely to be too small for *psychological* rather than optical reasons. A neutral setting helps this situation. Such a setting is provided if walls and ceiling surfaces are extremely simple and of uniform texture; there would be no isolated spots, bands or any geometric form of decoration on any part of a ceiling or wall surface that comes within the patron's arc of vision. The presence of exit doors in the wall areas near the projected picture would be the only excusable variation from an undisturbed uniform surface treatment.

Even these doors, in their own surface treatment, would best be finished in a texture that recalls the surrounding texture. The exit signs in themselves are sufficient identification for the audience in case of emergency so that it would not be unsafe to have the exit doors treated so as to blend with their surroundings.

A neutral surface treatment does not have to extend throughout the entire auditorium. The following is a simple method for determining the effective area of a neutral setting:

Consider a patron seated farthest from the picture, and assume this patron to be on the center line of the projected picture: a horizontal range of vision of 50° from this viewing point will indicate the point on the side walls where the neutral setting should begin. The ceiling surface would be treated the same as the side walls beginning at the same point. In other words, all of the ceiling and wall surfaces visible within the range of vision thus prescribed would have neutral surfaces, and the remainder of the auditorium surfaces could have any kind of decoration that was thought suited to a theatrical environment. This does not preclude a neutral treatment throughout, of course, if that was preferred.

It would be well even in the areas where the decoration is optional and not necessarily neutral to tend towards simple treat-

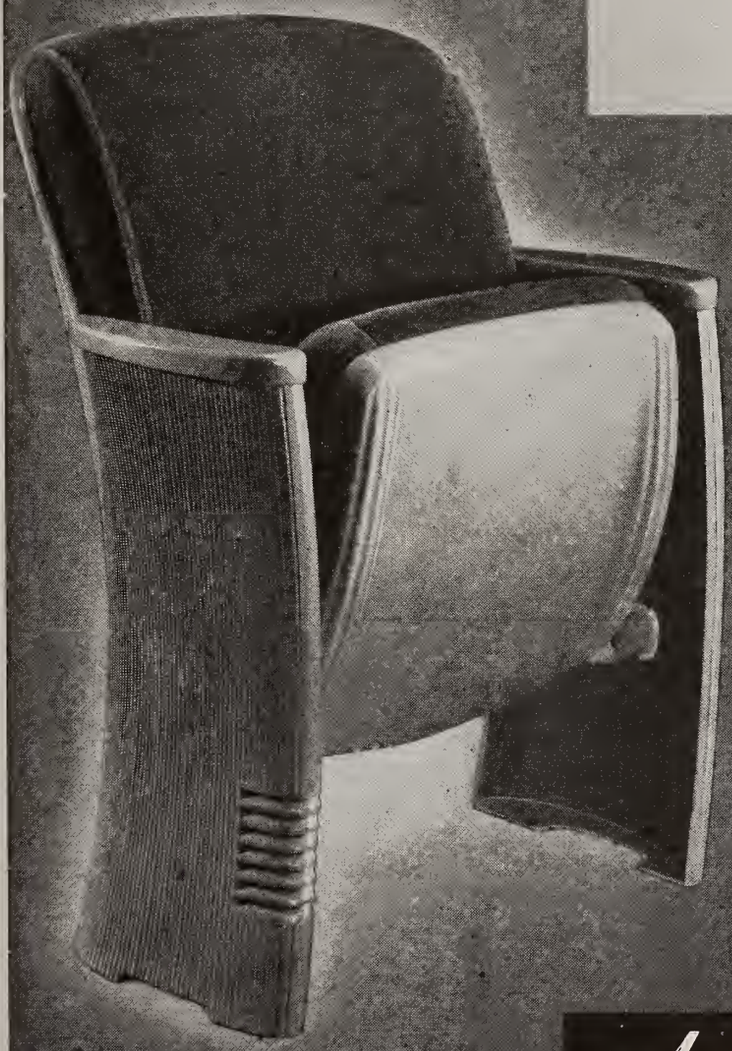
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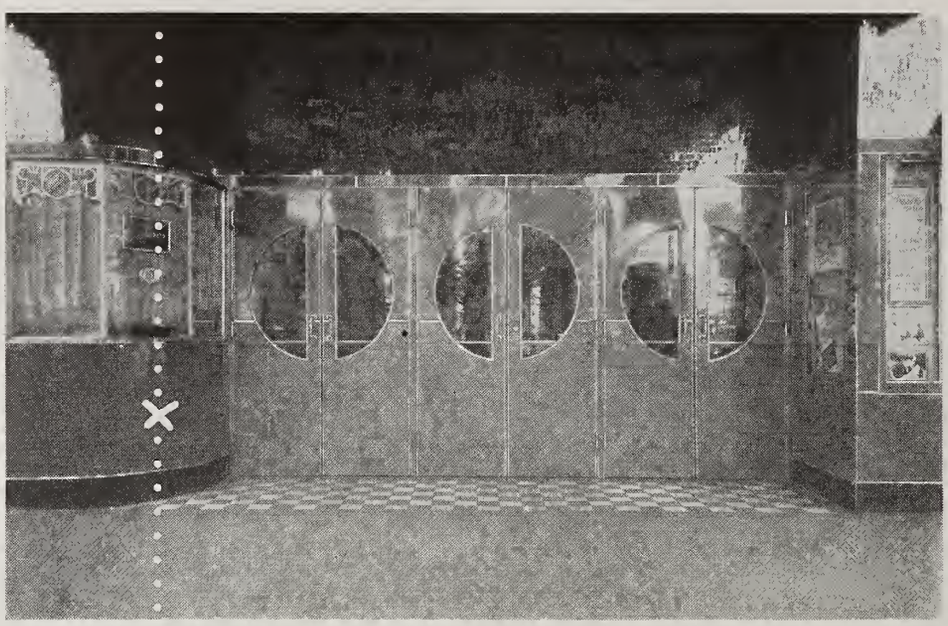
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plan on Marlite walls

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A modern, attractive box-office and entrance is more than a sign of good theatre management – it's an invitation that few passers-by will overlook. That's the reason you'll see Marlite plastic-finished wall and ceiling panels in so many theatre lobbies, rest rooms, and lounges. For Marlite creates an attractive, inviting setting for pleasant entertainment.

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ment. You can follow a general principle that the decoration can become more involved as the distance from the required neutral area increases. The neutral area must not only be of a uniform texture in its entirety; it must also be of uniform color, and I think the color should be as close to a neutral grey as possible for technicolor projection.

•

OVERSIZE BRICKS IN COLOR ARE AVAILABLE FOR FRONTS

EXTERIOR BRICKS are made in sizes equal to double brick that is, the width of the brick is the same as that of ordinary brick, but the height of the brick is equal to two bricks.

There are also brick sizes which have this double height and a width equal to one and one-half standard lengths of brick.

These two oversize bricks are also manufactured with a glazed enamel finish in attractive colors and can be used very effectively for theatre fronts.

The surface is most durable and quite washable. For maximum architectural effect, such brick work is most attractive when laid with continuous horizontal and vertical joints instead of the more common staggered joint arrangement. Because of the lack of structural bond when brick work is laid with continuous vertical joints, metal ties are used to bond the face brick to the back-up masonry.

•

SAFE ACOUSTIC MATERIAL

ACOUSTIC TILES of the perforated type are made of mineral products and are fireproof and erected fireproof finishes should, wherever possible, be used even in existing buildings where the structure itself is not fireproof. These tiles can be painted many times without reducing the sound absorption characteristics of the material, if care is taken, not to allow any of the paint to get into the holes. This is best accomplished by using a fairly dry brush in applying the paint.

These tiles should be used only on surfaces that are out of reach because they are soft enough to be damaged. Hard perforated mineral board, or perforated sheet metal, backed up with rock wool, can be used where the surfaces are vulnerable to damage. This type of surface may also be painted without affecting the efficiency of the acoustic action. Mineral board has a pleasing natural gray color which really does not need any further painting if such a tone color fits into the decorative scheme.

Acoustic materials should be used in accordance with reliable professional advice. Too much or too little, or poorly placed absorption surfaces have proved to be an all too frequent disappointing experience in auditorium construction.

"Romeo..this Velón section cleans in a Jiffy"



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A flick of a damp cloth, and presto . . . dirt, grime and even grease are gone from *Velon's woven* surface! Naturally this makes lighter, brighter upholstering practical for you. And despite use and abuse *Velon* won't crack, fray or split . . . it'll outlast the furniture it covers!



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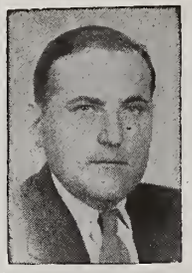
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Recarpeting Without Repeating Previous Mistakes

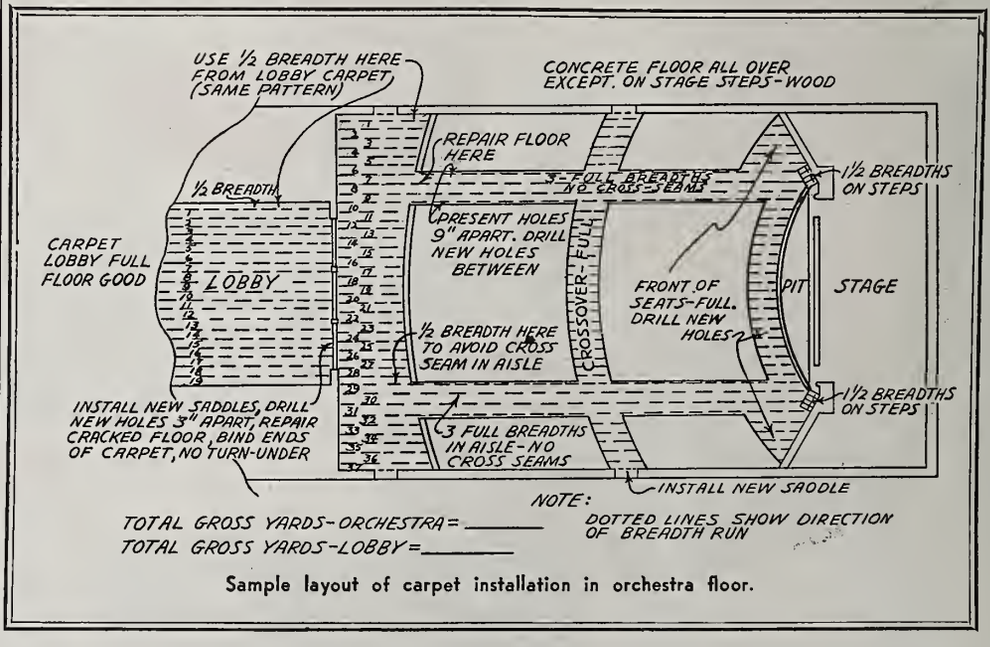
THE INSTALLATION of new carpeting to replace the old in an existing theatre, presents some problems of its own that make it a somewhat different operation from installing carpeting in a new theatre, which was dealt with in these columns last month. Like the carpeting of a new theatre, recarpeting should be well planned, in detail, and the plan followed conscientiously, if the installation is to give the least amount of trouble both during the job and afterward. Here is an outline of procedure that should produce good results without undue pain, either in the head or in the pocketbook.

1. Before ordering new carpet, a thorough survey should be made of the existing carpeting to see where the wear is the heaviest and what caused it to wear more in one spot than in another. An experienced and reliable carpet man should be along while the survey is made so that he will be familiar with all conditions, and also to get his suggestions as to how the new installation may be better than the other.

A written record should be made of all the faults, in the old carpeting, where found as well as any improvements arrived at. The best way to do this, is to make a floor plan diagram showing all the locations of carpeting; notes as to conditions can be made on the drawing, or refer to the various areas of the carpeting by numbers. A similar diagram should be made to show where the new carpeting will be laid, how it will be laid, and what changes will be otherwise made to improve floor conditions in relation to the new installation.

2. Before definitely deciding the grade and type of carpet to be ordered, make sure a thorough study has been made to see if a different type or better grade of carpet will not be less expensive in the long run. In many cases due to the peculiar shape or slope of the floor, make-up of the stairs, heavy traffic in certain areas, a better grade of carpet may be definitely advisable economically.

Another thing to consider before order-



Sample layout of carpet installation in orchestra floor.



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ing a certain carpet is whether it will be readily available in the future. A "drop-pattern" may not be obtainable later on for patching or partial replacement, etc. Of course, if a "drop-pattern" carpet can be had at a reduced price, the various factors will have to be weighed to determine whether it is really a bargain.

3. Make sure that a hasty decision has not been made as to just where and how the carpet will be laid—that is, whether the carpet in the aisles is to be full instead of 1½ breadths, the breadths to run from rear wall to standee rail instead of across from side wall to side wall, the area in front of the chairs to be left open instead of covered full, etc. Remember that after a substantial amount of yardage is laid, it is expensive to make changes, for new holes have to be drilled, seams resewn, pattern rematched, etc.

4. Always remember that a "bargain" carpet installation done in "any old way" will be more expensive and troublesome in the long run than a first-grade installation. With any "bargain" there is bound to be some "chiseling" along the line.

5. It is a good idea to check the total yardage of new carpeting required not alone for estimating the amount of carpeting, but also to have figures to go by for future remodeling work, large replacements and patching.

CALCULATING YARDAGE

The yardage should be figured by counting the number of 3/4 or 4/4 breadths of the old carpet (3/4 carpet is 27 inches wide, 4/4 is 36 inches wide).

Then measure with a tape the length of the longest and the shortest breadth in the area covered, adding to the actual length of each breadth 4 inches for "turn-under" of the ends. Add these two lengths together and divide by two to arrive at an average length. This average length should be multiplied by *the total number of breadths in that particular area,* and the result be divided by three to get the number of "running yards" of either 3/4 or 4/4 width carpet.

In doing this figuring, use feet and parts of a foot measurements. Then add 5% of this total net yardage for an 18-inch match or repeat of pattern, or 8% for a 24-inch repeat. This gives the total gross yardage required, which will include the 2-inch turn-under at the ends of each breadth, and also allowance for matching the pattern when sewing the breadth together.

To find the total yardage required for the *lining* underneath the carpet, multiply the net yardage obtained for the carpet—without allowance for waste and matching—by three, and then divide by 4. The result will be in square yards. (This yard-





In Front of the 8-Ball

This 8-foot integrating black sphere is called the "8-ball" by technicians in the Strong laboratories.

The inside of the sphere is painted white for perfect reflection and diffusion of the light. Graphic meters record the volume, intensity, stability and color of the light which is projected into it.

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age for lining can also be found by multiplying the length by the width—average, if necessary—in feet of the area covered, then dividing by nine.

6. In picking up the old carpet from the floor extreme care should be exercised to make sure that it is not ripped off to save time. When rough and haphazard picking-up is done, some plugs in the floor holes will come out with pieces of concrete, requiring the drilling of new holes and inserting new wood plugs. Also, on stairs the carpet fastening strips or slats might be split or ripped off entirely, requiring the installation of new strips or slats. Such damage can also result at the entrance door saddles from rough handling.

The old carpet that is in fair condition and is intended for re-installation somewhere else, should be cut away carefully, rolled up and isolated from carpet that is to be thrown away. Make the carpet rolls small for ease in handling or disposal.

Picking up of the old carpeting should be done by the regular carpet men as they can be held responsible in case of damage. If the old carpet in fair condition is to be stored in closed rooms, protect it from dampness and moths. This carpet should be thoroughly cleaned and washed before any lengthy storage with moth-repelling material sprinkled over it often enough to have the odor constantly in the room. Do not save the old lining for future re-installation. After some time on the floor it becomes flattened out, very likely is damp, and is probably loaded with grit and dust, and perhaps with vermin.

BEFORE LAYING NEW FABRIC

7. After the old carpeting is off the floor, sweep the floor throughout very clean, then carefully check for any faults in the floor. Breaks and cracks or bulges in the floor should be repaired immediately, for these defects have a way of "eating" through new carpet and lining.

Whenever the holes for fastening the carpet are spaced more than 6 inches apart at the saddles, along the sides of aisles and even on stairs, new holes should be drilled, making the spacings at the most 3 inches apart. It's true that the drilling of new holes, inserting new wood plugs and strips on stairs, installing new door saddles, etc., cost money; but it is money well spent. With the new carpeting laid solidly and evenly, there will be fewer repairs and replacements later on.

8. In cases where new carpeting is to be laid only in the standee area, and the old carpeting is to remain in the aisles, or the best of it salvaged from other parts of the theatre to be reinstalled in the aisles, the cross-seam where the new carpet meets the old should be at least 4 feet down from the head of the aisle, because at the head of an aisle is where wear is very heavy. A cross-seam at the head of an aisle will tend to open up in a short time.

Avoid cross-seams in any carpet installation, at any cost, as they only cause "headaches" later on in constant repairs and fast wear. Keep in mind that the old carpet, no matter how good its appearance, will not last as long as new; it will show wear faster and become "threadbare" in comparison with the new carpet.

9. Where the sides of aisles require half-breadths because of the aisle widths, it is best to have the raw-edges bound with thread rather than have a turn-under. If not fastened solidly and evenly, a turn-under here will cause tripping, rapid wear of the edge, and collection of dirt and grit underneath. It is good practice, when possible, to install a metal-nosing strip along the edges of the aisle carpet. With such a strip, the raw edges will not have to be bound or turned under.

10. The carpet ends at the door saddles should always be fastened to the door solidly and evenly, even if it means drilling new holes on 2-inch center spacings. The saddles or floor plates should be in very good condition and be installed so that they are just a little above the level of the carpet to prevent patrons from digging their shoes into the pile. It is better to have the ends of the carpet bound with thread, or to install a metal nosing strip, than to have the raw ends turned under at door saddles. Unless done very carefully, the carpet bulges up between the fastenings far above the level of the saddle. The entrance is another poor place to install cross-seams. Carpet takes a very bad beating here.

CARPETING MAT SPACE

11. When planning to recarpet a lobby where there are recesses for rubber mats, make sure that all conditions are well understood before the installation is made. As a rule these recesses are anywhere from ⅜-inch to ½-inch deep with a cement or terrazzo border all around. Carpeting should not be laid directly over recesses unless they are filled in with cement, or the borders are removed, making a perfectly smooth and level floor surface. When these recesses are just filled in with a single thickness of carpet lining—or, for that matter, with double lining plus the carpet—the lining will become somewhat packed in a short line, leaving the hard cement or terrazzo borders digging into the carpeting. These sharp edges will tend to cut into both the lining and the carpet under the tramping of patrons.

Under no circumstances should the carpeting be laid directly over rubber mats remaining in the recesses (we've seen it done!). Dampness and moisture will rapidly accumulate underneath, which will cause rotting and mildewing and a very short useful life of the carpet.

STAIRS AND BALCONIES

12. Make sure that the carpeting on the stairs as well as on the treads and risers of the balcony aisles, is always fastened down firmly and uniformly. When there is any doubt as to the holding strength of either the strips or plugs, new ones should be installed to prevent the carpet from working loose after it is installed. Carpeting installed on any tread is subjected to very hard wear; also, it can be a serious hazard. It should be laid the best way possible to prolong the useful life of the fabric and to reduce the chance of accident to a minimum.

As a rule, a double thickness of lining on stairs or balcony aisles will add a great deal to the wearing qualities of the carpet. In stormy weather rubber or fibre runners over carpet in the lobby, at entrance door and parts of the standee area in stormy weather, will prevent the rapid accumulation of dirt and water. Rubber mats should also be placed around drinking fountains for protection of the carpet here.



that leaks in outside walls can be remedied by applying a patented transparent waterproofing wax emulsion which can be put on with a brush? This emulsion is diluted in water. It should be applied in warm weather if fast drying is desired. This type of waterproofing is non-inflammable.

that if some portions of the theatre are plagued with silver bugs, they can be eliminated by sprinkling fresh Pyrethrum powder in the areas where they are found? Moth powders or balls are not effective. However, Pyrethrum powder must be sprinkled weekly, as it is effective only when fresh. . . . In one theatre it was noticed that glass jars were used to trap these insects. The jars were covered with adhesive tape on the outside for the insects to crawl up on, and the insides left smooth to prevent escape once they fell in. In the bottom of each jar about a teaspoon of wheat flour was placed, the smell of it attracts these insects. The jars were placed in the darkest corner sof the room. The trapped insects were burned.

Building Good Will

(*Continued from page* 23)

each detail neglected widens the gap between it and the one you are on.

The alert manager never allows things to go until the last moment. Any manager who neglects his theatre, waiting for an emergency to prove how fast he can attend to things, will never have executive ability. An executive knows how to plan his work in advance.

KNOW WHAT'S GOING ON

Patrons are always impressed by the presence of the manager on the floor, and of course it is his duty to create a favorable impression on his public. Moreover, the staff functions better if the boss himself is out there where the immediate business of the theatre is taking place.

To call yourself a good manager you should know what's wrong in the projection room when there is trouble. You should be able to sell tickets better than your cashier. You must be a good usher, otherwise how you can teach others this job? You have to know how to create business-getting advertising, copy and promotional devices that will bring any new patrons available, and keep the regulars.

Managing a theatre is a highly specialized business. You sell, primarily, only one commodity—entertainment. Everything possible should be done for the greater comfort and satisfaction of your patrons so that when they leave your theatre they will carry with them a strong impression of its good management.

You ought to visit opposition theatres when time permits to see what is going on in them. Within the confines of your own operation day-in-and-day-out you get into a rut, and some of the faults that outsiders see in your theatre escape your notice. Your patrons go to other theatres, you know, and when they come to yours they compare it with others. Make your goal an opinion among the majority of your patrons that your theatre is operated as well as or better than most of the other theatres they attend.

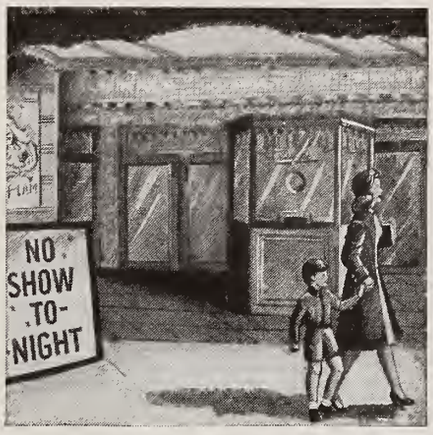
CULTIVATE CHILD PATRONAGE

It is highly important to cultivate the patronage of children. Youngsters are great talkers and their word-of-mouth advertising is valuable. Get to know as many children as you can. They remember friendly interest—but be mean to a child and he will never forget it.

Make your theatre and programs as attractive to children as it is practicable for you to make them. Remember, where the youngsters go, there also go their parents —yes, and their uncles, aunts and cousins.



1 Bod sound breeds oudience indignation—results in refund demands or stoy-oways.



2 May even close your theotre at the peok of o smosh-hit run.



3 RCA Service is your safeguard—your protection ogoinst sound breokdowns.



4 Keeps your box office busy cotering to potrons who moke your theotre their favorite.

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It will not be rundown, worn out, when you buy RCA Service. An RCA Service Contract provides regular check-ups by a skilled, well-equipped technician to make sure equipment meets top standards of performance. You get fast service on replacement parts . . . prompt help in an emergency. For but a few admissions per day, you *prevent* trouble . . . *prevent* expensive repairs. Join the thousands who find RCA Service their best box-office protection.

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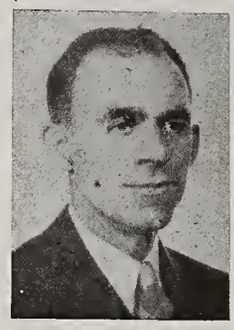
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"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Two Devices of a Projectionist-Gadgeteer

SEVERAL BUSINESS agents of different I. A. locals whom I have had the pleasure of meeting, have discussed different working conditions in theatres under their jurisdiction, and one subject that arouses conflicting opinion is reel-end alarms. Some contend that the men are being paid to watch their projectors and screens constantly, therefore there should be no reel-end alarm.

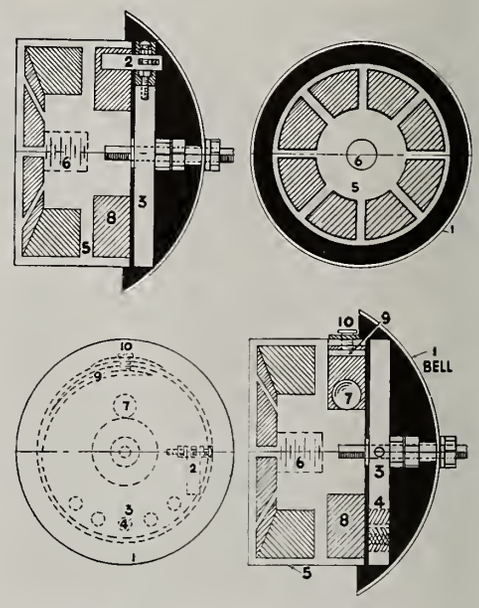
Certain types of alarms that I have seen do have a tendency, if not watched and cleaned thoroughly, to damage prints. And I will admit that reel-end alarms are more or less a "lazy man's device." Nevertheless, I still think they have value, if not depended upon entirely. In my years of operating, I can truthfully say they have saved me a white screen at different times.

ANOTHER REEL-END ALARM

Reel-end alarms have ignited a spark of inventive genius in many a projectionist. One of these home-grown gadgets that I recall was the product of a fellow who was always cooking up some device or other. This chap, Reed Van Gorder, chief projectionist of the Hunterdon theatre in Flemington, N. J., had been experimenting with different types of reel-end alarms and being a determined boy, he decided one night to complete a working model of his own idea of one. He dumped his box of bolts, screws, nails and what-have-you on the floor—and, I think, robbed the theatre of one of its telephone bells, reached in a trailer can and gathered a couple of plastic trailer spools, and by morning had accomplished the following:

The lock-nut on the upper magazine tension spring was glued in the hub of a plastic trailer spool, and a circle of hard board was cut the same size. Five holes were drilled in the bottom of this circle and filled with lead. This was mounted on a solid shaft fastened opposite the lock-nut, and the disc was allowed to spin freely on the shaft. In other words, the lead weights always kept this disc in the same position.

On the disc an L-shaped trip or hammer was mounted, and a runway a bit larger

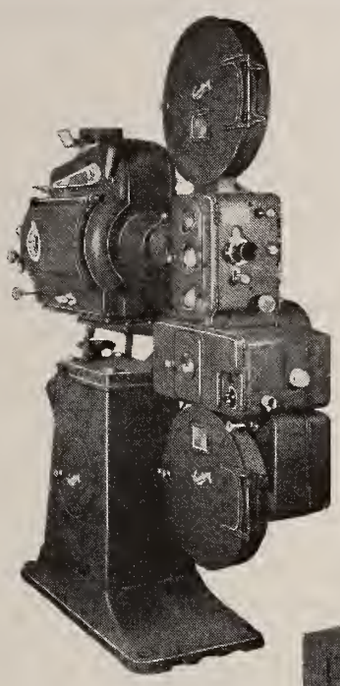


Diagrammatic representation of Mr. Van Gorder's reel-end alarm. 1, Bell. 2, L-shaped striker arm. 3, Weighted floating disc. 4. Lead-filled holes. 5, Spool. 6, Upper magazine lock-nut. 7, Ball bearing. 8, Raceway. 9, Protruding lip. 10, Adjusting screw.

than the ball bearing to be used was grooved or cut out of this spool. On the shaft on which the disc revolved a bell was mounted. Directly in line with this raceway, a portion of the plastic spool was cut to allow a set screw to force this portion to protrude into the raceway. The set screw was held by a small plate placed over the cut.

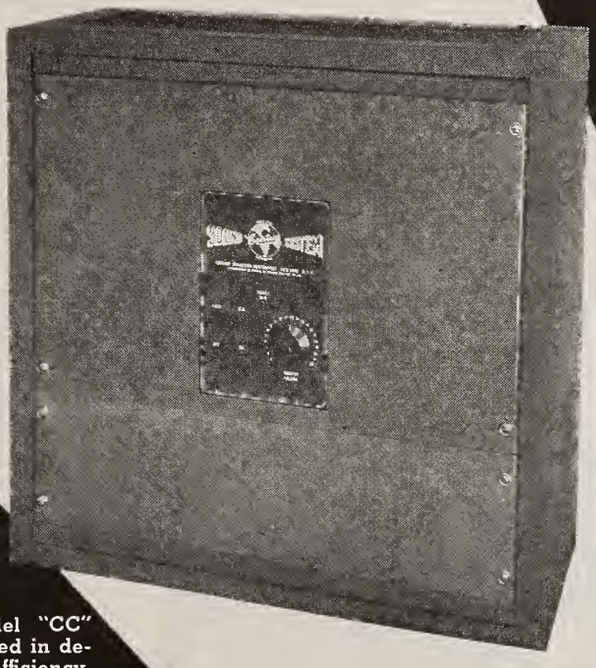
As the reel started to unwind, the ball

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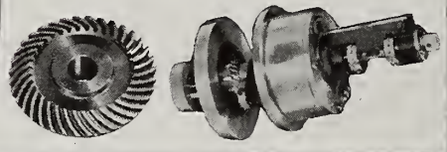
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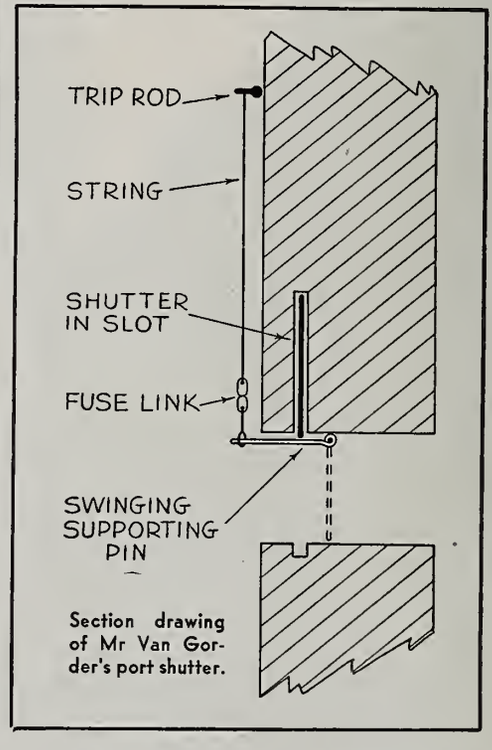
PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

bearing lay on the bottom of the raceway, and as the reel increased in speed, this protruding lip had a tendency to pick the ball bearing up and throw it over the hub. The centrifugal force causing this bearing to stay on the outer rim of the raceway finally held the ball and carried it to the top, where it immediately dropped down the other side of the hub and struck the L-shaped arm, causing one end to tip and strike the bell. The L-shaped arm having the long end as the striker always assumed its original position, and the ball was again ready to be carried over and strike its warning again. This warning could be made to start at any time during the reel.

This little gadget can be taken off or installed on the machine by the same method that you remove the lock-nut on your upper magazine. Van Gorder had it on his machine for a year, and had prints drawn, but like many inventors, tossed it in his back room, and started to work on something else. This something else was an invisible fire shutter for front wall ports.

PORT SHUTTER SCHEME

Being a very individualistic workman, Van Gorder did not approve of the visible conventional type of shutter, so he decided



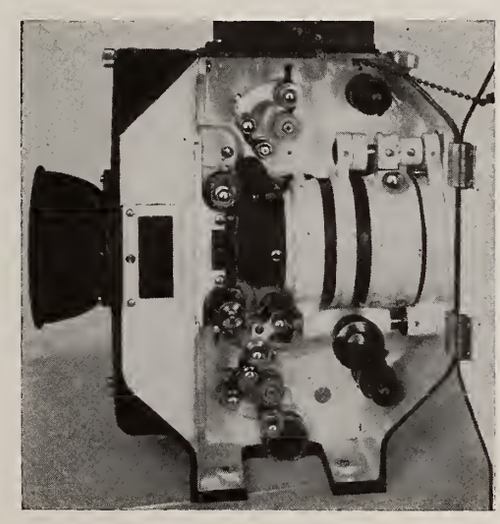
Section drawing of Mr Van Gorder's port shutter.

to make his own. In the cross-section drawing of the booth front wall, you will note his shutter disappears in a metal raceway built inside this front wall. The shutter is held up out of sight by a rod fastened to a screw eye and held in a horizontal position by the regular ring and fuse link from a trip rod. You will observe that as the shutter drops, it falls into a slot at the base of the port hole. The shutter, incidentally, passed all inspections in the state of New Jersey.

We Have a Look at A New Type Projector

WE GREATLY enjoyed a demonstration the other day of the projector which was developed for the use of alternating current at the arc without conversion of the cycle—that is, the projector itself is adapted in its action to the alternation. This projector, first announced some months ago, was designed by Ewald Boecking under the auspices of the Manufacturers Machine & Tool Company, formerly of New York City and now of Mt. Vernon, N. Y., which has as its principal business the manufacture of precision instruments for the U. S. Government (the Norden bombsight was developed in their plant).

The projector was demonstrated with both d. c. and a. c. light sources. First a technicolor film was projected with current supplied by a Tungar tube rectifier, then the same subject was projected with arc current from the 60-cycle power line. The small picture at first glance appeared a little unsteady, so we immediately requested a larger picture be thrown on the screen, and to our surprise the unsteadness disappeared.



Operating side of head with door open.

This to us meant immediate approval of the gate and tension shoes. The workmanship on this machine is sturdy and the general appearance is much like our mechanisms of today. To describe the principle of this mechanism we will begin with the shutter. It is of the double blade type, and incorporated in it are vanes for cooling the aperture and also an automatic fire shutter. The lens barrel, sprocket shafts, pad roller arms, and gate assembly have been so constructed that a changeover to 50mm film (if that ever comes) could be quickly made.

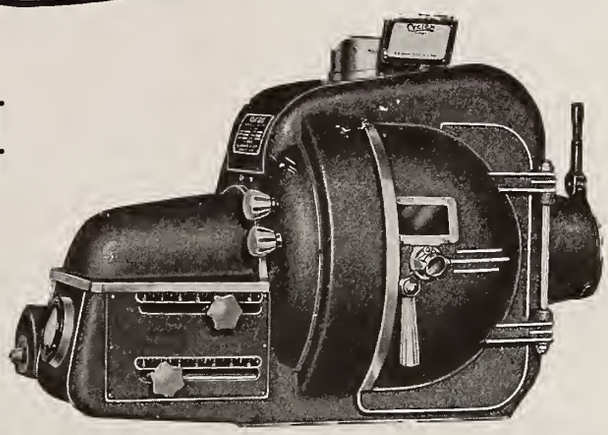
Construction of the film gate is unusual. This gate is not straight but is curved convexly toward the lens. The claim is that this action holds the film taut and is thus an improvement. Both the gate and the

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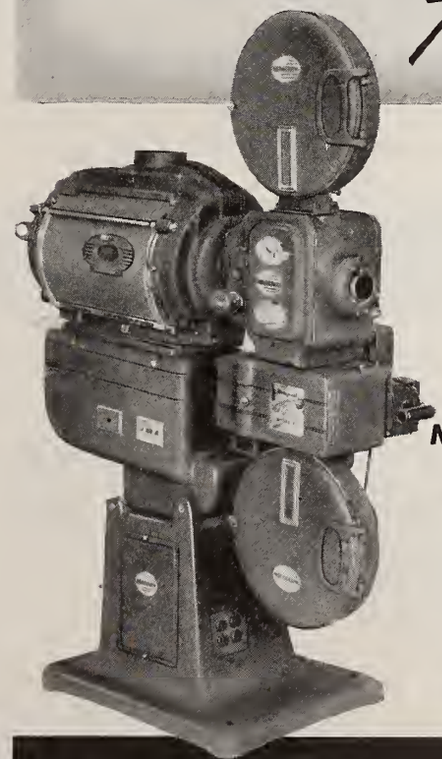
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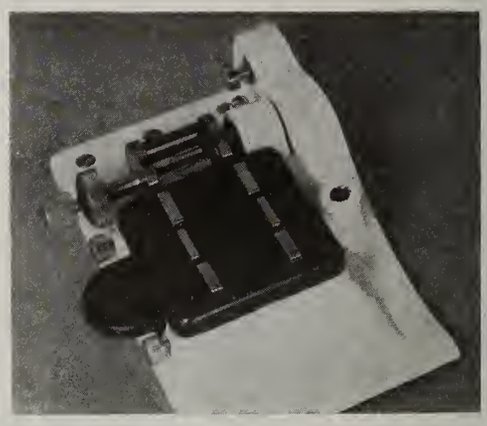
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427 W. 42nd St.
N. Y. 18, N. Y.

track assembly can be removed by loosening one screw for cleaning or a quick change. Tension adjustments are provided in the make-up of the gate.

Another feature (although, if I recall correctly, it's one used on certain types of 16mm projectors) is the pad roller double action for correct size loops. The operating side is well lighted and is finished in white enamel. A feature on the non-operating side is that a three-quarter door can be opened to view the gears. Although using a splash system similar to the Brenkert mechanism, no sealing compound or gaskets are employed; prevention of oil leakage depends entirely on a patented machined door. The casing is finished in crackle.

Shutter guards house a rod for attachment of most any make automatic change-



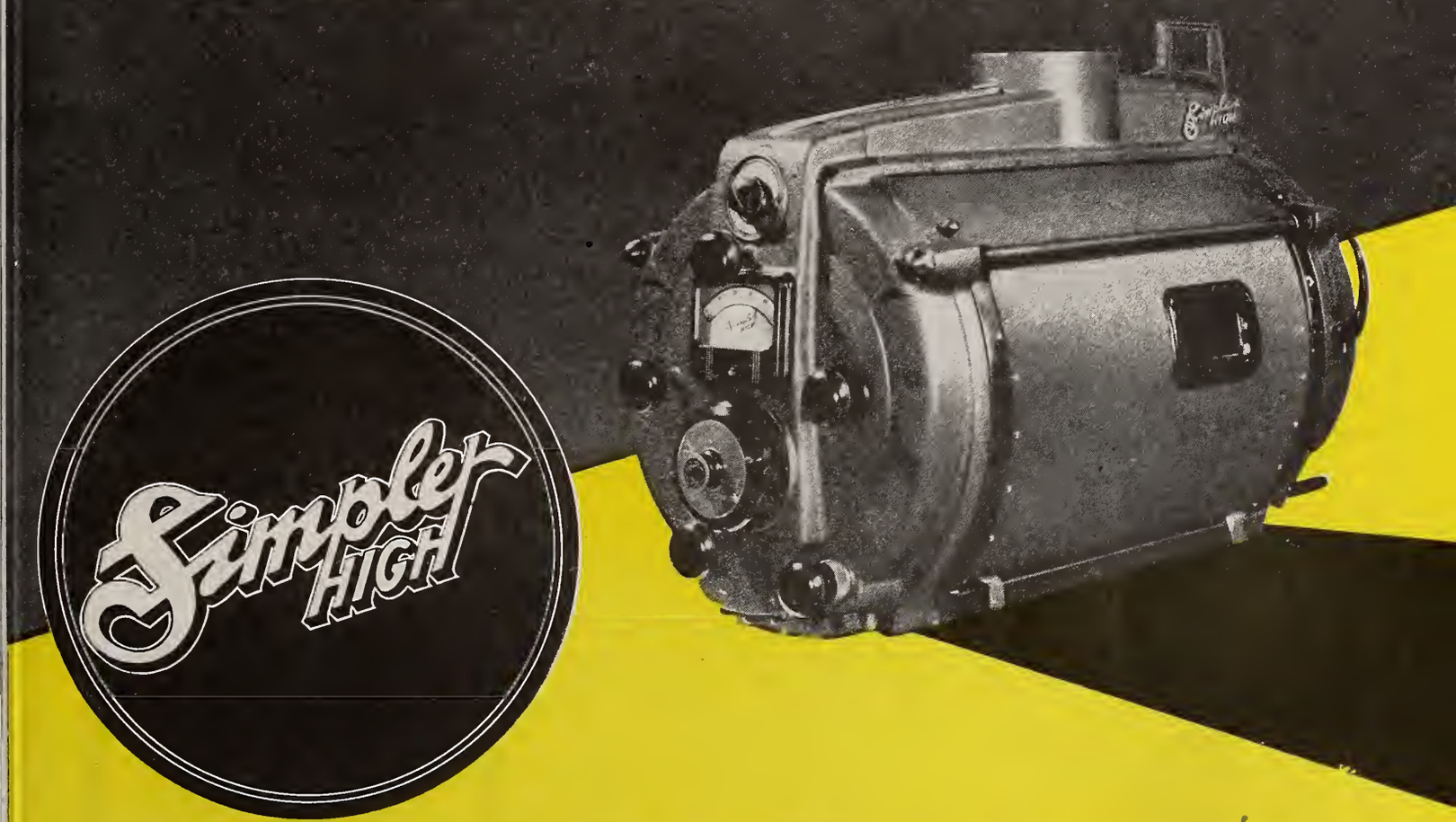
Film gate showing adjustable tension shoes.

over. Allowance is made for full two-frame framing, with the device operated on a worm adjustment. It appeared impossible for this framing device to lock in one position, regardless of how long the machine ran without using the framer.

Now as to the design for the application of a. c. at the arc without changing the cycle from that of the power lines. You are of course familiar with the functioning of the shutter and intermittent on the conventional d. c. mechanism. We all know that the projector shutters darken the screen while the film is in motion, and to prevent shutter flicker it is also darkened mid-way during the projection of each frame, illuminating the screen 48 times per second. The type of intermittent used in this mechanism is of special design that recalls the old Powers intermittent, but instead of using a cam and Geneva cross they use a cam and pin cross. A standard intermittent revolves the intermittent sprocket once in each full revolution, whereas the intermittent used in this mechanism revolves it twice, and at unequal intervals. In all probability the simplest way in which I can explain the action of this intermittent to you would be to quote directly from their manual:

"Starting at the pull-down the screen is

MAKE YOUR PICTURES TWICE AS BRIGHT!



Simpler HIGH

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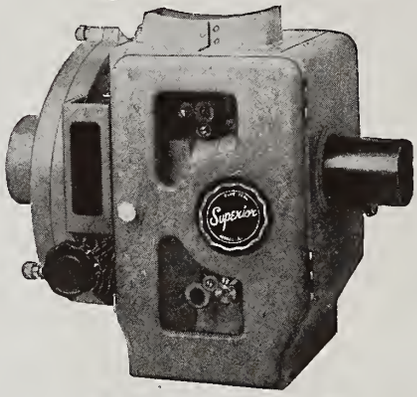
—deliver the snow-white light essential to satisfactory projection of Technicolor. Low intensity light is yellow by comparison and changes the color values.

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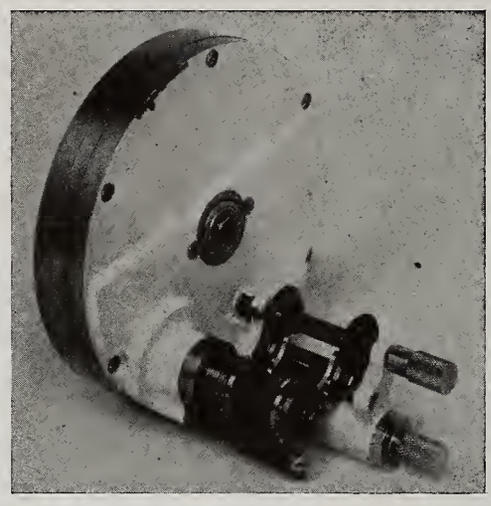
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dark for 1-120th of a second while the film moves. Frame No. 1 is then exposed for one-120th second; the screen is darkened; the frame is exposed a second time; the screen is darkened, the same frame is exposed a third time. All these intervals of light and darkness occupy one 120th second each."

After the third exposure the screen is again darkened and the film moves. Now frame No. 2 is exposed; the screen is darkened; the frame is exposed a second time; and there is no third exposure in the case of frame No. 2. After it has been projected for the second time, the film moves and brings frame No. 3 into the aperture.



View of dismounted intermittent movement.

Thus, frame No. 1 has remained motionless in the aperture during five 120th second intervals—three light and two dark—while frame No. 2 was in the aperture for only three such intervals. The entire action takes place at one 120th second intervals, and since 120 is exactly twice 60, the projection frequency stays in step with the power frequency.

"At the same time, the complete projection of two frames occupies ten of these 120th second intervals; five of them for frame No. 1; three for frame No. 2, and two for the pull-down of the two frames. The whole interval of time occupied is ten times one 120th second, or 1/12th second. This is equivalent to 1/24th second for a single frame, hence the film enters and leaves the mechanism at the standard projection speed."

This action can be adapted, by adjustment, to any of the power line cycles used in various parts of the country.

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In recent years there have been about 1400 theatre fires a year. Of these, approximately half have started in projection rooms. Thus projection room fires account for around two and a half million dollars of property damage. Conscientious care and prompt repair and replacement of equipment can reduce these figures.

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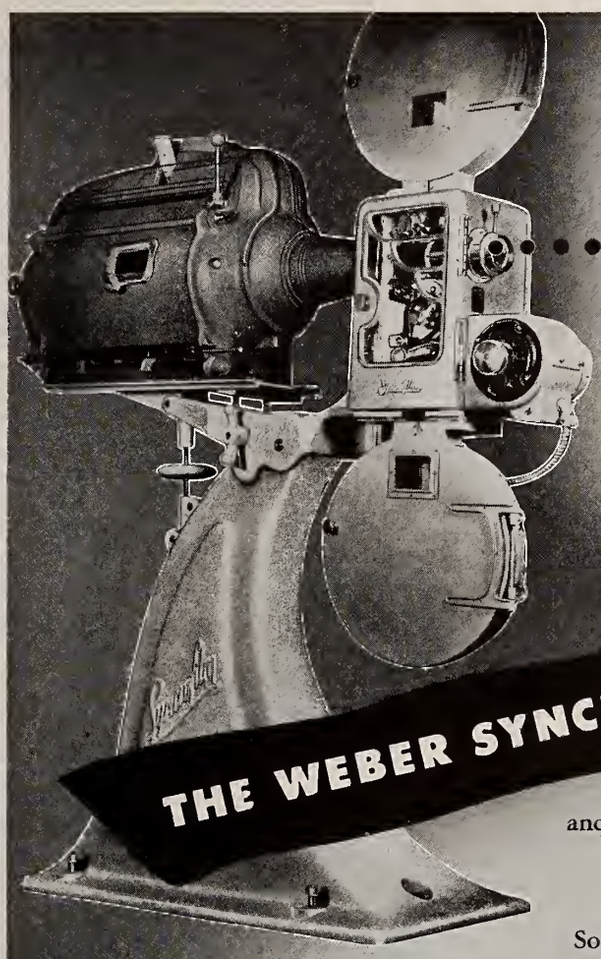
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National Theatre Screen Refinishing Co.
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FOR THE FIRST TIME

SOUND PROJECTION

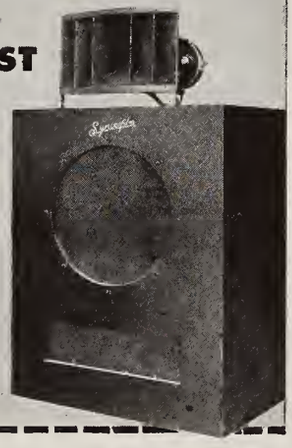
From a Single Trouble-Free Unit

THE WEBER SYNCRO-DYNAMIC

FOR THE FIRST TIME—sound and projection engineered into one compact unit! Fifteen years of sound and projection "know how" is built into the Weber Syncro-Dynamic —the first single unit which, proven by test, meets the basic requirements of year-in, year-out, trouble-free performance and economy of operation. The Syncro-Dynamic Theatre Sound Projector is the modern way to theatre projection and sound efficiency. Low initial cost and minimum cost of operation is an important plus for economy-wise theatre operators.

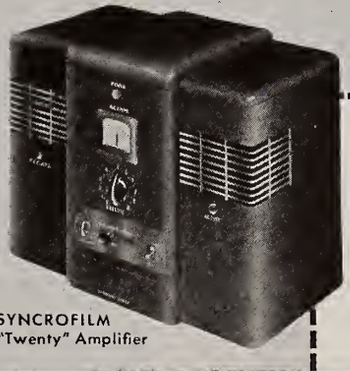
Synccofilm BETTER SOUND—LOWER COST

Treat your customers to better sound at lower cost to yourself. Round out your sound system with the Syncrofilm Model E Speaker, with wide high and low frequency range. The Model E Speaker is of permanent magnet design and reproduces voice, instrument and sound effects with absolute fidelity from deepest bass to highest overtone.



SYNCROFILM
Model Speaker

To complete the trio—the Syncrofilm "Twenty" Amplifier, with 20 watt undistorted output—to obtain high quality wide range frequency performance. All may be purchased separately to fit in with present equipment. But—for the finest in sound and projection—for modest budget houses—use Weber all along the line!



SYNCROFILM
"Twenty" Amplifier

WRITE TODAY!



Send for complete details —No obligation, of course. ADDRESS DEPARTMENT H.

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WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT

Pretty Is as Pretty Does

How one circuit served the interests of both decor and maintenance in modernizing



At the Ramona theatre, United Detroit Theatres faced the entire front, to entrance height, with Marlite to give a drab treatment both color and a finish easily cleaned. The facing consists in Marlite of Persian Red with cream trim and grey plastic Marsh mouldings.



The lobby of United Detroit Theatres' Palms-State theatre, including walls and facing of the box-office, was colorfully modernized in a vivid two-tone scheme. Here both Persian Red and Spring Green Marlite were used, with white alloy mouldings and Presdwood base.

IN REMODELING a theatre for the purpose of freshening its appearance, showmanship stresses color nine times out of ten. Color is always a critical factor in the success of a theatre scheme new or old; it is doubly important in remodeling because it can, with a minimum amount of structural change, produce a conspicuous effect of new styling.

There are many ways of using color in a new beauty treatment for the theatre. The trick is to select one which answers the decorative purpose adequately and at the same time meets the practical requirements. One of these is that it should not increase maintenance charges. Another is that the installation work should not be out of proportion to the practical value of the results. The latter is a key factor when the desired results do not warrant closing the theatre, which of course adds loss of revenue to the cost of the job.

A circuit which has been doing considerable modernization of this kind is United Detroit Theatres. The changes made in a number of fronts, in vestibules and lobbies, at refreshment bars and elsewhere, are colorful. Carried out under the supervi-

(*Continued on page* 53)



One of many colorful door installations made by United Detroit Theatres. Here, at the Madison, doors and box-office were faced in Persian Red Deluxe Marlite with white alloy mouldings.



A typical United Detroit Theatres refreshment bar—Spring Green Marlite at lower front and ends, inside case behind the display, and on counter. Red, green and blue Marlite forms ornamental terminals of top panel.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Theatre Type Cabinet For Checking Service

TO PROVIDE theatre checking service facilities that specifically meet the operating conditions of motion picture theatres—costing the exhibitor nothing, but to the contrary, producing extra revenue—the American Locker Service now has available a streamlined, attractively finished locker designed for a coat or two plus an umbrella or comparable article, and parcels of the kind that women acquire while shopping.

The American Locker Service, which has its headquarters in Boston, has supplied such automatic checking facilities for many years in the transportation and other public and semi-public fields, and the space dimensions of the theatre type locker represents extensive study of the personal articles that are nuisances to the owners themselves, and to their fellow patrons as well, when they attend a motion picture theatre. A bulky fur or other winter overcoat can be hung full length loosely enough to dry out should it be wet from snow or rain. More than one coat of medium weight can therefore be accommodated. There is additional space for umbrellas and parcels of unwieldy length, and a shelf for several packages of the usual kind.



Two double clothing cabinets with parcel compartment above each pair, providing flexible, compact checking facilities.

Operated by insertion of a dime, with the key being released to the patron, each cabinet provides fireproof as well as theft-proof protection of the belongings, which are not subject to handling by anyone other than the owner himself. This and the fact that there is no waiting in line to retrieve the articles actually represents an advantage over checking by an attendant.

The cabinets are built of sheet steel and designed without sharp edges or projections. The theatre cabinet is a foot and a half square horizontally and 75 inches high, which allows the average adult to reach readily to the parcel shelf at the top. It has a durable finish which can be regularly obtained in a modern aluminum shade, with blue and cream trim. Some cabinets are also finished in pastel green. Other colors, for matching an interior decorative scheme, can be arranged.

The cabinets are adapted to foyers in single file or grouped back-to-back; or recessed in lobby walls, with attraction advertising panels above.

While service—not only to patrons with encumbering articles, but to those already seated—is the function to be stressed, installations of these theatre cabinets indicate a revenue averaging around $40 per unit per year. The number of cabinets in any installation depends, primarily upon the seating capacity and the policy and clientele of the theatre. One cabinet for approximately every 25 seats is regarded as sufficient under average city or shopping center conditions.

Two New Amplifiers, One Model With Standby

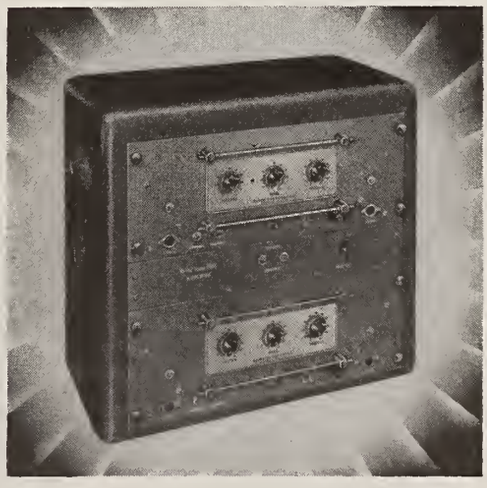
TWO NEW MAIN amplifiers for theatres have been announced by the DeVry Corporation, Chicago, one model having a single unit of 30 watts peak output, and one embodying two 30-watt amplifiers with two monitors and switchover control, providing a standby amplifier in one cabinet. With output at 20 watts at 2% distortion according to Society of Motion Picture Engineers standards, each unit is rated at capacity for an auditorium of 1,000 seats.

In each case the frequency rating is plus or minus 1 db. from 50 to 10,000 cycles. Two high-impedance photocell inputs are provided with means for balancing projector outputs, and there are jacks for plugging in a microphone and phonograph.

Controls consist in a master volume, a high- and a low-frequency response, and two of screwdriver type for photocell voltage. The single-unit model has an 8-inch monitor speaker, while the double model has two 5-inch speakers with self-contained volume control. Both are designed for wall mounting.



Above, the new DeVry single amplifier; below, the twin unit with two monitors.



Other Product Reports on Next Three Pages

A Market Short

Modern Disinfectants Do a Better Job In "Tactful" Theatre Housekeeping

By CHARLES P. HUGHES
President, Fort-A-Cide Corporation, Chicago



Charles P. Hughes

BRUTE FORCE methods of theatre sanitation are obsolete. Science has made it so. Theatremen who thoughtlessly allow their usual supply dealer to ship them "just any" disinfectant are not taking advantage of that progress. They are, so to speak, using "low-intensity" projection when they might just as well use "high-intensity." The latter isn't more expensive—it's more efficient.

In the case of more modern products, such as "Fort-A-Cide," they actually cost less to use than cruder, earlier formulas because of superior effectiveness in very small concentrations and multiple uses in a theatre.

Cost is naturally only one part of the total picture of efficient and "tactful" theatre housekeeping. No chemical solution is cheap, no matter how low its cost, if it repels patrons by masking an existing odor with a chemical equally foul-smelling—if it takes color out of dyed fabrics, such as a theatre runner or seats—if it causes upset stomach emergencies, or if it progressively corrodes metal, marble, etc.

The first product developed to meet any newly-discovered need is never the most perfect answer to that need. It is just the first answer found, and is used, in spite of its faults, until something better comes along to take its place.

When the danger of disease germs first became known, preliminary search for chemical substances that could kill germs turned up such disinfectants as, for example, phenol (carbolic acid), formaldehyde and sodium hypochlorite (chlorine). They did and do kill germs; they are still used in theatres today, not because they are the best disinfectants for the purpose, or even because they are good ones, but only because they were discovered first.

DISEASE AND ODORS

Because a theatre is a point of public assembly and deals with miscellaneous mass humanity—diseased and undiseased—theatre management has obligations of sanitation that reach much further than those of most other businesses. To meet this obligation conscientiously is, of course, a civic duty and a humanitarian act. But with today's public consciousness of how illness is spread, and the alertness of public health authorities, it is also being just downright selfish. It is simply doing what is called for to protect one's business.

To be best suited to the requirements of a theatre, the chemical should be an effective germicide and fungicide, and to be these in economical dilutions. It should be odorless, and it must not be damaging to color, fabric and fine surfaces. And it should be a quick-acting deodorant on rest room plumbing and any vomit in the auditorium.

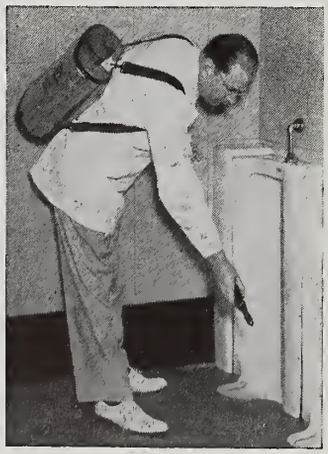
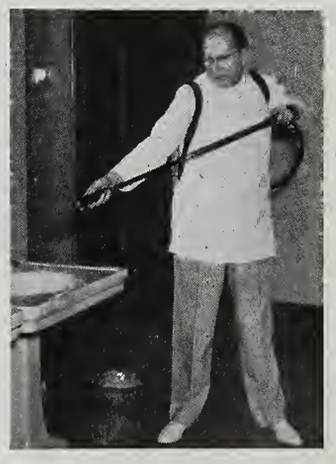
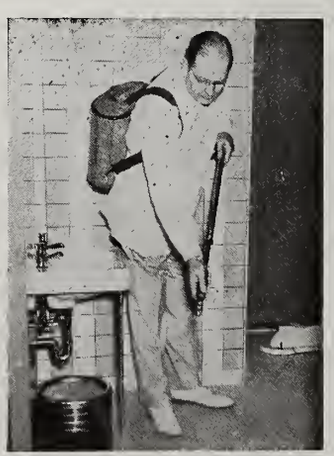
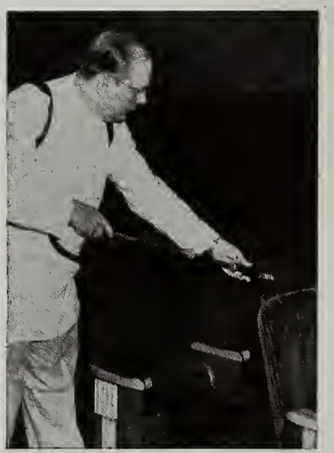
Phenol (carbolic acid) certainly kills germs, but it is unpleasantly odorous, corrosive, damaging and dangerous. If spilled straight on the user's hands or splashed in the eyes it can produce serious injury.

Sodium hypochlorite (chlorine) has practically the same disadvantages. It affects a variety of germs, but remember chlorine is also a very efficient bleach for brunettes who desire to become blondes, and similarly, in effective concentrations, it weakens dyes or takes out the color entirely. The No. 2 bottle of the common ink eradicator you have in your office is nothing but sodium hypochlorite solution. The same chemical is sold under various trade-mark names in grocery stores.

Chlorine and formaldehyde are just two of a number, commercially used for disinfecting, which may have their place and function in certain fields, but which should not be depended upon in theatre housekeeping. Quaternary Ammonium Compound Disinfectants have recently made their appearance on the market. At least one of the important drawbacks of this type disinfectant is the inability to use it in soap combination. Soap nullifies any disinfectant power it has. Therefore, like chlorine type disinfectants. Quaternary Ammonium Compounds, sold under various trade-mark names, cannot be used in soap mop water for floors.

"Fort-A-Cide" is an extremely efficient germicide, fungicide and bacteri[illegible] deodorant. And it's odorless. "Fort-A-Cide" is harmless to dyes and fabrics. It is perfectly compatible with soap. Therefore, it can be instilled in both mop soap water for floors, or used in a sprayer on plumbing. A 1:10 dilution, for instance, has an "on contact" effectiveness on both decomposition odors and contagious disease germs.

Ugly-looking and plumbing-clogging urinal blocks are no longer needed. One

Mr. Hughes demonstrates how Fort-A-Cide is sprayed wherever positive destruction of disease- and odor-causing bacteria is needed.

thorough spraying inhibits odors from new bacterial accumulations because of a powerful residue left on surfaces after the water evaporates in the diluted solution. A large public laboratory stated that this residue is 500 times more effective than carbolic acid (but without the disadvantages of odor.)

"Fort-A-Cide" can be diluted 10 to 20 times with plain water. The mere price of a chemical solution, of course, has no meaning until the dilution in which it is used has been taken into account.

"Fort-A-Cide" can be used in theatre auditoriums for spraying mohair and leather seats, which can be contaminated with the causative agents of scalp ringworm.

In short "Fort-A-Cide" is a modern-type disinfectant-deodorant, with multiple uses in a theatre, tailored not only to do its job, but to do it the way the job should be done, without bleaching colors, rotting fabrics, corroding metal and fine surfaces; usable as a spray or in soap mop water (disinfects and deodorizes mops automatically upon immersion); and it is odorless, which means *tactful* sanitation in theatre housekeeping.

Pretty Is as Pretty Does

(*Continued from page* 50)

sion of Tom Sharrock, who is general maintenance foreman of this circuit of twenty houses in metropolitan Detroit, they have been achieved in forms and materials that also simplify cleaning and that allowed the work to be completed rapidly without interrupting operation.

The colorful effects have been achieved in Marlite, a plastic-finished wall and ceiling paneling. Made by Marsh Wall Products, Inc., of Dover, Ohio, this material, has a smooth, hard surface available in a wide choice of colors and wood-grains, and it comes in large wall-size panels which can be readily cut to fit on the job.

At the Palms-State theatre, where the work consisted in refinishing the lobby walls and the box-office, Mr. Sharrock had the entire installation completed in two nights, with a crew of men working from one to nine in the morning.

Much of this modernization of United Detroit Theatres properties has included the entrance doors. Here the drab treatment of another day offered focal points for the introduction of color, and the new surfaces in Marlite present a smooth scratch-resisting surface to the maintenance staff. At the Ramona theatre the same material was also used to face the entire front, to a height in line with the entrance.

In applications of Marlite to such accessories as display frames, drinking fountain splash panels, and candy counters, Mr. Sharrock used vivid color for contrast, or a combination of harmonizing shades to produce eye-arresting pattern.

FOREST RECTIFIERS

The New and Highly Improved 6-Tube Rectifier

SINGLE-TYPE 75-V-6 and TWIN TYPE 75-V-12. Embodying the advanced knowledge gained from building rectifiers for radar and other highly scientific projects where perfection of performance and reliability are of paramount importance. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. 40 to 75 amperes DC current, 3-phase rectification.

Also: LD-60 and LD-30 Bulb Type Rectifiers, SUPER MCS Rectifiers, Rectifying Tubes, Sound Screens.

FOREST ARC LAMPS

The New Electronic Control Projection Lamp

The superiority of the Forest ELECTRONIC CONTROL Arc lamp has become the talk of the industry! It features a completely new and faultless method of feeding positive and negative carbons by ELECTRONIC CONTROL, assuring arc control of precision accuracy, maintaining the exact focal point necessary for producing maximum light intensity at all times without constant watching and adjusting. No carbon feed motor—no gears—no clutches—no cams—no gadgets—no fast moving parts! Nothing to get out of order.

LARGE LAMP, 14" reflector. 1 KILOWATT, 10¼" reflector. LOW INTENSITY, 10¼" reflector.

FOREST MFG. CORP. 60 PARK PL., NEWARK, N. J.

DURING THE PAST 12 MONTHS OVER 500 INSTALLATIONS OF—

BEVELITE

Marquee Letters in Plastic

WERE MADE BY LEADING EXHIBITORS *WHY?*— BECAUSE BEVELITE PUTS GREATER ATTRACTION POWER INTO YOUR MARQUEE—BUILDS BIGGER BOX OFFICE!

NEW LOCK-LUG CONSTRUCTION—*Locks letters firmly in place—cannot be dislodged by rain, wind or snow.*

NEW EXTRUDED ALUMINUM TRACK—*For easier, quicker servicing.*

NEW PLEXIGLAS BACKGROUND—*Will not break, fade, or warp—better* light transmission than glass.

NEW RADIANT COLORS—*Red, Green, and Blue—both 10" and 17" sizes.*

REMARKABLE THIRD DIMENSIONAL EFFECT!

UNDERWRITERS' APPROVAL—*Bevelite Letters—Aluminum Track and Plexiglas are fully approved by Underwriters' Laboratories, Inc.*

Distributed by NATIONAL THEATRE SUPPLY Division of National-Simplex-Blumenthal, Inc.

Ask your nearest National Branch for a demonstration.

Auditorium Floor Enamel That Dries in 20 Minutes

THE TIME-HONORED difficulties that make the repainting of auditorium floors a dreaded chore, have been made unnecessary by the marketing of a new theatre enamel primarily for this purpose. In Vorlac Theatre Enamel, the Vorlac Company, Rutherford, N. J., manufacturers of a number of industrial finishes, has developed a floor resurfacing material which is extraordinarily hard and dries with a high gloss in approximately 20 minutes.

Applications in several theatres have provided tests over a period of four or five months that show the coating to be consistently resistant to severe abrasion, and that with normal wearing off, both gloss and color are retained; hence, wear is uniform rather than spotty, with appearance comparable to the original surface until most of the surfacing has disappeared.

Vorlac is applied with a brush like any floor paint and its spread per gallon is also similar. It can be repeatedly washed without removal or discoloration and the surfacing film is non-inflammable. The regular colors are tile red and grey, and white Vorlac is also available for other applications, such as toilet seats.

Safety Smoking Stand And Colored Sand Urn

A SMOKING STAND designed for safe depositing of cigarettes or cigars, and a new model sand urn, have been added to the line of Lawrence Metal Products, Inc., New York. The stand was



designed especially for lounges by John Eberson, noted New York theatre architect.

This model has no rest on which a patron can leave a cigarette or cigar to burn and finally fall off on carpeting; it must be placed inside the large cup. This can be lifted out for emptying. The stand is made of spun aluminum. It can also be used as a smaller, decorative sand urn.

The new sand urn, called the "Hampshire," is available in a combination of colors such as maroon, black and grey, with brass, copper or satin chromium bands 4 inches wide. It stands 19 inches high, and is 10 inches in diameter with a sand container 4 inches deep.



"THE BALLANTYNE GIRL," by Miss Joyce Ballantyne. The daughter of R. S. Ballantyne, head of the Ballantyne Company, Omaha, Neb., theatre equipment manufacturers and dealers, Miss Ballantyne is a successful commercial artist, creator of art for such advertisers as Studebaker, Matag, Ovaltine, etc. Recently she conceived this pert, shapely girl as lure for her father's advertising. So you'll be seeing her often.

Carpet Prices Cut in Anti-Inflation Effort

IN RESPONSE to President Truman's warnings that manufacturers must try to keep prices from continuing upward, the Alexander Smith & Sons Carpet Company, Yonkers, N. Y., has reduced its prices an average of approximately 3%. Frederick B. Klein, head of the firm, which has long been one of the principal sources of theatre carpeting, telegraphed the President of this action and said:

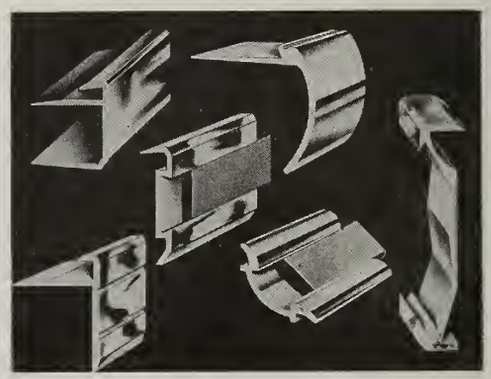
"We intend to maintain this price level until the first of July. Our ability to do so will depend upon the maintenance of present costs. If wages advance again, or if the cost of materials which we buy is increased, we will be forced to raise our prices once more."

Mr. Klein further pointed out that the reduction, translated into retail prices, represents an annual saving to the consumers of about $3,000,000. The new prices have been placed in effect as of April 1st.

New Catalog Includes Additional Mouldings

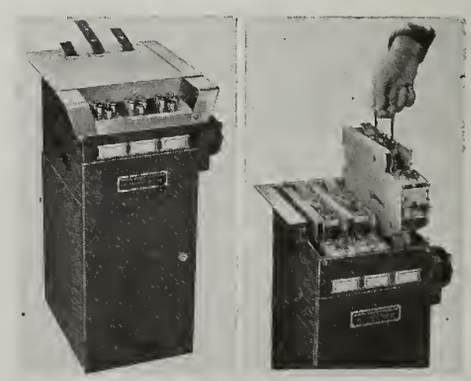
SEVEN NEW styles of mouldings for the application of wall panelings and interior trim have been added to the moulding line of Marsh Wall Products, Inc., Dover, Ohio, manufacturers of Marlite plastic-finished wall paneling materials. They are included in a new catalog in which the entire line of wall and counter top finishing materials, and extruded alloy mouldings are illustrated and described, together with comprehensive installation and design data for construction departments and architects.

The new mouldings include counter nosings to cover ¾- and $\frac{27}{32}$-inch; another counter nosing with linoleum insert to cover $1\frac{1}{16}$-inch; a stair nosing to cover 1⅛-inch;



and an inside corner or cove moulding with linoleum insert, 31/64-inch exposed.

Unit Type Ticket Machine



The latest model of electrically operated ticket issuing machine manufactured by the General Register Corporation, New York. This model is of the unit-construction type, which has each issuing channel designed as a complete unit that can be readily removed intact. Should a mechanism need servicing, the entire unit is immediately replaced by the dealer, instead of being repaired.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

MATERIALS FOR the control of sound are available in variety to prevent excessive reflection from walls and ceiling in auditoriums, and to reduce noise elsewhere. Some are decorative, at least to some degree, in themselves; others must be concealed (mineral wool, for example, which is often covered with patterned fabric).

Acoustics engineers, working with an architect expert in the design of motion picture auditoriums, can frequently effect an architectural design that prevents interfering reflections. In large auditoriums, however, and in remodeling, as well as because of limitations created by other factors of the project, such acoustical designing cannot always achieve the best conditions without use of some amount of sound-absorbing materials. For this purpose there are such materials as acoustic plaster, perforated mineral tiles and "wool" of mineral or glass-fibre type.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

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ADVERTISING — See Exploitation Mechanisms and Letters and Frames for Attraction Advertising.

•

AIR-CONDITIONING AND VENTILATING EQUIPMENT

THE AVAILABILITY of air-conditioning equipment for comfort cooling depends upon the type of apparatus needed. Delivery of mechanical refrigeration machines is slow because of the air-conditioning industry's large backlog of orders that accumulated during the war, a shortage that is expected to disappear by next fall. Further, they cannot be delivered to projects not approved by the U. S. Government's housing program administration.

Where evaporative condensers are practicable (dry climate), or well water is obtainable at a temperature no more than 55°, such restrictions do not apply (although equipment may not be available everywhere with normal promptness).

Unit (so-called "package") conditioners suited to small theatres are available in capacities of 5, 10 and 15 tons. A number of these may be distributed through an auditorium to achieve adequate cooling, and provisions may be made in the auditorium design to conceal them. For a better installation of such units, one or two may be installed as a central plant, with a simplified duct system for distribution of the air.

It is estimated that six-hundredths of a ton of cooling capacity is required for each patron. Multiplying this amount by the number of seats in the auditorium gives the total capacity of the cooling equipment required.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the other.

AIR DISTRIBUTION

Blowers or fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Modern outlets of duct systems mix the incoming air with the room air before it reaches the breathing zone. This is particularly important in theatres having cooling, where "aspirating type" diffusers are necessary to assure thorough distribution without a draft effect. They are available in flush-set or projecting ceiling types, and also wall models, and with readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters (discarded when dirty) use various materials, including paper, glass fibers, hair, wood shavings, etc.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types. One of the former achieves this by generating ozone ("heavy oxygen"), which also gives the air a freshening effect. See *Air Purification: Electrical & Chemical.*

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers, equipment cut-ins and cut-outs, safety valves, etc. all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
B. F. Sturtevant Co. (Division of Westinghouse), Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, 125 Central Avenue, Louisville 8, Ky.
Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

AIRTEMP DIVISION, CHRYSLER CORPORATION, 1113 Leo Street, Dayton 1, Ohio. See page 21.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 N. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Engineering & Manufacturing Company, 1523 South Tenth Street, St. Louis, Mo.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
B. F. Sturtevant Co., Inc., Div. of Westinghouse Electric Corporation, Hyde Park, Boston 36, Mass.
UNITED STATES AIR CONDITIONING CORPORATION, 33rd & Como Avenue, Southeast, Minneapolis, Minn. See page 57.
Worthington Pump and Machinery Corporation, 744 Broad Street, Newark, N. J.
York Corporation, York, Pa.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

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AIR PURIFICATION: ELECTRICAL AND CHEMICAL

BESIDES FILTERS, there are several other kinds of equipment for cleaning air. More thorough than filters (and of course far less economical) is equipment that causes dust and pollen in incoming air to collect on electrical plates (electrostatic method).

Equipment to generate ozone and introduce it into either the incoming air, or that within a room, provides an effective method of preventing disagreeable odors and stagnant-seeming air. Its action in accomplishing this (by oxidation) also destroys air-borne bacteria that causes diseases, and it further gives the air a noticeable quality of freshness. Equipment is available for incorporation in a ventilating duct system, with remote control of ozone volume from the manager's office or other location; and for placement within an auditorium or other rooms.

Germicidal lamps emit ultraviolet light, which destroys bacteria. The lamps may be placed inside ventilating ducts, or installed in a room for only local action. In a room they are mounted in reflectors which keep the radiation at a level preventing it from reaching any persons in the room.

American Air Filter Company, Inc., First & Central Avenues, Louisville, Ky. (Electrostatic).
THE ELECTROAIRE CORPORATION, 41-38 37th Street, Long Island City, N. Y. (Ozone Generators). See below in this column.
General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. (Germicidal lamps).
B. F. Sturtevant Company (Division of Westinghouse), Hyde Park, Boston, Mass. (Electrostatic).
W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

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AMPLIFIERS

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups —pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves,or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

With the new recording techniques which involve, among other things, expanded volume range, the amplifier power requirements today are much greater than in the early days of sound. Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill. See page 51.
Elec-Tech, 520 Elm Street, Cincinnati 2, Ohio.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y. See page 49.
Western Electric Company, 195 Broadway, New York City.

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AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. *(See Amplifiers.)*

General Electric Company, 1, River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in conerete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Joe Hornstein, Inc., 630 Ninth Avenue, New York, N. Y.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following

MAKES THEATRE AIR AS PURE AND REFRESHING AS A MOUNTAIN BREEZE

ELECTRO-AIRE OZONE EQUIPMENT

Cleans the air electrically. Positively eliminates all odors, including those prevalent in restrooms and from popcorn concessions.

No Chemicals
No Refills
No Extras Required

For literature and prices write

THE ELECTROAIRE CORPORATION
41-38 37th Street
LONG ISLAND CITY 1, N. Y.

STROBLITE
LUMINESCENT COLORS GLOW IN DARK

SPECTACULAR! BEAUTIFUL! MYSTIFYING! DRAMATIC! The choice of leading theatres throughout the world. Countless intriguing and fascinating effects can be attained. For Stage Shows, Theatre Decorations, Night Clubs, Advertising Displays, etc.

U. V. BLACKLIGHT LAMPS
FOR EVERY PURPOSE

STROBLITE CO. Dept. M, 35 W. 52nd St. New York 19

is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost. Aluminum tiles and sheets in solid colors and wood-grain finishes are made in a form particularly indicated for remodeling since the wall does not need to be especially prepared for them.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Much of the natural beauty of terra cotta has been imparted to the later type of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral tiles, solid or perforated for acoustical purposes (see *Acoustical Products and Engineering*) may be laid in patterns of decorative effect.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind.
Armstrong Cork Company, Lancaster, Pa.
The Belden-Stark Brick Corporation, 15 East 26th Street, New York City.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Claycraft Company, Columbus, Ohio.
Davidson Enamel Products Company, 450 E. Kibby Street. Lima. Ohio
F & Y BUILDING SERVICE, 328 E. Town Street, Columbus, Ohio. See page 34.
THE FORMICA INSULATION COMPANY, 4620 Spring Grove Avenue, Cincinnati, Ohio. See page 31.
Hanley Company, 101 Park Avenue, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio. See pages 34 and 54.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Thabet Manufacturing Company, 626-628 Huron Street, Toledo 4, Ohio.
Toledo Porcelain Enamel Products Company, 2275 Snead Avenue, Toledo, Ohio.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 55 West 44th Street, New York City.

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BASES—See Projectors and Accessories.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, which is practically invisible to surfaces treated with certain treated paints which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre.

Luminescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* light of "black light" for spectacular effects. A relatively dense filter must be used to remove the visible light and to create effective fluorescence.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to actuation of ceiling and wall decoration from various angles.

BLACK LIGHT PRODUCTS, 67 East Lake Street, Chicago, Ill. See page 10.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Bros., 321 W. 50th Street, Ney York City.
KEESE ENGINEERING COMPANY, 7380 Santa Monica Boulevard, Los Angeles, Calif. See page 26.



USAIRCO KOOLER-AIRE

THEATRE AIR CONDITIONING

Keep your public theatre-going minded by providing cooling comfort with a USAIRCO theatre air conditioning system. Over 8000 Kooler-aire systems installed coast to coast testify to real box office earnings for exhibitors. There's a USAIRCO system for every type of house, all engineered for box office stardom!

PROFITS IN THEATRE COOLING FOR THE EXHIBITOR

United States Air Conditioning Corporation
MINNEAPOLIS, MINNESOTA

THE STROBLITE COMPANY, 35 West 52nd Street, New York City. (Lacquers.) See page 56.
SWITZER BROTHERS, 1220 Huron Road, Cleveland 15, Ohio. See page 32.

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BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and extrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications. (Unless otherwise specified, the companies listed below are sources only of material suited to box offices.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs, which latter usually bear two clock faces with simulated hands.

ASSOCIATED TICKET & REGISTER CORPORATION, 346 West 34th Street, New York 18, N. Y. See below on this page.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 350 Walnut Street, Denver, Colo. (speaking tube). See page 36.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box offices).
Universal Corporation, 6710 Denton Drive, Dallas 9, Tex.
Thabet Manufacturing Company, 626-628 Huron Street, Toledo 4, Ohio.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
NEUMADE PRODUCTS CORPORATION, 427 W. 42nd Street, New York City. See page 46.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp mechanism, one end of the rod being provided means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich.
Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

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CARPETING

PRODUCTION of carpeting of kinds suited to theatres is below normal chiefly because of the shortage of properly trained workers. This, plus huge demands for carpeting from all fields, has placed severe restrictions on choice of patterns, and on amounts of yardage, available to the theatre market.

The various types of carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

BIGELOW-SANFORD CARPET COMPANY, INC., 140 Madison Avenue, New York City. See page 9.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
ALEXANDER SMITH & SONS CARPET COMPANY, 295 Fifth Avenue, New York City. See pages 5 and 54.
Waite Carpet Company, Oshkosh, Wis.
M. J. Whittal Associates, Worcester, Mass.

National carpet distributors:

ALLENDER & COMPANY, 2346 S. Dearborn Street, Chicago, Ill. See page 32.
NEW YORK CARPET EXCHANGE, INC., 225 W. 37th Street, New York City. See page 38.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or of foamed sponge rubber. Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Partly because of a shortage of cattle hair, and partly because of increased demand, lining made of hair is not readily available and is expected to remain scarce until the end of 1947. The supply of all-jute lining is far less restricted.

Sponge rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, which can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented *(See Anchors for Chairs.)*

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a pourous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted over them.

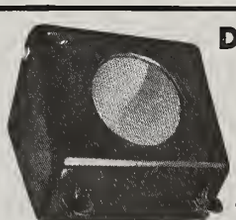
This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calcu-

CHANGEABLE SIGNS
and 5 PLASTIC INSERTS
Chrome Metal Covered
$5.95
Extra Inserts, 60c
INEXPENSIVE
GOOD LOOKING
PRACTICAL
SEE IT AT
YOUR DEALER



Associated Ticket & Register Co., Inc.
346 W. 44 Street New York 18, N. Y.



DALMOTRON
Intercommunication
FOR YOU!
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Each unit plus 25 ft. of 4-colored wire with each unit.
Revolutionary Features . . . All Master System . . . Excellent Tonal Quality . . . Fixed Volume Control . . . Compact Modern Design . . . EASY TO INSTALL and OPERATE.
Keep in touch with your "house gang" through a Dalmotron Intercom System.
Dealers Inquire . . . Sole Distributors
CMPS CORP., 346 W. 44 St., New York 18, N. Y.

lated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
FIRESTONE INDUSTRIAL PRODUCTS COMPANY, Akron, Ohio. See page 35.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
Hewitt Rubber Company, Buffalo, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
General Chair Company, 1308 Elston Street, Chicago, Ill.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Chairs available include models with self-raising seats, and a type having a retracting or push-back seat designed to facilitate passage between rows.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials and Chair Cushions of Foamed Latex.*)

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 33.
EASTERN SEATING COMPANY, 138-13 Springfield Boulevard, Springfield Gardens, N. Y. See page 60.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 9.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
National Manufacturing Company, 3205 East 26th Street, Minneapolis, Minn.

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CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

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CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For marking changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. One is designed to mark cues in accordance with the Standard Release Print specifications of the Academy of Motion Picture Arts and Sciences. This device marks the prescribed four cues in one operation, and the film is held in position in the device so that each cue is placed in standard location in the frame. It has a framing aperture with a tiny light to facilitate proper insertion of the film.

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City.
ESSANNAY ELECTRIC MANUFACTURING COMPANY, 1438 North Clark Street, Chicago, Ill. See page 59.
FONTAINE MANUFACTURING CORPORATION, 93-03 173rd Street, Jamaica, N. Y. See page 50.
Forest Manufacturing Corporation, 60 Park Place, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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CHECKING SERVICE CABINETS, COIN-OPERATED

COIN-LOCK CABINETS especially designed to accommodate an overcoat, umbrella and several parcels are available for the installation of a checking service for patrons who find these personal articles an encumbrance while witnessing the performance.

The theatre operator does not purchase the cabinets, but procures them as a service operated on a percentage basis, hence the cabinets are a source of extra income as well as the means of providing a service highly appreciated by patrons during cold seasons, on rainy days, or during shopping trips.

The cabinets measure 18x18 inches by about 6 feet in height, and experience indicates that

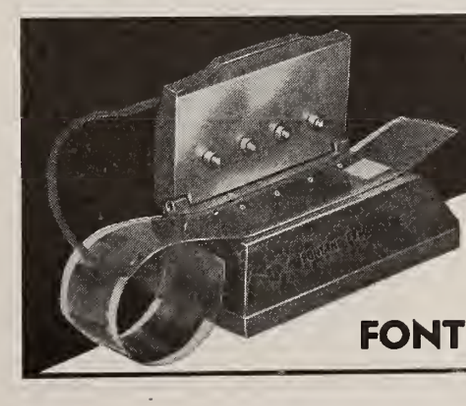
NOW NEW BRENKERTS, DEVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DEVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and strong *Dual-Purpose Zipper* for both *sight and sound.*

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

STRONG'S *Zipper* CHANGEOVERS

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MAKES SMOOTHER CHANGE-OVER
FRAMING APERTURE AND LIGHT
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FONTAINE Q MARKER

in an average location, one may be sufficient for approximately 30 seats of the auditorium capacity, or around 25 cabinets in a theatre of 800 seats. The equipment is of steel attractively finished in neutral tone.

AMERICAN LOCKER COMPANY, 211 Congress Street, Boston, Mass. See pages 22 and 51.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHout the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms; Disinfectants and Deodorants*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

Cleaning implements should include a flexible rod, commonly called a "snake," for opening up clogged toilets, drainpipes, etc. The easiest to use are types in which the rod coils up inside a container with means of turning the rod into the pipe. When the obstruction has been removed, the soiled rod is wound up into the container, causing no mess.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment. Yet another product for shampooing carpet on the floor is a compound dissolved in a small amount of water and applied principally with a rotary machine and removed with a vacuum cleaner.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.
Fuld Brothers, 702-710 South Wolfe Street, Baltimore 31, Md.
Kinner Products Company, 1746 Glenn Avenue, Columbus, Ohio.
The Korex Company, 523 West Nine Mile Road, Ferndale 20, Mich.
Miller Sewer Rod Company, 4642 North Central Avenue, Chicago 30, Ill.
Mathieson Alkali Works, 60 East 42nd Street, New York 17, N. Y.
F. A. Niemeier Chemical Co., Loveland, Ohio.
O'Brien Manufacturing Company, 5016 N. Austin Avenue, Chicago 30, Ill.
F. V. Von Schrader Manufacturing Company, Racine, Wis.

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CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pickup. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 38.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Syracuse, N. Y.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamphouse and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

"Lawrence"

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• Crowd Control Posts •
• Rope Ends • Kick Plates •
• Sand Urns • Push Bars •

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EASTERN SEATING COMPANY
138-13 SPRINGFIELD BOULEVARD
SPRINGFIELD GARDENS, LONG ISLAND
N. DIACK LAurelton 8-3696

Ilex Optical Manufacturing Company, 730 Portland Street, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Hupp Metal Works Company, 1123 Broadway, New York City.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York City. See middle column, this page, and page 54.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

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CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Also, if penny cup dispensers are used, they provide a source of extra revenue.

Dixie Cup Company, Easton, Pa.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York 17, N. Y.

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CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate curtain at proper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates curtain around a corner having 4½" radius. This permits installation of curtains in front of screens where there is not enough space in which to fold them.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio. See page 36.

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DIMMERS

THESE ELECTRO-MEchanical devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the production of stage lighting effects commonly desired; their chief application to motion picture theatres,

however, is gradually to raise or lower auditorium illumination before and after performances.

Dimmers are available in types and capacities varying according to purpose. Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and "slimline" fluorescent) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street, New York 19, N. Y.
SUPERIOR ELECTRIC COMPANY, Bristol, Conn. See page 24.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. Methods of destroying air-borne bacteria are dealt with under *Air Purification; Electrical and Chemical*. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not introduce a persistent odor of themselves.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes thought to be necessary also in theatre toilet rooms.

FORT-A-CIDE SALES COMPANY, 160 East Illinois Street, Chicago, Ill. See page 25.
Lyndon Products Corporation, Norwalk, Conn.
Miller Protecto Products Company, Kalamazoo, Mich.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in plastic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (*see Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Colonial Sales Corporation, 928 Broadway, New York City.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

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EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outle and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergency operation switching is automatic.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Carpenter Manufacturing Company, 2 Bradley Street, Cambridge, Mass.
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y.
Electric Equipment Company, 63 Curlew Street, Rochester 1, N. Y.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
FAIRBANKS, MORSE & COMPANY, 600 South Michigan Avenue, Chicago, Ill. See page 24.
General Electric Company, Schenectady, N. Y.
Portable Light Company, 216 Williams Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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EXPLOITATION MECHANISMS

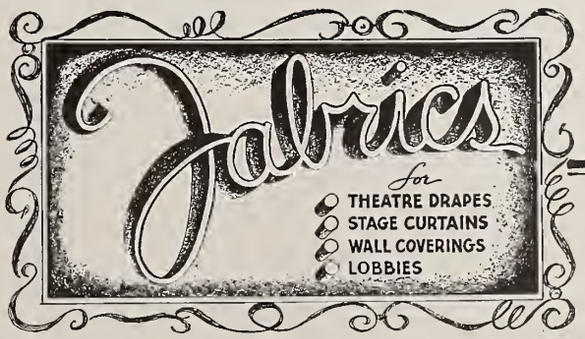
VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projetcor, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

For quick and easy cutting of patterns out of paper, composition or wooden board, in makink atmospheric lobby displays, etc., electric saws are available designed for such purposes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.



THE CHOICE OF LEADING THEATRE ARCHITECTS AND DECORATORS

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, where as wall coverings, door and window drapes, framing of cosmetic tables and shelves, ceiling canopy effects in women's lounges, etc., they supply an atmosphere of elegance that is intimate and friendly rather than austere. They also augment carpeting as a medium of noise reduction in lounge and foyer space in close contact with the auditorium.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas fabric is non-combustible. The cotton of fiberglas-cotton fabric is flame-proofed before weaving. Plastic fabric is non-combustible.

CHICOPEE MANUFACTURING CORP. OF GEORGIA, Lumtie Div., 47 Worth Street, New York City (plastic). See page 3.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
MAHARAM FABRIC CORPORATION, 130 West 46th Street, New York City. See page 61.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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FANS (theatre ventilation)—See Air-Conditioning & Ventilation

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or of comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various design for applying them.

A guide in selection of the required or preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 903 Erie, Elmira, N. Y.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Control Engineering Corporation, 1069 Market Street, San Francisco 3, Calif.
Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Pyrene Manufacturing Company, Newark, N. J.
Red Comet, Inc., Red Comet Building, Littleton, Colo.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road Cleveland, Ohio.
Reynolds Electric Company, 2650 West Congress Avenue, Chicago, Ill.
Time-O-Matic, Decatur, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocell actuation (*see Photoelectric Cell Mechanisms for Doors and Fountains*).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a. c. or d. c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Charles E. Hires, Inc., 206 South 24th Street, Philadelphia, Pa.
Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Refrigeration Company, Warren, Ohio.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant but unbreakable tops (Formica in color is widely used for this purpose—*see listing under Architectural materials*) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of

birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

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GERMICIDAL LAMPS—See Air Purification.

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GLASS FABRICS—See Fabrics for Walls, Curtains and Stage Drapery.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, solicit the patronage of deafened people and help to create goodwill among not only them but their friends and relatives. From five to ten outlets (two seats served by one outlet) are usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Zenith Radio Corporation, 680 North Michigan Avenue, Chicago, Ill.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.
Radio Corporation of America, RCA Victor Div., Camden, N. J.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton-Harker Company, 2337 Gilbert Avenue, Cincinnati, Ohio.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

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LAMPS, A.C. PROJECTION ARC

CARBON ARC projection lighting equipment is available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-38 Steinway & Northern Boulevard, Long Island City, N. Y. See page 45.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

The *reflector type* arc, or Simplified High-Intensity Arcs, are adapted to medium-sized theatres and are operated at currents ranging from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm. positive and 6 mm. and 7 mm. negative for from 42 to 45 amperes; 8 mm. positive, 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc with a high-intensity light source in the smaller theatres, the "One-Kilowatt" arc employs a cored negative carbon specifically made to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kilowatt at the arc.

For 16 mm. projection lamps, the high-intensity arcs operate at 30 amperes, 28 volts on 6 mm. positive and 5.5 mm. negative carbons.

The manufacturers listed below make equipment for the application of any of these arcs.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-38 Steinway & Northern Boulevard, Long Island City, N. Y. See page 45.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
FOREST MANUFACTURING CORPORATION, 60 Park Place, Newark, N. J. See page 54.
Hopkins & Woods, Martinsville, Ind.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City. See page 47.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 39.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides fair illumination for images up to 16 feet wide at throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are available in clear, inside-frosted and in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

This new light source operates on different principles than does the familiar incandescent lamp. The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mercury arc discharge. Electric energy is fed into the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments and thus ionizing the mercury vapor. After starting this filament, heating current is not required, as the filaments are heated by the action of the arc.

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the *Slimline* ballasts are offered in two currents, 0.1 and 0.2 amperes; thus giving a choice of two brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	*Diameter*	*Wattage*	*Ballast Amperage*
42 inches	¾ inch	16	0.1
		25	0.2
64 inches	¾ inch	24	0.1
		39	0.2
72 inches	1 inch	22	0.1
		38	0.2
96 inches	1 inch	29	0.1
		51	0.2

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing are available. 8½ inches and 16 inches are now in development.

The *Projector* lamps are provided with spot and flood lens cover glasses which produce narrow and wide beams respectively. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150, 200, and 300-watt sizes. (*See also Black Light Materials and Lighting Equipment.*)

GENERAL ELECTRIC COMPANY, Incandescent Lamp Department, Nela Park, Cleveland, Ohio. See page 29.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to effect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by such coating.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
GUNDLACH MANUFACTURING COMPANY, Fairport, N. Y. See page 41.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See adjoining columns.
PROJECTION OPTICS COMPANY, INC., 330 Lyell Avenue, Rochester, N. Y. See page 42.

LENS ASSEMBLIES, SOUND

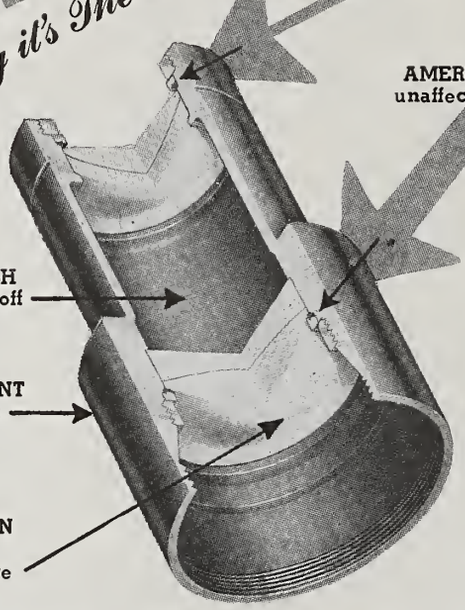
OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

FOR ADVERTISING the current program in luminous display on a

LOOK inside a SNAPLITE...
See why it's The Projection Lens of Quality



Black Beauty

Each Snaplite lens is distinguished by its sleek black mounting. The black anodized finish is an integral part of the duralumin — can't chip, flake, or peel off!

Trouble-free performance is assured by the hermetically sealed construction of the Series II Snaplite. Its sleek black beauty typifies finer functional design—for the black anodized treatment, inside and out, is an integral part of the duralumin mount . . . it can't flake, chip, or peel off!

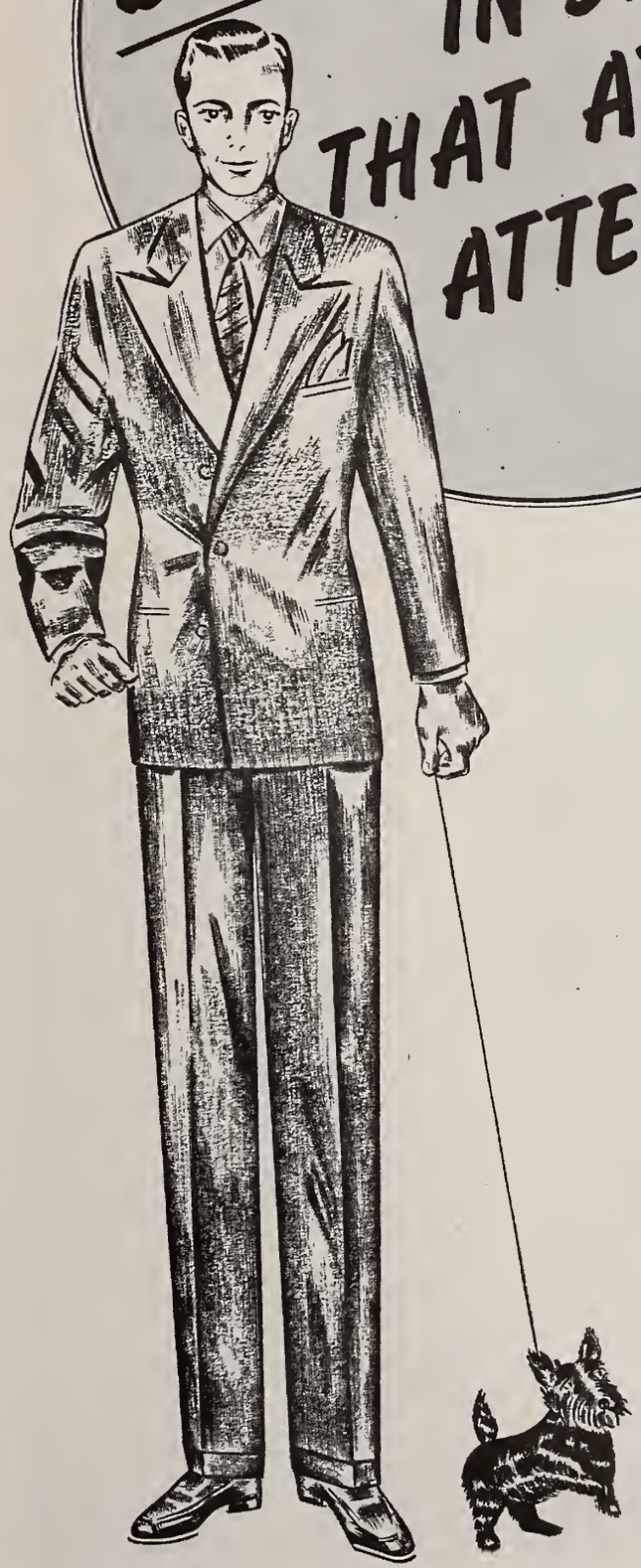
Enduring top performance is assured by the hermetically sealed mount, which excludes oil and moisture, and eliminates need for disassembly. Cleaning time is cut to a fraction—handling is minimized—danger of damage is sharply reduced. Light-weight duralumin mount cuts vibration to a minimum.

Brilliant pictures result from speed of f/2.0 in focal lengths from 3½" through 5". All optical surfaces are treated with durable anti-reflection coatings for still greater brilliance and contrast.



KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York

It's the DIFFERENCE IN SIZE THAT ATTRACTS ATTENTION!



Your changeable copy sign more than doubles its effectiveness with the use of

WAGNER MULTI-SIZE LETTERS

Avoid eye monotony and cash in on the tremendous possibilities of the

Sensational New WAGNER 17"

TRANSLUCENT PLASTIC LETTERS

in gorgeous everlasting colors (red, blue, green) which go all the way through, cannot chip or scale, never require painting or other maintenance.

4", 10" and 17" TRANSLUCENT PLASTIC LETTERS

All Available for IMMEDIATE DELIVERY

8" SIZE AVAILABLE JUNE 1st

Write today for prices and free catalog on the world's largest and most complete line of quality equipment for effective show selling.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

marquee or adjoining location, changeable letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements. Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

Additionally, the opal glass letters (luminous letters on black metallic backgrounds) once generally used for attraction advertising, are still available, largely on special order.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 26.
Continental Signs, Inc., 550 East 170th Street, New York City (opal glass letters).
Falk Glass Products Company, 5 Union Square West, New York City.
Theatre Specialties, Inc., 1963 South Vermont Avenue, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 65.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.)



Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
General Luminescent Corporation, 732 Federal Street, Chicago 5, Ill.
KLIEGL BROTHERS, 321 West 50th Street, New York City. See page 38.
McFadden Lighting Company, Inc., 2311 South Seventh Street, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219-29 West Grand Avenue, Chicago 12, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 38.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES — See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Ben B. Poblocki & Sons Company, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Textile, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of

reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with the floor.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal and rubber link mats more rugged than regular lobby mats, are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

Other types of matting applicable to theatre conditions include one of rubber and cord with heavy non-slip tread particularly adapted to areas behind refreshment counters and around popcorn machines; and a plastic friction mat that may be readily trimmed to fit box-offices and other areas of small size or irregular shape.

H. Altschul Company, 11 White Street, New York, N. Y.
AMERICAN MAT CORPORATION, 2018 Adams Street, Toledo, Ohio. See page 66.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Bird & Son, Inc., East Walpole, Mass.
Deltox Rug Company, Oshkosh, Wis.
Firestone Industrial Products, Inc., Akron, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 888 East Market St., Akron 5, Ohio.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the types of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS—See Reflectors, Projection.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

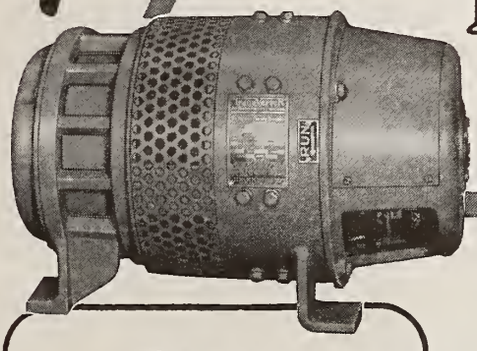
CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamp and to condenser lamps of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effected by the operation of the other.

Close-regulation motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon trim, and whether d.c. current is required for effect projectors also. (*See Lamps D.C. Projection Arc.*)

AUTOMATIC DEVICES COMPANY, 1035 Linden Street, Allentown, Pa. See page 32.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.

Yes—we are gradually catching up on orders for the HERTNER TransVerteR



High Intensity PROJECTION at low operating cost

There's a TransVerteR for every projection room requirement

Transverter Type C.P. (90-100 volt) or M.A.—for high-intensity condenser (straight High intensity).

Transverter Universal Type (45-48 and 90-96 volt)—for Suprex Projectors. Spot Lamps, Dissolvers and all types of projection lamps.

Transverter Type H.I. (42-50 volt) for Suprex Projectors.

Transverter Type H. I. H. (60-70 volt)—for Suprex Projectors and Spot Lamps with 40-50 volt arc.

Transverter Type "LV" (33 volt)—for low-voltage, high-intensity projector (1 K.W. arc).

• In spite of many difficulties, deliveries on Hertner Transverters are running much better than they were at the beginning of the year.

We suggest that you get the facts NOW about Transverter equipment for your projection room.

With Transverter equipment you are sure of:

1. Reliable Performance,
2. Constant Screen Illumination,
3. Quiet Operation,
4. Low Operating Cost, and
5. Long Life.

Distributed by

NATIONAL THEATRE SUPPLY
In Canada: GENERAL THEATRE SUPPLY COMPANY

THE HERTNER ELECTRIC COMPANY
Exclusive Manufacturer of the Transverter

A General Precision Equipment Corporation Subsidiary
12600 ELMWOOD AVENUE • CLEVELAND 11, OHIO

General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 67.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
J. E. ROBIN, INC., 330 West 42nd Street, New York City. See page 44.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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OZONE GENERATORS — See Air Purification.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such equipment. (*See Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for tions, have similar application in lobbies of theatres.

General Electric Company, 1 River Road, Schenectady, N. Y.
Stanley Tools, New Britain, Conn.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

POPCORN—SEE Vending Equipment and Supplies.

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PREFABRICATED-BUILDING MATERIALS AND SERVICES

PREFABRICATED structures for the erection of industrial and agricultural buildings are also adaptable to theatres. For fireproof construction, steel supporting arches for the framework, and steel enclosing sheets designed for them, are available in 40- and 20-foot widths (which determine also the height). For non-fireproof construction there are trusses of wood, with which stock sheathing lumber may be used for the enclosure.

For adapting these structural members to the purposes of a theatre and development of plan and materials specifications for the re- inder of the building and its interior treatm t, design service specializing in this type of nstruction is available.

Great Lakes Steel Corporation, Stran-Steel Division, 3750 Penobscot Building, Detroit 26, Mich.
Poblocki & Sons, 2159 Kinnickinnic Avenue, Milwaukee 7, Wis.
Timber Structures, Inc., 535 Fifth Avenue, New York City.

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PROJECTOR REPLACEMENT PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

All replaceable parts of a certain make of projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

Blue Seal Cine Devices, 15-45 49th Street, Long Island City, N. Y.
Century Projector Corporation, 729 Seventh Avenue, New York City.
G-B Kalee, Ltd., 60-66 Wardour Street, London, W.1, England.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
LaVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 44.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Projection Products Company, 2027 North Major Avenue, Chicago 39, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York 18, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
EDW. H. WOLK, 1241 Wabash Avenue, Chicago, Ill. See page 59,

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects ,etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
National Mineral Company, 2638 N. Pulaski Avenue, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.
Valette, Inc., 215 West Ohio, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Iowa.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (*see Takeups, Film*).

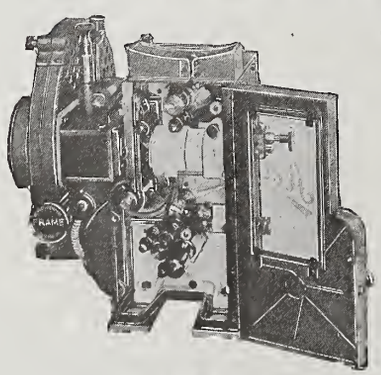
BLUE SEAL CINE DEVICES, INC., 5-45 49th Street, Long Island City, N. Y. See page 48.
BRENKERT LIGHT PROJECTION COMPANY, 6545 St. Antoine Avenue, Detroit, Mich. (subsidiary of RCA). See page 5.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 43.
DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 46.
G-B KALEE, LTD., 6066 Wardour Street, London, W.1, England. See page 71.
HEYER-SHULTZ, INC., 39 Orange Road, Montclair, N. J. (Pinhole aperture plate for light testing). See page 46.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 45.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester 6, N. Y. See page 49.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 68.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, for ballyhoo.

YOUR ASSURANCE OF THE BEST!

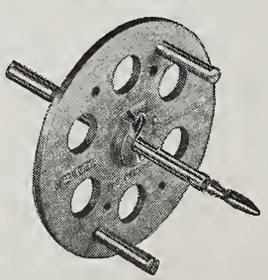


WENZEL
"Smooth-Running"
PROJECTOR

You are assured of "Smooth-running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a smoother-running job.

WENZEL
"BULL DOG"
"Will Never Lose Its Grip"

The Bull-Dog AR-15—engineered by Wenzel to eliminate key breakage on all types of shafts for winding film. Also for use in the Lower Magazines to more evenly distribute the pull strain. For automatic and hand rewinds too. When ordering, give model number or maker of shaft, together with shaft diameter.



Write for our Complete Catalog. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.

WENZEL PROJECTOR COMPANY
2505-19 S. STATE STREET
CHICAGO 16, ILLINOIS

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office. (*See Speaker and Horns.*)

Altec-Lansing Manufacturing Company, 1611 North Vine Street, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are commonly referred to as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to projection arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
FOREST MANUFACTURING COMPANY, 60 Park Place, Newark, N. J. See page 54.
Garver Electric Company, Union City, Ind.
GENERAL ELECTRIC COMPANY, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn. See adjoining columns.
KNEISLEY ELECTRIC CORPORATION, 500-2 South St. Clair Street, Toledo, Ohio. See page 10.
McColpin-Christie Corporation, Ltd., 4922 S. Figueroa, Los Angeles 37, Calif.
Richardson Allen Corporation, 15 West 20th Street, New York City.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 44.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel

better projection

WITH G-E COPPER-OXIDE RECTIFIERS!



1

TWO-PIECE CONSTRUCTION — Transformer and control panel in top. Stacks, relays, blower below

2

MULTI-UNIT TRANSFORMER — Vacuum impregnated for high efficiency, low-cost operation

3

SECONDARY TAPS — Permit wide range of arc voltage and current

4

COPPER-OXIDE STACKS — Require no maintenance, assure practically unlimited life

5

POSITIVE RELAYS — For operation by remote control

The man in the booth knows what it takes to assure the faithful reproduction of fine films on his screen. That is why so many projectionists demand General Electric equipment. They can depend upon a G-E copper-oxide rectifier for top-flight performance.

G-E projection rectifiers are available through your National Theatre Supply Dealer. Or write for detailed information to Section A70-58, Appliance and Merchandise Department, General Electric Company, Bridgeport, Connecticut.

GENERAL ELECTRIC

GOLDBERG

ALUMINUM REELS

Sold thru THEATRE SUPPLY DEALERS Exclusively

ASK YOUR DEALER

GOLDBERG BROS. Denver, Colo.

PEDESTALS, BASES, MAGAZINES & BRACES

PARTS FOR SIMPLEX, POWERS MOTIOGRAPH, PEERLESS LOW, HI-LOW and MAGNARC LAMPS

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EDWARD H. WOLK

1241 S Wabash Avenue

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end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Essannay Electric Manufacturing Company, 1438 N. Clark Street, Chicago, Ill.

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REELS AND REEL BANDS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

For protection of film in the handling of full reels, a plastic band is available which, while binding the film so that it does not unroll, prevents the reel flanges from pressing heavily against the film edges. It clips quickly into place.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 69.
NEUMADE PROJECTS CORPORATION, 427 West 42nd Street, New York City. See page 46.
PRO-TEX REEL BAND COMPANY, 9005 Marshall Avenue, Cleveland 4, Ohio (reel bands only). See page 44.
Taylor-Shantz, Inc., 2-4 Commercial Street, Rochester, N. Y.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR FILAMENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Reynolds Electric Company, 2560 West Congress Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Fish-Schurman orporation, 230 East 45th Street, New York City.
HEYER-SHULTZ, INC., 39 Orange Road, Montclair, N. J. (metal reflectors). See page 46.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City. See page 48.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See middle column, this page.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

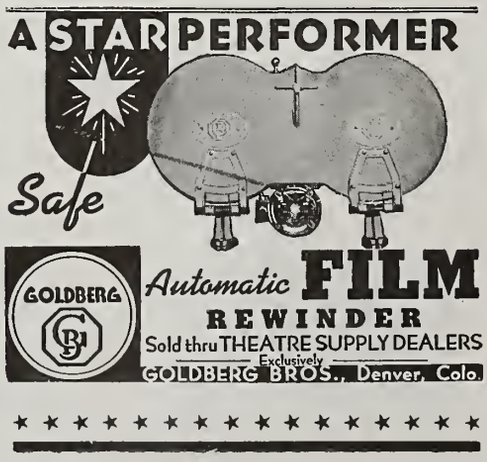
Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See middle column, this page.
GoldE Manufacutring Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
The Neumade Products Corporation, 427 West 42nd Street, New York City
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.





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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Atlas Products Company, 9237 South Houston Street, South Chicago, Ill.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York 13, N. Y. See pages 54 and 60.
The F. H. Lawson Company, Cincinnati, Ohio.

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SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound system, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen.

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type is *Translucent,* used with rear projection. Another distinct type is a screen of fiberglass fabric mounted in a frame that gives it a curvature based on the visual angles of the theatre in which it is installed, the curvature being for the purpose of overcoming image distortion at wide angles.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Nu-Screen Corporation, 1501 Broadway, New York 18, N. Y.
RCA Victor Division, Radio Corporation of America, Camden, N. J.

Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SCREEN RESURFACING

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, the first resurfacing should take place in from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied.

The Mechanical Re-Nu Screen Company, 1922 Raymond-Commerce Bldg., Newark, N. J.
NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. See page 48.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisons) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign contruction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent-lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Street, St. Louis, Mo.
Ben B Poblocki & Sons Company, 2159 South Kinnickinic Avenue, Milwaukee, Wis.
Texlite, Inc., 2900 Factory Street, Dallas 9, Texas.
Twentieth Cnetury Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

SLIDES, PROJECTION

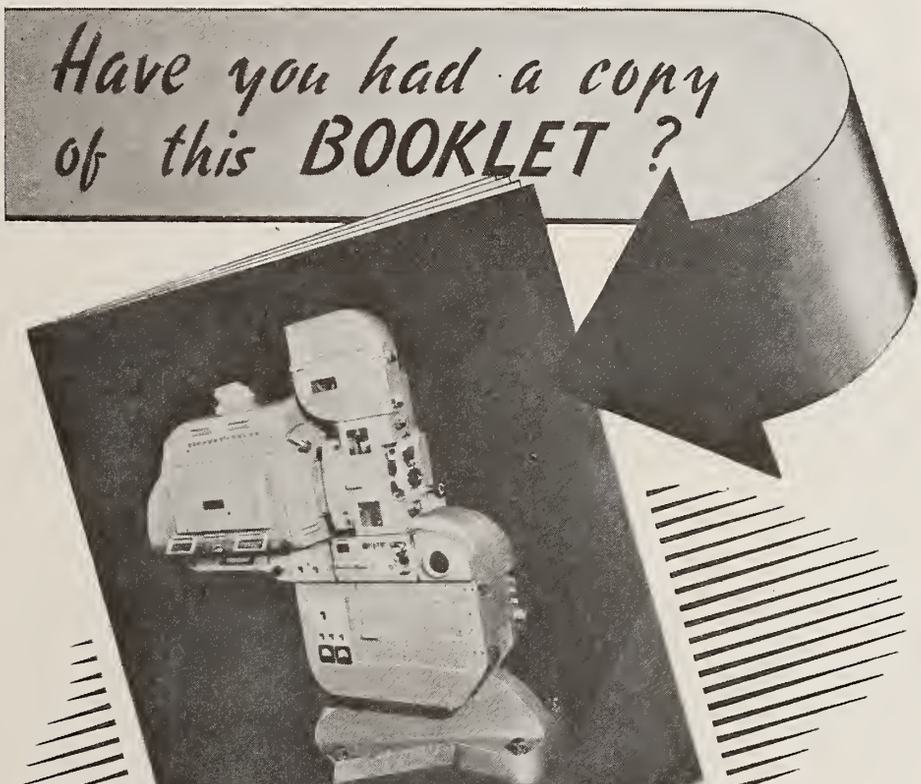
SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas City, Mo.
NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 72.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 6.
Blue Seal Cine Devices, Inc., 5-45 49th Avenue, Long Island City, N. Y.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 43.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
ELEC-TECH COMPANY, 520 Elm Street, Cincinnati, Ohio. See page 72.
G. B-KALEE, LTD., 60-60 Wardour Street, London; Canada: 591 Yonge Street, Toronto. See below.



". . . a masterpiece of design and workmanship . . ."

Optically, acoustically and mechanically the Gaumont-Kalee "21" projection and sound equipment represents the summit of British Kinematograph engineering . . . and its performance is as excellent as its appearance is modern. May we forward you this brochure in full colours describing it fully?

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G. B-KALEE, LTD., 60-66 WARDOUR ST., LONDON

Represented in Canada by —

GAUMONT KALEE LIMITED

591 YONGE STREET, TORONTO, ONT.

International Projector Corporation, 55 LaFrance Avenue, Bloomfiled, N. J.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. A critical advance in soundhead design is the means of film propulsion so as to minimize flutter. Some type of rotary scanner is the usual means.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 6.
BLUE SEAL CINE DEVICES, Inc., 5-45 49th Avenue, Long Island City, N. Y. See page 48.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York 19, N. Y. See page 43.
DE VRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 46.
ELEC-TECH, 520 Elm Street, Cincinnati 2, Ohio. See page 72.
G-B KALEE, LTD., 60-66 Wardour Street, London; Canada: 501 Yonge Street, Toronto. See page 71.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 45.
RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, Camden, N. J. See page 5.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y. See page 49.

SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety, for motion picture sound reproduction, for public address systems, for projection room monitoring, etc. Regular theatre type motion picture reproducers are horn systems employing a low-frequency horn and a high-frequency speaker attached to multicellular horn, with both integrated to cover the entire available frequency band with proper baffling and directional characteristics.

Sound speakers in general are available in a. c. types, in many more d. c. types, and in permanent magnet types which need no field excitation; and they vary in capacity to meet different volume requirements.

Speaker equipment is included in complete 16-mm. projector-sound systems, some incorporated with the amplification equipment as a unit. Also available for 16-mm. reproduction or general monitoring is a small speaker unit equipped with a photocell which provides visual guidance in volume adjustment.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
International Projector Corporation 55 LaFrance Avenue, Bloomfield, N. J.
Operadio Manufacturing Company, St. Charles, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, 195 Broadway, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester 5, N. Y. See page 49.

SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
FONTAINE MANUFACTURING CORPORATION, 92-03 173rd Street, Jamaica, N. Y. See page 59.
General Machine Co., 1639 Webster Avenue, Bronx, N. Y.
Jeff Manufacturing Company, Inc., 4421 Jefferson Highway, New Orleans 20, La.
NEUMADE PRODUCTS CORPORATION, 427 West 42nd Street, New York City. See page 46.
Reeves Instrument Corporation, 215 East 91st Street, New York 28, N. Y.

STAGE DRAPES AND CURTAINS —See Fabrics for Walls, Curtains and Stage Drapes.

STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 219-29 West Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 38.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance. (*Also see Curtains and Stage Drapes, and Curtain Controls.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio. See page 36.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

CTR
FULL RANGE
SOUND SYSTEM

In production again and will soon be marketed under new design through your local supply dealer.

All former CTR installations can now obtain replacement parts by writing to:

ELEC-TECH 520 Elm Street, Cincinnati 2, Ohio



STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GoldE Manufacturinf Company, 1214-22 W. Madison Street, Chicago, Ill.

TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.

TEST REELS

FOR MEASURING and checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permits convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts and Science, Taft Building, Hollywood, Calif.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations, particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a. c. or d. c., as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10527 DuPont Avenue, Cleveland, Ohio.
Hulett-Packard Company, Palo Alto, Calif.
Precision Instrument Manufacturing, Inc., 57-02 Hoffman Drive, Elmhurst, N. Y.
Supreme Instruments Corporation, Greenwood, Miss.
Triplett Electrical Instrument Company, Bluffton, Ohio.
Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark 5, N. J.

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TICKET BOXES

ATTRACTIVELY FINISHED, sturdily balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with a hinged top of aluminum or similar non-corroding metal bowled to facilitate placement of tickets into a slot at the center, and having the interior of similar bright, non-corroding finish providing a background against which a ticket may be easily seen. Stock models are usually available in the commoner colors, and other shades may be had on special order.

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. See page 48.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.
Newman Brothers, Inc., 660-670 West 4th Street, Cincinnati, Ohio.

•

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself, with anti-collusion provisions.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 3620 33rd Street, Long Island City, N. Y. See page 12.
The Ticket Issuing Machine Company (Timco), 3620 33rd Street, Long Island City, N. Y.

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TOILET ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sanymetal Products Company, 1705 Urbana Road, Cleveland, Ohio.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

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TRANSFORMERS

THE PRINCIPAL use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparable ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (*See Lighting, Architectural and for Public Areas*).

General Electric Company, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

S. APPEL & COMPANY, 18 Fulton Street, New York City. See page 73.
Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.
MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago. See page 8.
REVERSIBLE COLLAR COMPANY, 111 Putnam Avenue, Cambridge, Mass. See page 73.
Russell Uniform Company, 1600 Broadway, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, corduroy and plastic-filament.

There are two general classes of simulated leather, that having a paroxylin-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

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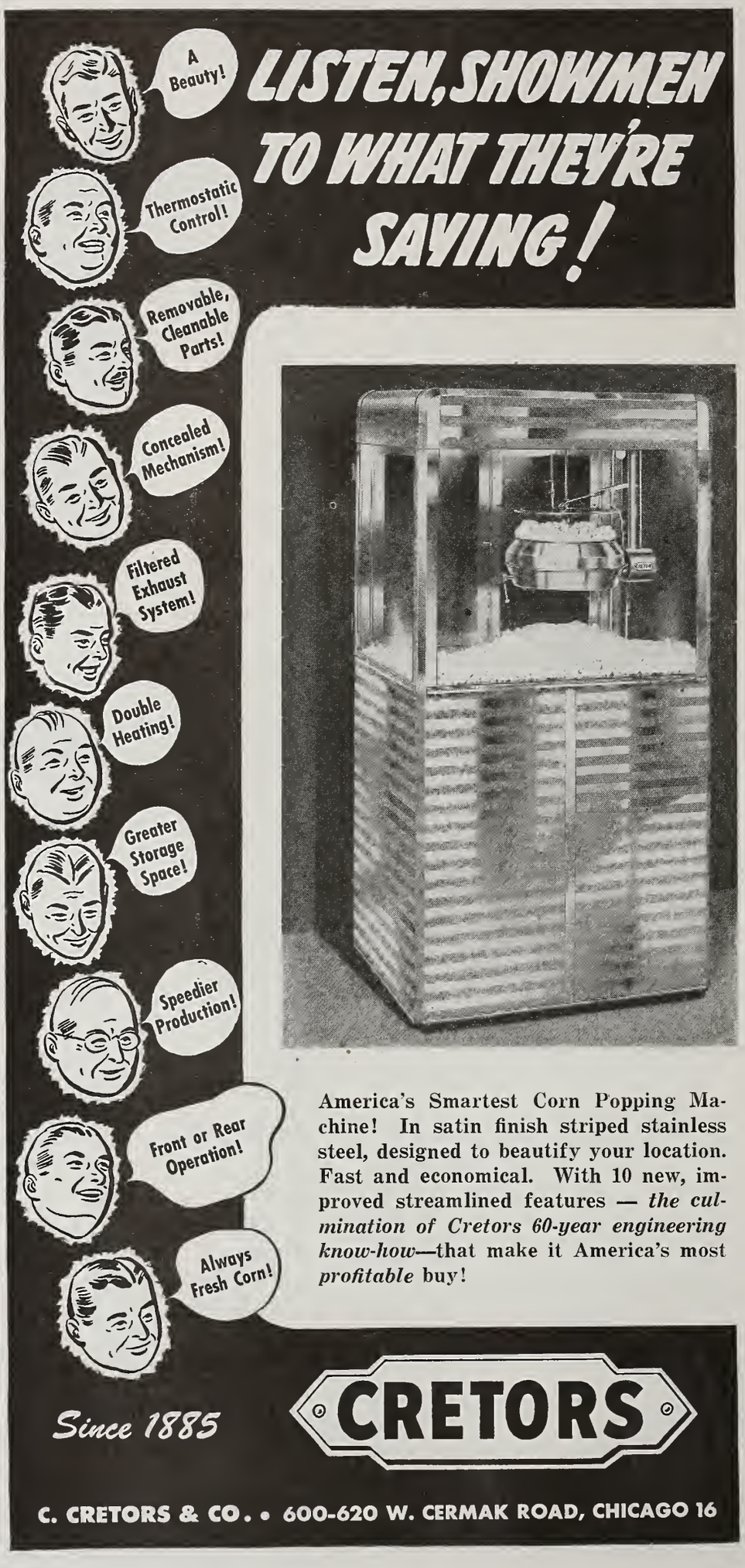
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Athol Manufacturing Company, Athol, Mass.
CHICOPEE MANUFACTURING CORPORATION, 47 Worth Street, New York City (plastic fabric). See page 3.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Cotan Corporation, 331-359 Oliver St., Newark, N. J.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
FIRESTONE INDUSTRIAL PRODUCTS CO., Velon Div., Akron, Ohio. See page 35.
GOODALL FABRICS, INC., 525 Madison Avenue, New York City. See page 11.
A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Div., of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS—See Cleaning Mechanisms.

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VENDING EQUIPMENT FOR CONFECTIONERY

THE SELLING of candy and popcorn, and also beverages, in the theatre provides both a service to patrons and a source of extra income, and while such sales may be handled on a percentage basis through a concessionaire, many theatre managements are in a good position to operate this end of the business themselves, taking the entire profit, which in the case of candy may run as high as 30-40 per cent, and of popcorn as much as 70 per cent.

Candy vending machines are available in designs especially developed for the theatre, with modern lines and decorative features which, while making the machine noticeable enough, allows it to blend more or less with the surroundings. Theatre candy machines should provide a substantial choice of popular bars, and be of a mechanical quality assuring ease and assurance of operation. The better machines are equipped with a slug-detecting device, and are lighted with fluorescent lamps.

Candy counters, for dispensing of a large variety of confectionery by an attendant, are obtainable in many styles and shapes for any location, with open counters or glass-enclosed case. Most types contain storage space for stock

Popcorn machines are available in attractive styles in porcelain enamel and bright metals, with mounting on wheels permitting easy transfer from vestibule or lobby to storage room. Popping equipment (associated with the use of especially prepared cooking oil and seasoning) is practically automatic in action. To keep extra poppings of corn warm, glass cases with stainless steel frames are available with electrical heating equipment built in.

Beverage dispensers operate automatically on insertion of a coin, dispensing in a paper cup.

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
American Popcorn Company, Box 41, Sioux City, Ia.
Columbus Show Case Company, 850 West Fifth Avenue, Columbus, Ohio.
C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. See adjoining columns.
Farmer Boy Popcorn & Equipment Co., Liberty Avenue at 180th Street, Jamaica, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 7.
Merchandising Corporation, 236 North Water Street, Milwaukee 1, Wis.
PRONTO POPCORN SALES, 66 Hereford Street, Boston, Mass. Popcorn Warmers. See page 27.
Popcorn Equipment Company, 458 South Spring, Los Angeles 13, Calif.
Poppers Boy Products Company, 56 East 13th Street, Chicago 5, Ill.
Rowe Manufacturing Company, Inc., 31 East 17th Street, New York City.
SPORTSERVICE, Inc., Hearst Building, Buffalo, N. Y. See page 73.
Star Manufacturing Company, Inc., 6300 St. Louis Avenue, St. Louis, Mo.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

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VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their

lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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WALL PAPER AND OTHER WALL COVERINGS

WALL PAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

Besides papers of printed patterns, there are those with embossed patterns in rib and weave effects. Varnished over with clear plastic paint, they provide a durable surface that gives a wall a decorative texture.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base composition sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types. The leather-like coated fabrics, which come in many different colors, give an especially luxurious effect when tufted with ornament-headed nails. Linoleum and asphalt-base coverings are particularly applicable to standee, stadium and cross-aisle rails were utilitarian rather than decorative values are emphasized. *(See also Fabrics.)*

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederic Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Gocdall Fabrics, Inc., 525 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).

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WASTE CANS, FOR PROJECTION ROOMS

COVERED METAL waste cans for the disposal of scraps of film, rags and other inflammable material, are essential for safety in the projection room, also in any separate rewind room. The can should be of self-closing type, opened by a foot lever so that both hands are free.

Goldberg Brothers, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

•

WATER COOLERS — See Fountains.

CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
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110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
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211—Heaters, unit
212—Humidifiers
213—Insulation
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215—Oil burners
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217—Ozone generators
218—Radiators
219—Stokers
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221—Well water pumps

ARCHIT'RE & DECORATION
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302—Drapes
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305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

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502—Carpeting
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504—Concrete paint
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602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

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802—Communicating systems

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910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
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925—Projector parts
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929—Reel end alarms
930—Reels
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932—Renovators, film
933—Rewinders
934—Rheostats
935—Safety devices, projector
936—Screens
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1002—Chairs
1003—Chair covers
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1007—Latex cushions
1008—Upholstering fabrics

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1102—Drinking cups
1103—Drinking fountains
1104—Lobby Rails & Ropes
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1504—Candy machines
1505—Popcorn machines
1506—Phonographs, automatic
1507—Soda fountains

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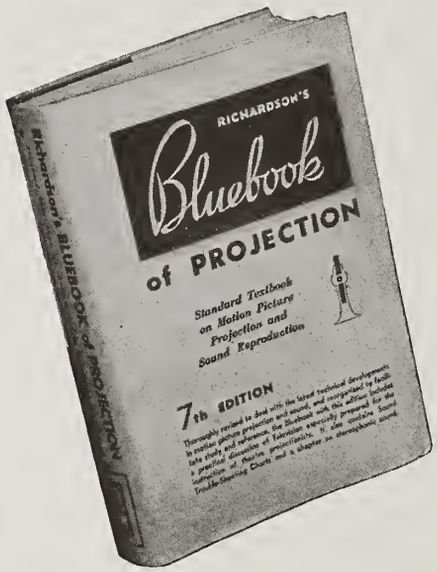
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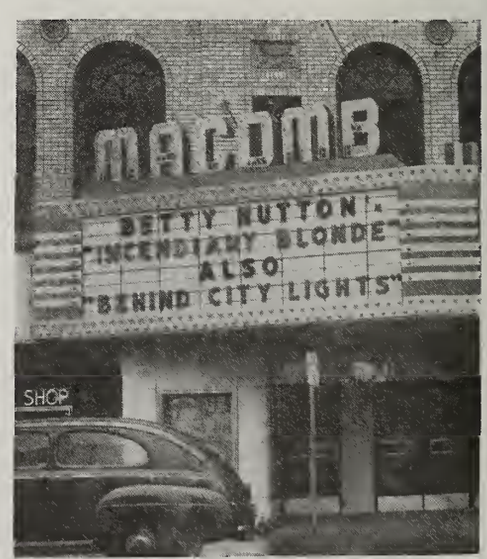
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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Welcome Stranger

***Paramount*—Bing and Barry Together Again**

This second co-starring of Bing Crosby and Barry Fitzgerald, last seen associated unforgettably in "Going My Way," sent its press preview audience away convinced that their present vehicle has, and gives, what it takes to run up the same kind of grosses the first picture registered. That is to say, it has the same rare quality of plainness, simplicity and human warmth, and gives its audience a steady glow of pleasure during its time on the screen and during those going-away minutes afterward when minds are being made up as to what to tell friends about the picture.

There is every reason to believe, and none to doubt, that "Welcome Stranger" will welcome back to the theatre a great many customers who've become strangers, for various reasons, and will amass impressive grosses.

This isn't the place for it, but somewhere, some time, some expert in such matters might well set down a short essay on the congeniality of personality and talent which makes of the Crosby-Fitzgerald co-appearance a phenomenon which is greater than the sum of its parts. Not that Mr. Crosby, Number One man in the last three of MOTION PICTURE HERALD's annual Money-Making Stars polls, doesn't do all right, in just about any cast company, nor that Mr. Fitzgerald, himself a holder of an Academy Oscar, isn't a tip-top action under all circumstances.

But together, as priests in "Going My Way," and as doctors in this picture, the pair makes more entertainment capital of a minor piece of business, a similar situation, or a line of incidental dialogue, than any other pair makes of major material. And what they make of their major material is near enough to perfection to do until perfection comes along. But all that's for an essayist. The point for mention here is that the two are quite as successful in this undertaking as in their last.

In common with most other pictures that thrive in exhibition and remain long in memory, this one tells a simple, straight story simply and straightforwardly. An elderly small town doctor engages unseen a young doctor to handle his practice while he goes on vacation. He disapproves of the young man, a gay fellow given to pleasantry and song, but stands by his agreement because he feels bound to it. Little by little he comes to think better of the young fellow, a series of simple and for the most part amusing incidents bringing this about, and they wind up fast friends. That's about all there is to it, but the way Bing and Barry do it that's enough.

Present for the marquee, in addition to the two principals, are Joan Caulfield, pleasantly taking care of the romantic responsibilities, and Percy Kilbride, the drawling ruralite of "The Egg and I," seen and hilariously heard here as the town taxi driver.

Production by Sol C. Siegel, direction by Elliott Nugent, and the screenplay by Arthur Sheekman, based on a story by Frank Butler, are uniformly appropriate and never for a moment permitted to obscure the Crosby-Fitzgerald performance.

The picture, it is a delight to report in this era of adult-slanted entertainment, is for all the members of the families of all the cities, towns and hamlets in this or any country.

Previewed at the Village theatre, Westwood, where it made everybody present very happy. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, June 13, 1947. Running time, 106 min.
PCA No. 11764. General audience classification.
Dr. Jim Pearson .....Bing Crosby
Dr. Joseph McRory .....Barry Fitzgerald
Trudy .....Joan Caulfield
Wanda Hendrix, Frank Faylen, Elizabeth Patterson, Robert Shayne, Larry Young, Percy Kilbride, Charles Dingle, Don Beddoe, Thurston Hall, Lillian Bronson, Mary Field, Paul Stanton, Pat McVey

New Orleans

***UA-Levey*—Story of Jazz**

Producer Jules Levey undertakes here to tell the story of jazz music, from its origin in the backwash of Basin Street to approximately now, and it's a quite engaging film when the telling is being done by Louis Armstrong with his trumpet and flanked by six other members of the Original Dixieland Band. They really pour it on, which is the part of the picture to talk about in the exploitation copy, and the great "Sachmo" Armstrong himself does right well also with that considerable portion of the dialogue which it falls to him to speak.

But Producer Levey undertakes to tell also, and as part of the story of jazz, a story about some socialites of the time and a gambler with a heart of gold. Giving and taking, it's an attraction to exploit on the basis of its jazz content. And, due perhaps to over-enthusiasm for authenticity of setting, it includes a sequence showing the seamy side of life on Basin Street.

In addition to the Armstrong name, there are, important in circles where jazz is an art, those of Woody Herman and band, Billie Holiday, Meade Luz Lewis, Zutty Singleton, Barney Bigard, Charlie Beale, Kid Cry, Bud Scott and Red Callendar. An exhibitor needn't know that these are famous jazzmen to bill them.

On the other side, engaged in the story about the socialites, are Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Irene Rich, Richard Hageman, Jack Lambert and some others. In their part of the story, Miss Patrick, enamoured of de Cordova, known as the King of Basin Street, becomes a concert singer—doing a lot of not very impressive singing in the course of it—and runs up a name for herself in the field of the classics while de Cordova, driven out of Basin Street, runs up a name for himself as a dance band manager, so that they can be married. The difference between their kinds of music seems to be the principal social barrier keeping them apart for a long span of years in which, magically, neither of them ages perceptibly.

Producer Levey used a screenplay by Elliott Paul and Dick Irving Hyland based on a story by Mr. Paul and Herbert J. Biberman, who also was associate producer, and Arthur Lubin directed.

Previewed at the Academy Award theatre, Los Angeles, where a press and trade audience went along with the jazz numbers happily, better than with the white-tie-and-tails section of the story. Reviewer's Rating: Good.—W.R.W.

Release date, April 18, 1947. Running time, 89 min.
PCA No. 12164. General audience classification.
Nick Dusquene .....Arturo de Cordova
Miralee Smith .....Dorothy Patrick
Louis Armstrong .....Himself
Marjorie Lord, Irene Rich, Richard Hageman, Woody Herman, Billie Holiday

Hit Parade of 1947

***Republic*—Music and Temperament**

Pleasant and lilting and a little nonsensical, Republic's "Hit Parade of 1947" sticks strictly to formula in detailing the rise to fame of four struggling artists: Joan Edwards, the Hit Parade of the air singer, making her screen debut; Constance Moore, Eddie Albert, and Gil Lamb.

As four fresh kids, singing Eddie's own songs in the smaller pubs, they're big hits. But when chance comes for the quartette to sing in one of the swankiest of the night spots, Eddie gets a bee in his bonnet about writing sophisticated songs and then everything goes wrong. Eddie's songs are insulting rather than sophisticated. Well, after Constance goes to Hollywood to become a great star, and Joan wins a place on the Hit Parade and Gil is the star of a Broadway show and Eddie has written a hit tune, everybody is very successful, but very unhappy because they're apart.

Then Joan introduces Eddie's big tune on the air—a tune Eddie wrote for Constance one day when they were in love and were eating hamburgers together. Constance hears the tune on her $1,000 radio in her $100,000 Hollywood home and comes flying back to Eddie and everyone is happy once again.

The songs by Jimmy McHugh and Harold Adamson are, in the main, good ones, particularly "I Guess I'll Have That Dream Right Now" and "It Could Happen to Me." Roy Rogers and the Sons of the Pioneers guest star to sing a couple of cowboy tunes and Woody Herman, his orchestra and his quintette come in to play some of the jazzier tunes very well.

Frank McDonald was the associate producer

and director. Mary Loos wrote the screenplay. The feature has little spark in it because of its lack of originality and production numbers.

Seen at the home office projection room. Reviewer's Rating: Fair.—RAY LANNING.

Release date, March 22, 1947. Running time, 90 min. PCA No. 12055. General audience classification.

Kip Walker.....Eddie Alpert
Ellen Baker.....Constance Moore
Joan.....Joan Edwards
Eddie Paige.....Gil Lamb
Bill Goodwin, William Frawley, Richard Lane, Frank Fenton, Ralph Sanford, Woody Herman, Roy Rogers and Trigger, Bob Nolan, and the Sons of the Pioneers

Philo Vance's Gamble

***PRC*—Murder Mystery**

This detective story based on the exploits of Philo Vance presents a succession of murders and a mystery concerning the disappearance of an emerald which has been smuggled into the country. Alan Curtis as the private detective is supported by Frank Jenks and Terry Austin.

The first murder victim is the emerald smuggler Dan Seymour, who intended to double-cross his partners. The detective gathers the various clues and eventually apprehends the murderer and recovers the emerald.

Howard Welsch produced and Basil Wrangell directed. The screenplay by Eugene Conrad and Arthur St. Clair is from an original story by Lawrence Edmund Taylor.

Seen at a New York projection room. Reviewer's Rating: Fair.—M.R.Y.

Release date, April 12, 1947. Running time, 62 min. PCA No. 12175. General audience classification.

Philo Vance.....Alan Curtis
Laurian March.....Terry Austin
Ernie Clark.....Frank Jenks
Tala Birell, Gavin Gordon, Cliff Clark, Toni Todd, James Burke, Francis Pierlot, Joseph Crehan, Garnett Marks, Grady Sutton, Charles Mitchell, Joanne Frank

Six Gun Serenade

***Monogram*—Musical Western**

There is nothing unusual about this standard Western, which deviates little from previous Jimmy Wakely vehicles. Produced by Barney Sarecky and directed by Ford Beebe from an original screenplay by Ben Cohen, the film contains just the right mixture of action and cowboy songs to keep the fans happy. Lee "Lasses" White injects a touch of humor into the proceedings.

When Wakely and Lee are arrested after a fight with feed-store owner Pierce Lyden, they meet a trio of singers in the jail. Their songs so irritate the sheriff, Bud Osborne, that he sends them to serve out their sentences working on the farm of comely Kay Morley, despite objections from foreman Jimmie Martin. Cattle rustlers have been killing the girl's farmhands and banker Steve Clark is about to foreclose the mortgage on the ranch. Actually Martin and Clark are the leaders of the rustling gang.

After a couple of exciting gun-duels and horseback pursuits, Wakely and his friends, with the secret help of the sheriff, trick the rustlers into exposting their racket. Three cowboy tunes are featured by Wakely.

Seen at the New York theatre in New York. Reviewer's Rating: Average.—FRED HIFT.

Release date, April 5, 1947. Running time, 54 min. PCA No. 12154. General audience classification.

Jimmy.....Jimmy Wakely
Lasses.....Lee "Lasses" White
Mary.....Kay Morley
Jimmie Martin, Steve Clark, Pierce Lyden, Bud Osborne, Rivers Lewis, Arthur Smith, Stanley Ellison

Citizen Saint

***Clyde Elliott (States Rights)*—Religious Drama**

This film tells the inspiring story of the life, the work and the miracles of Frances Cabrini, the first citizen of the United States to be canonized by the Catholic Church. Important incidents in the life of this remarkable woman are depicted in episodic form giving intimate glimpses into her character. Her faith in God and her great accomplishments are highlighted.

The story of this Italian immigrant who established orphanages, hospitals and schools in America is heartwarming and should have vast appeal. However, the unevenness in production of some of the sequences may limit its audience acceptance. An unknown cast, with the exception of Julie Haydon, who plays a small part, narrows its box office potentialities.

The introduction and narrative are by Rev. E. V. Dailey and the documentary narrative is by Rev. Cletus McCarthy. Harold Young directed. The screenplay and the theme song "Saint Frances Cabrini" were writen by Harold Orlob.

Seen at a New York projection room. Reviewer's Rating: Fair.—M.R.Y.

Release date, May 15, 1947. Running time, 65 min. General audience classification.

Jed Prouty, Loraine MacMartin, Walter Butterworth, Robin Morgan, Maurice Cavell, William Harrigan, June Harrison, Carla Dare, Lucille Fenton, Lauretta Campeau, Jane DuFrayne, Julie Haydon, Clifford Sales, Mary Lee Dearring, Patty Foster, Ralph Simone, William Sharon, Clark Williams, Del Casino, Diana Kemble, Eole Gambarelli, Marie Caruso, Donna Moore, John Graham, Douglas Rutherford, Ann Irish, Loring Smith

Adventures of Don Coyote

***UA-Comet*—Western with Music**

A refreshing new entry into Western field, "Adventures of Don Coyote" in an action-filled sagebrush tale, in Cinecolor, and introducing a new type of hero. Don Coyote, played by Richard Martin, is a Mexican, dressed in the colorful garb of his native land and speaking with a Latin American accent. His sidekick, Val Carlo, provides the musical accompaniment to Don Coyote's excursions into romance. This appears a natural for a series, but current plans call for this one to stand alone.

Due to the personality of its hero, this film should be strong for Spanish-language areas where the well-mannered and fast-shooting Don ought to find enthusiastic acclaim. Action of all types is well-paced throughout, and Carlo's guitar strumming ought to please. The picture was produced by Buddy Rogers and Ralph Cohn and directed by Reginald LeBorg from a screenplay by Bob Williams and Harold Tarshis.

Martin and Carlo are tricked into working for lovely Frances Rafferty, who owns a small ranch and manages it with her brother, Benny Bartlett. They tidy up the place and later tangle with a group of rowdies engaged in cattle-rustling. Gun duels and horseback pursuits become the order of the day, but Don, aided by the sheriff, Marc Cramer, finally out-shoots the gang, exposes its leader and returns to the ranch.

Previewed at the home office projection room. Reviewer's Rating: Fair.—F. H.

Release date, May 9, 1947. Running time, 65 min. PCA No. 11996. General audience classification.

Don Coyote.....Richard Martin
Maggie.....Frances Rafferty
Dave.....Marc Cramer
Val Carlo, Benny Bartlett, Frank Fenton, Byron Foulger, Edwin Parker, Pierce Lyden, Frank McCarroll

West to Glory

***PRC*—Eddie Dean Western**

Action, thrills and humor combined with Western music are the main components of this recent Eddie Dean film. Again, Dean, as a U. S. marshal, is triumphant in his efforts to subdue lawless men. The film, as others in the series, will entertain Western fans.

The story development distinguishes this from previous films in the group. This time Dean arrives on the scene as a gang is about to steal a valuable diamond necklace. The gang resorts to murder to gain their purposes. However, Dean, with the help of Roscoe Ates, who is cast as Soapy, captures the outlaws.

Jerry Thomas, the producer and Ray Taylor, director, based the film designed for action fans on the original screenplay by Elmer Clifton and Robert B. Churchill.

Seen at a New York projection room. Reviewer's Rating: Fair.—M.R.Y.

Release date, April 12, 1947. Running time, 61 min. PCA No. 12237. General audience classification.

Eddie Dean.....Eddie Dean
Soapy.....Roscoe Ates
Dolores Castle, Gregg Barton, Jimmy Martin, Zon Murray, Harry Vejar, Casey Macgregor, Billy Hammond, Ted French, Carl Mathews, Sunshine Boys

REISSUE REVIEWS

MAGNIFICENT OBSESSION

(Universal)

This picturization of Lloyd C. Douglas' best selling novel, first released January 11, 1936, will be reissued in May, 1947. When first reviewed by the MOTION PICTURE HERALD it was characterized as "poignant human drama . . . brought to life on the screen by the skillful direction of John M. Stahl. . . . The picture supplements its dramatic sequences with hearty comedy which plays an important part in the production. Irene Dunne gives a superb performance as the blind girl and Robert Taylor as the reformed ne'er-do-well is convincing in his role." Others in the cast include Charles Butterworth, Betty Furness, Sara Haden and Ralph Morgan.

ONE HUNDRED MEN AND A GIRL

(Universal)

When first reviewed by the MOTION PICTURE HERALD in September 1937, this picture starring Deanna Durbin and Leopold Stokowski and a symphony orchestra, was greeted with: "It is a long time since a production so strikingly fitted to the great American box office has come out of Hollywood or anywhere." And the reviewer, William R. Weaver, continued: "As directed by Henry Koster and set up by associate producer Joe Pasternak the story and the musical performances which occur during its narration are so snugly integrated as to leave no lines of demarcation." For May, 1947, release.

SHORT SUBJECTS

THE CAT CONCERTO (MGM)

Tom and Jerry Cartoon (W-835)

Produced in Technicolor by Fred Quimby, "The Cat Concerto" was the Academy Award winner of 1946 as the best cartoon of the year. The one-reel subject is packed with amusing situations which will appeal to children and adults alike and it makes the most of skilled animation in unfolding the humorous story. Tom Cat makes his appearance on the concert stage and begins his piano rendition of Liszt's Second Hungarian Rhapsody. His playing disturbs Jerry Mouse, asleep on the keys. As Tom continues to play Jerry awakens, swatted and bounced around by the moving keys, but finally turns the table on the maestro.

Release date, April 26, 1947 — *7 minutes*

WILD TURKEY (RKO Radio)

Sportscope (74,308)

Beautiful outdoor settings provide the background for this reel which shows members of the Woodmont Rod and Gun Club of Hancock, Maryland, out to bag a wild turkey. Cunning and wary, the bird is one of the most coveted trophies of hunters. The film demonstrates the tricks used by the hunters to lure the turkey and finally, the expert shot that brings down the game.

Release date, April 4, 1947 — *8 minutes*

DEAD END CATS (20th Cent.-Fox)
Terrytoon (7513)

Produced in Technicolor. Mighty Mouse's life is threatened by a tough gang of alley cats operating a black market. Despite the danger Mighty Mouse leads the cat-gang a merry chase and in the end is victorious in breaking up the gang and their operations.
Release date, February 14, 1947 *7 minutes*

A BOY AND HIS DOG (WB)
Technicolor Special (3003)

This is the short that won the 1946 Academy Award in the two-reel division. Billy Sheffield, a country boy, finds a beaten and scared hound dog chained to a heavy wheel on the property of a mean neighbor. Billy takes the dog home with him. Later the neighbor drags the boy to court in an effort to get his dog back. The judge rules that the dog should be owned by a boy who loves it and not by a man who beats it. In Technicolor.
Release date, April 26, 1947 20 *minutes*

MEXICAN BASEBALL (20th Cent.-Fox)
Terrytoon (7515)

Gandy Goose and his friend Sourpuss engage the Mexican League Bulls in a baseball game to end all baseball games. Gandy's faultless pitching puts the bulls through their paces and the Mexican team finally goes down to defeat. Produced in Technicolor.
Release date, May 14, 1947 *7 minutes*

ALADDIN'S LAMP (20th Cent.-Fox)
Terrytoon (7516)

Bagdad is the locale for this Mighty Mouse subject in Technicolor. When the sultan's daughter secretly tries to meet Mighty Mouse, scheming thieves attempt to kidnap her but the Mouse foils all their attempts.
Release date, March 28, 1947 *7 minutes*

MY PAL RINGEYE (Col.)
Screen Snapshots (8858)

Smiley Burnette, the cowboy, holds a birthday party for his horse, Ringeye, and invites many of the Western stars to attend, including Eddie Dean, Curly Turford, Jeff Donnell, Texas Jim Lewis, Lee "Lasses" White, Ken Curtis and others. A fine time was had by all.
Release date, April 10, 1947 10 *minutes*

CAT TROUBLE (20th Cent.-Fox)
Terrytoon (7517)

The talking magpies are appointed guardians of a little bird but their trouble begins with the arrival of a villainous cat. However, the bird and the magpies make life miserable for the feline and finally send him scampering off. Produced in Technicolor.
Release date, April 11, 1947 *7 minutes*

ADVANCE SYNOPSES

CYNTHIA
(MGM)

PRODUCER: Edwin Knopf. DIRECTOR: Robert Z. Leonard. PLAYERS: Elizabeth Taylor, George Murphy, Mary Astor, Spring Byington, Gene Lockhart.

SMALL TOWN STORY. A young girl, sheltered by her family because of ill-health, finally asserts herself sufficiently to go to the high-school prom. Such dissipation has no ill effects, and thereafter she decides to make up for the good times she has heretofore missed.

GREEN FOR DANGER
(Eagle-Lion)

PRODUCERS: Frank Launder and Sidney Gilliat. DIRECTOR: Sidney Gilliatt. PLAYERS: Trevor Howard, Sally Gray, Rosamund John, Alastair Sim.

MELODRAMA. Several murders are committed in a small English hospital, and involved are two doctors and three nurses as suspects. An inspector from Scotland Yard is assigned to the case. Through clever deduction and the process of eliminating one by one of the suspects, the inspector exposes the real killer and the motives for the murder.

ROMANCE OF ROSY RIDGE
(MGM)

PRODUCER: Jack Cummings. DIRECTOR: Roy Rowland. PLAYERS: Van Johnson, Thomas Mitchell, Dean Stockwell, Janet Leigh, Marshall Thompson, Jim Davis, Guy Kibbee.

PERIOD DRAMA. Laid in the Ozark mountains in the years immediately following the Civil War, this is the story of a romance which develops between a returned Union soldier and the daughter of a farming family whose sympathies lie with the Confederacy. The northerner is accepted into the family when he exposes a plot by terrorists to stir up factional hatred, and thus seize land rightfully belonging to the farmers.

THE WEB
(Universal-International)

PRODUCER: Jerry Bresler. DIRECTOR: Michael Gordon. PLAYERS: Edmond O'Brien, Ella Raines, William Bendix, Vincent Price, John Abbott, Maria Palmer.

MELODRAMA. An industrialist hires a lawyer as a bodyguard. When the lawyer shoots a would-be assassin, he is charged with murder. The magnate, afraid of being suspected of the first slaying, kills his butler and plants evidence in order to implicate the lawyer. The police, however, set a trap which convicts the industrialist.

EMPEROR WALTZ
(Paramount)

PRODUCER: Charles Brackett. DIRECTOR: Billy Wilder. PLAYERS: Bing Crosby, Joan Fontaine, Oscar Karlweis, Roland Culver, Lucile Watson, Sig Ruman, Alma Macrorie.

MUSICAL DRAMA. Laid in Vienna in 1906, this is the love story of an American phonograph salesman and a Viennese countess, who are brought together by the circumstance that they both own dogs. Emperor Franz Joseph at first disapproves of the match, but finally decides that the two must take a chance on finding happiness together.

DESERT FURY
(Paramount-Wallis)

PRODUCER: Hal Wallis. DIRECTOR: Lewis Allen. PLAYERS: John Hodiak, Lizabeth Scott, Burt Lancaster, Mary Astor, Wendell Corey, James Flavin, Kristine Miller, Jane Novak.

MELODRAMA. Against the wishes of her mother and of the local sheriff, a girl runs away with a big-time gambler. She barely escapes the fate of his first wife, killed in an automobile accident, and then flees from him after he shoots his best friend. She witnesses his own death as his car crashes through a bridge.

BRUTE FORCE
(Universal-International)

PRODUCER: Mark Hellinger. DIRECTOR: Jules Dassin. PLAYERS: Burt Lancaster, Hume Cronyn, Charles Bickford, Ann Blyth, Ella Raines, Yvonne de Carlo, Anita Colby, Sam Levene, Art Smith.

PRISON DRAMA. Six men are imprisoned in a cell of a penitentiary. The head guard stirs trouble among the prisoners in order to discredit the warden, whose job he covets. One of the six men works out an escape plan with another prisoner. The former later learns that the head guard has knowledge of the plan. It is too late to get word to his cohort. In the gun battle that follows the escape attempt, the head guard mans a machine gun and mows down all the men involved, but is himself killed.

THE SECRET LIFE OF WALTER MITTY
(RKO Radio-Goldwyn)

PRODUCER: Samuel Goldwyn. DIRECTOR: Norman Z. McLeod. PLAYERS: Danny Kaye, Virginia Mayo, Fay Bainter, Boris Karloff, Thurston Hall, Florence Bates, Ann Rutherford.

COMEDY-DRAMA. A clerk in a publishing house, dominated by his employer at the office, and by his mother at home, compensates for his frustration by continual day-dreaming. He dreams he is a gangster, a pirate, a G-man, etc., and in all his dreams the same girl figures as heroine. When he becomes involved in a real-life murder committed by a gang of jewel-thieves, his mother, his employer and his psychiatrist think it is just one more day-dream. After many complications, he proves that he is telling the truth by capturing the killers.

THE TROUBLE WITH WOMEN
(Paramount)

PRODUCER: Harry Tugend. DIRECTOR: Sidney Lanfield. PLAYERS: Ray Milland, Teresa Wright, Brian Donlevy.

COMEDY-DRAMA. A college professor, who holds the theory that women long to be dominated by men, institutes a libel suit against a newspaper which misquotes him. The paper's city editor assigns a young woman to join the professor's classes in an attempt to get the latter to withdraw the suit. The inevitable happens: the girl and the professor fall in love, she persuades him to withdraw the suit, and everybody's happy.

THE VIGILANTES RETURN
(Universal)

PRODUCER: Howard Welsch. DIRECTOR: Ray Taylor. PLAYERS: Jon Hall, Margaret Lindsay, Paula Drew, Andy Devine, Robert Wilcox, Jack Lambert, Jonathan Hale, Arthur Hohl.

WESTERN. A government marshal is sent to Montana to restore law and order. He joins a band of outlaws in order to learn their secrets, and is framed by them on a murder charge. He escapes from jail, organizes the Vigilanties, and with their assistance, wipes out the bandits.

FIESTA
(MGM)

PRODUCER: Jack Cummings. DIRECTOR: Richard Thorpe. PLAYERS: Esther Williams, Ricardo Montalban, Jean Van, Joey Preston, Fortunio Bonanova, Mary Astor, Akim Tamiroff, John Carroll, Cyd Charisse, Carlos Ramirez.

MUSICAL. A Mexican bull-fighter is the father of twins. The boy is anxious to become a musician rather than a bull-fighter, while the girl, on the other hand, is enthusiastic about the sport. The day of the big bull-fight, the boy has gone to see a fellow musician. The girl, wearing his clothes, enters the bull-ring, where she is injured, just as her brother returns. The boy enters the ring and slays the bull. Subsequently his father is brought to understand that the boy must be allowed to follow his own bent.

KILROY WAS HERE
(Monogram)

PRODUCERS: Dick I. Hyland and Sidney Luft. DIRECTOR: Phil Karlson. PLAYERS: Jackie Cooper, Jackie Coogan, Wanda McKay, Norman Phillips, Barton Yarborough.

COLLEGE COMEDY: The ambition of a returning G.I., Kilroy by name, is to get a college education. When he finds himself one-half credit short for college entrance, a co-ed prepares feature stories about him as Kilroy, the most talked-about G.I., and is able to get him registered. Fraternity members grow dubious and attempt to make him withdraw from the campus. However, the intervention of friends brings a happy ending.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7407	Monkey Businessmen (18) (Stooges)	6-20-46	3363
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	3422
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8421	Pardon My Terror (16½) (Schilling & Lane	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	....
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	....
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Sleppily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	....

COLOR RHAPSODIES

7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Huba-Huba-Hubbard (6)	5-29-47	....

COLOR PHANTASIES

7703	Snap Happy Traps (6½)	6-6-46	3068
7704	The Schooner the Better (6½)	7-4-46	3163
8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	4-24-47	....

FOX AND CROW (Color)

7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Sexie Dowell and Orchestra (10)	7-18-46	3422
7958	Bobby Byrnes & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

8951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Marhito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch.	5-22-47	....

COMMUNITY SING

7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	3422
7660	No. 10 Let It Snow (11)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	3435
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-48	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	For Sentimental Reasons (Leibert)	5-22-47	....

SCREEN SNAPSHOTS

7859	No. 9 (Judy Canova Radio Show) (11)	5-23-48	3066
7860	No. 10 (Famous Fathers and Sons) (9½)	8-10-48	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-8-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 My Pal Ringeye (10) (Smiley Burnette)	4-10-47	3811
8859	No. 9 Famous Hollywood Mothers	5-1-47	....

SPORT REELS

7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-48	3422
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-48	3298
8802	Ten Pin Magic (10)	10-24-48	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf	4-24-47	....

FLIPPY (Color)

7602	Cagey Bird (6½)	7-15-46	3163
7803	Silent Tweetment (6½)	9-19-48	3239

M-G-M

TWO REEL SPECIALS

A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-28-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551

PETE SMITH SPECIALTIES

S-760	Treasures from Trash (10)	8-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3480
S-854	Playing By Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diemond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	....
S-859	Neighbor Pests (9)	5-3-47	3575

PASSING PARADE

K-871	A Really Important Person (11)	1-11-47	3460

MINIATURES

M-784	Bikini—The Atom Island (10)	6-15-46	3322

M-G-M TECHNICOLOR CARTOONS

W-737	The Hick Chick (7)	6-15-46	3349
W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	....

TOM AND JERRY CARTOONS

W-735	Springtime for Thomas (8)	8-3-46	2927
W-736	The Milky Waif (7)	5-16-48	3349
W-738	Trap Happy (7)	6-29-46	3349
W-740	Solid Serenade (7)	8-31-46	3349
W-832	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
W-835	The Cat Concerto (7)	4-26-47	3610

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl	5-2-47	....

GEORGE PAL PUPPETOONS (Color)

U5-5	Jesper's Derby (8)	9-20-48	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jesper in a Jam (7)	10-18-46	3239
U6-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587

POPEYE THE SAILOR (Color)

E5-4	Peep In the Deep (7)	8-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (8)	8-16-46	3128
E5-7	The Fistic Mystic (8)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E8-1	Abusement Park (7)	4-25-47	3563

POPULAR SCIENCE (Color)

J5-5	No. 5 (10)	8-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J8-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587

SPEAKING OF ANIMALS

Y5-5	The Lonesome Stranger (10)	6-14-46	3183
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

R5-9	Birds Make Sport (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-48	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587

MUSICAL PARADE (Color)

FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	....

LITTLE LULU (Color)

O5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587

NOVELTOONS (Color)

P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587

COLOR CLASSICS CARTOONS (Color) (Reissues)

C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K8-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575

RKO

WALT DISNEY CARTOONS (Color)

64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-48	3480
64,108	The Purloined Pup (7)	7-19-46	3163

Prod. No.	Title	Rel. Date	P.D. Page
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	....
74-101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	....

SPORTSCOPES

64,311	Ben Hogan (8)	6-14-46	3587
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610

EDGAR KENNEDY

63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-10-47	3539

LEON ERROL

63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (7)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575

FLICKER FLASHBACKS

74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3958

THIS IS AMERICA

63,107	No Place Like Home (16)	6-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-17	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	3598

MUSICAL FEATURETTES

73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460

RAY WHITLEY WESTERN MUSICALS

73,501	Bar Buckaroos (16)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587

SPECIAL

73,901	Football Highlights (19)	....	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Slam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	8-6-47	3563

SPORTS REVIEW (Color)

7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
7301	Football Fanfare (9) (Black and White)	8-23-46	3239
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	....	....

TERRYTOONS (Color)

6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	3363
7502	The Tortoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Dead End Cats (7)	2-14-47	3811
7514	Happy Go Lucky (7)	2-28-47	....
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....

MARCH OF TIME

V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-40	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teachers' Crisis (18)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587

ORIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	....

UNITED ARTISTS

OAFFY DITTIES (Color)

....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-18-46	3387

LOEW MUSICOLOR

....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

1325	Who's Cooking Who (7)	8-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Overture to William Tell	6-18-47	....

PERSON — ODDITIES

1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

2361	No. 1 (11)	12-18-46	3460
2362	No. 2 (10)	3-31-47	3575

VARIETY VIEWS

1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-28-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575

NAME-BAND MUSICALS

1310	Swingin' Down the Scale (16)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	3575
2307	Tommy Tucker & Orch.	4-9-47	....
2308	Charlie Barnet & Orch.	4-16-47	....
2309	Charlie Spivak & Orch.	5-14-47	....
2310	Jitterumba	6-25-47	....

SING AND BE HAPPY SERIES

2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460
2383	Let's Sing a College Song	4-14-47	....
2384	Let's Sing a Western Song	5-19-47	....

SPECIAL FEATURETTES

1201	Tiny Terrors of the Timberlands (29)	6-26-46	2940

THE ANSWER MAN

2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2804	Let's Go Camping (10)	7-27-46	3090
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575

TECHNICOLOR SPECIALS

2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-28-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (20)	5-31-47	....

FEATURETTES

3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598

SPORTS PARADE (Color)

2509	The Riding Hannefords (10)	6-29-46	3043
2511	Beach Days (10)	7-13-46	3090
2512	Ranch In White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	.....
3508	Flying Sportsman in Jamaica (10)	5-24-47	....

MELODY MASTER BANDS

2609	Musical Memories (10)	7-8-46	3090
2610	Enric Madriquera & Orchestra (16)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-48	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598

BLUE RIBBON CARTOONS (Color)

2310	Little Brother Rat (7)	6-8-48	3112
2311	Johnny Smith and Peker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-8-47	3090
2313	Little Red Walkin Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3551
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598

MERRIE MELODIES CARTOONS (Color)

2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-48	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-48	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3561
2715	Scentimental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	....
2718	Rabbit Transit (7)	5-10-47	....
2719	Hobo Bobo (7)	5-17-47	....

"BUGS BUNNY" SPECIALS (Color)

2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575

VITAPHONE VARIETIES

3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father	5-10-47	....

MISCELLANEOUS

	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Operation Underground (Telenews) (18)	12-11-46	3349
	Music Through the Ages (Superfilm) (18)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1 (10)	8-46	3422
	Vol. 1, Release 2 (10)	9-46	....
	Vol. 1, Release 3 (10)	10-46	3396
	Vol. 1, Release 4 (10)	11-46	....
	Vol. 1, Release 5 (10)	12-46	3466
	Vol. 1, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

7180	Chick Carter Detective (15 episodes)	7-11-46	3387
8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	3551
8160	The Vigilante (15 episodes)	5-22-47	....

REPUBLIC

583	Daughter of Don Q. (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue)	4-19-47	3551
....	The Black Widow (13 episodes)	.....	....
....	G-Men Never Forget (13 episodes)	.....	....

UNIVERSAL

2581-2593	Mysterious Mr. M. (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3612-3613, issue of May 3, 1947.

Feature product listed by Company on pages 3600-3601, issue of April 26, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backfire	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 24,'47	....	.....	....	3587	....
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	(T) Apr. 14,'47	68m	Apr. 19,'47	3586	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	.....	....	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	.....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	....	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	.....	....	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	(T) Apr. 14,'47	92m	Apr. 19,'47	3585	3078	....
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228

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Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	....
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	.....	....	3587	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3601
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Plains	PRC	766	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	38m	.....	....	....	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Carmen Miranda-Andy Russell	May 30,'47	....	.....	....	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	Not Set	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	....	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	(T) May 12,'47	....	.....	....	3611	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	....	John Hodiak-Lizabeth Scott	Not Set	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desirable Lady	Screen Guild	....	Jan Wiley-Phil Warren	Apr. 15,'47	....	.....	....	....	....
Desperate (Block 6)	RKO	....	Steve Brodie-Audrey Long	(T) May 14,'47	....	.....	....	3599	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	....	Ralph Byrd-Lyle Latell	(T) May 12,'47	....	.....	....	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	....
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3601
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	(T) May 19,'47	....	.....	....	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
Frontier Fighters	PRC	761	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	39m	.....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	....	.....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Britton	May,'47	....	.....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	(T) Apr. 14,'47	74m	Apr. 19,'47	3585	3539	....
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Not Set	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
International Lady (Reissue)	PRC	....	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3601
It Happened on Fifth Avenue (Allied Artists)	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Phillp Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	.....	....	3563	....

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JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jewels of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	833	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
Killer at Large	PRC	....	Robert Lowery-Anabel Shaw	May 31,'47	....	.....	....	....	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3601
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	....	.....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	May,'47	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	(T) Apr. 14,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	....	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	....	.....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23.'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228

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Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One Hundred Men and a Girl (Reissue)	Univ.	....	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	....	.....	....	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PANHANDLE Trail	PRC	765	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	.....	....	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3601
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.. ..	....	2939	....
Personal Column	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philo Vance Returns	PRC	707	Alan Curtis-Terry Austin	Apr. 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	708	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3601
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of Red Gap	PRC	763	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	38m	.....	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	....	.....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge	MGM	....	Van Johnson-Thomas Mitchell	(T) May 26,'47	....	.....	....	3611	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN DEMETRIO, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	....	.....	....	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	.....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....

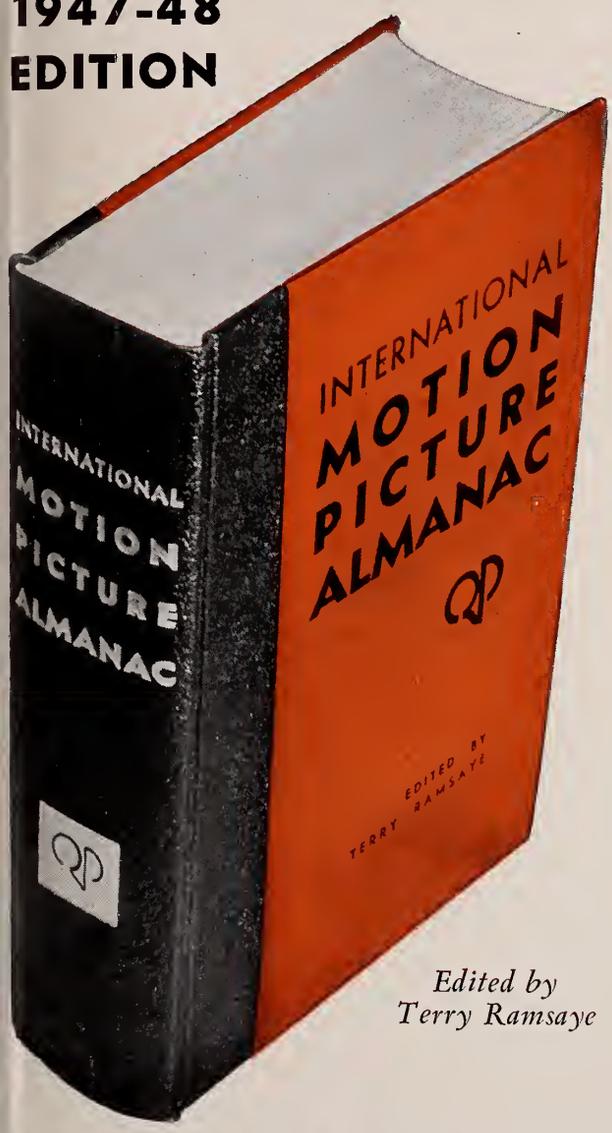
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shootin' Irons	PRC	764	Jim Newhill-Tex O'Brien	Apr. 26,'47	40m	.. ..	....	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	Mar. 15,'47	65m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Wasteland	Mono.	....	Jimmy Wakely-Lee "Lasses" White	May 21,'47	....	.....	....	....	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	....	.....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	.....	....	3434	....
That's My Man	Rep.	....	Don Ameche-Catherine McLeod	Not Set	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	....	Robert Young-Susan Hayward	(T) May 12,'47	....	.....	....	3599	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (Briitsh) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350

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Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws	PRC	762	Dave "Tex" O'Brien-Jim Newill	Apr. 26,'47	39m	.....	....	....	....
Thunder Mountain (Block 6)	RKO	....	Tim Holt-Richard Martin	(T) May 13,'47	....	.....	....	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	....	Hugh Beaumont-Trudy Marshall	May 24,'47	....	.....	....	3587	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	....
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	....	Ann Sheridan-Zachary Scott	(T) May 26,'47	....	.....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	May,'47	....	.....	....	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	....	Edmond O'Brien-Ella Raines	May,'47	....	.....	....	3611	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	June 13,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	....	.....	....	3599	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (Bl. 6)	RKO	....	Joan Bennett-Robert Ryan	(T) May 13,'47	....	.....	....	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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Congress lifts ban on drive-ins and studio sets

Party for President Aleman

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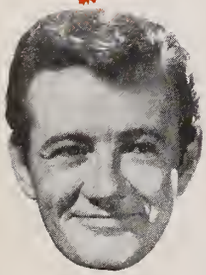
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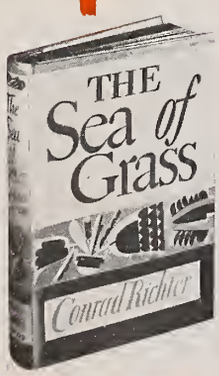
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ALL THE LAW THERE WAS
WAS STRAPPED AROUND
A MAN'S WAIST..!



That's
the
way
it
was
in

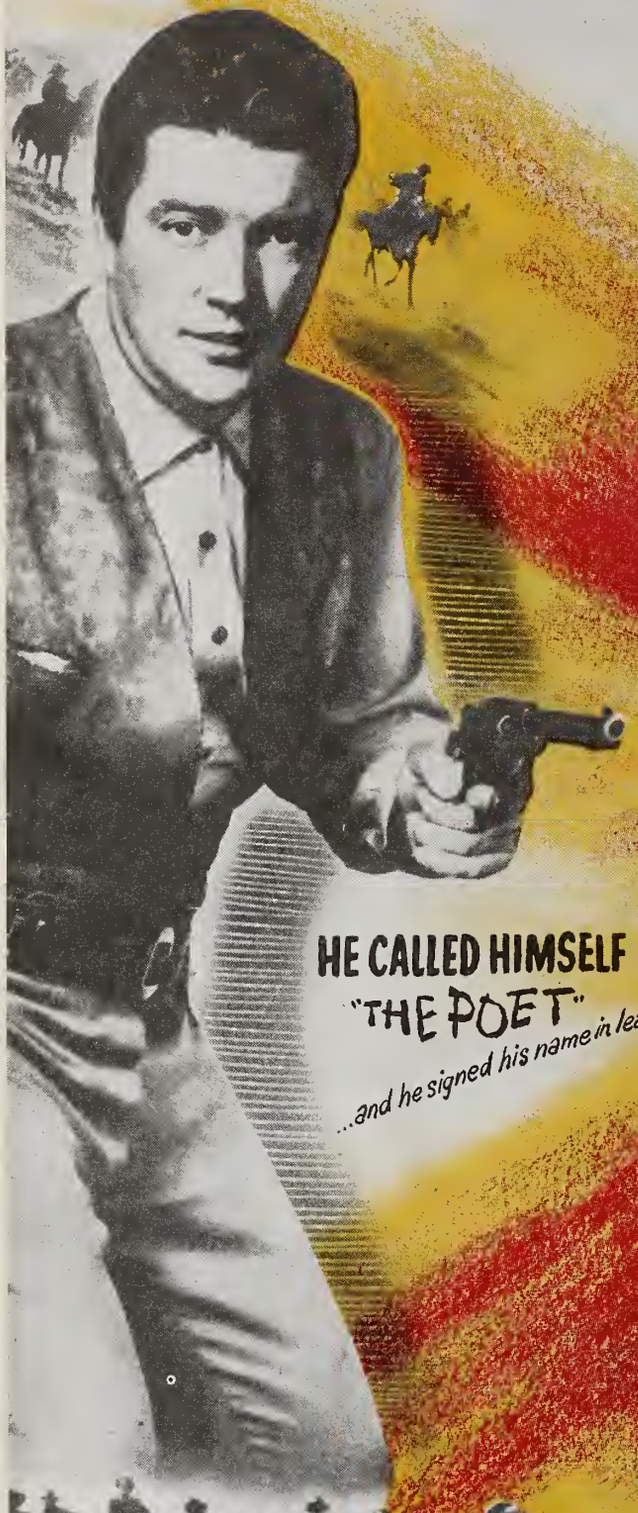
CHEYENNE

AND
WARNERS
PUT IT ON THE SCREEN.....

DENNIS

MORGAN

CHEY



HE CALLED HIMSELF
"THE POET"
...and he signed his name in lead!

co-starring JANIS PAIGE · BRUCE BENN

Screen Play by Alan LeMay and Thames Williamson

THE BIG ROCKY-MOUNTAIN-AREA
MAY 22ND! NOVEL 150-THEATRE
THE BRAND OF SHOWMANSHI

JANE

WYMAN

STONE

ALAN HALE · ARTHUR KENNEDY

Directed by RAOUL WALSH · Produced by ROBERT BUCKNER

tory by Paul I. Wellman • Music by Max Steiner



BALLYHOO WILL ROCK THE WEST
SHOWMANSHIP TO WATCH FOR-
WARNERS ARE FAMED FOR!!!



NOW!

THE No. 1 BEST-SELLER OF THE NATION!

NEW YORK TIMES, MAY 4, 1947



SOON! TO BE BROUGHT TO THE SCREEN BY 20th CENTURY-FOX

PRODUCED BY DARRYL F. ZANUCK

STARRING GREGORY PECK • DOROTHY McGUIRE

SCREEN PLAY TO BE WRITTEN BY MOSS HART

TO BE DIRECTED BY ELIA KAZAN

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 6 May 10, 1947

MR. WAUGH PEJORATES

OUT in Hollywood, as we recorded about a fortnight ago, Mr. Evelyn Waugh, eminent British novelist, over here for arrangements for picture production of his novel, "Brideshead Revisited", arrived at an impasse on the issues of treatment and indignantly sailed for home. Then he did a brace of pieces for the London *Daily Telegraph* in which he fired both barrels of his fowling piece.

" . . . the great pachyderms of the film trade . . . have no suspicion that in the most of America and in the whole of Europe the word 'Hollywood' is pejorative." Both in Hollywood and in the rest of America the word "waugh" is intensely pejorative. In fact, it does not appear in the better lexicons.

Mr. Waugh's fervid expressions confirm the report that he did not agree with certain self-regulative requirements imposed by the production authorities pertaining to the making of a picture based on "Brideshead". Therefore, he would take the industry apart in all details. That probably will not be done, immediately.

The difficulty seems to be that Mr. Waugh, the novelist, finds that making a motion picture is not the same uninhibited personal process that obtains for the author. He sums up the influences at work in behalf of the customers as "the steps by which the Common Man is consolidating his victory". He does not note the fact that the Common Man is much more a customer of the cinema than of the Waugh type of novel.

All this is worth mention here only because Mr. Waugh, having distinction in letters, may be quoted around considerably among those who engage in pejorating the pictures, especially Hollywood pictures.

This sort of expression is a special disservice to the whole interest of the screen, especially at this time when the British and American industries are engaged in processes of adjustment under particularly complex conditions, involving international finance, trade and politics.

It is entirely apparent that Mr. Waugh is remarkably confused, despite the clarity of his diction. He writes better than he thinks. He obviously considers that the making and distribution of a motion picture is a process comparable with the writing and publication of a book. That is not so. An author can starve in an attic while he woos inspiration and inscribes a masterpiece. That is a one-man job. Also, a publisher can, for a few hundred dollars, offer the book to the market. The making of a motion picture involves the integrated labours of a large array of artists and skilled technicians, and the costs run into millions. That is no one-man job, and it cannot be. Mr. Waugh might try making a picture—entirely on his own.

■ ■ ■

MR. HEARST REMEMBERS

AN institutional advertisement in behalf of the Hearst newspapers, appearing in *The New York Times*, discussing policy, quotes from an editorial by Mr. William Randolph Hearst, published June 3, 1933, in which he said:

" . . . There has been a certain definite degeneracy in the stage of late years . . . apparently there has been a corresponding degeneracy in literature. There has been a tendency . . . to affect motion pictures but apparently moving pictures have been kept in the main on a higher plane of morals than the stage or the average book of fiction.

" . . . Moving pictures as a whole have reached such a position of dignity and importance in the community that the better producers should, and do, . . . appreciate the obligation to society that this situation implies and imposes."

Citing the high moral status of a number of current successes, the advertising-editorial observes that these hits may serve to educate "those few producers who still detour around decency and good taste".

■ ■ ■

THAT "CORNER" AGAIN

THE persistence with which television keeps just "around the corner". Last week the press was illuminated with a demonstration and deal of copy about a demonstration on a theatre sized screen of an all-electronic colour television process. But hastily, again, the engineers emphasized that it was "still in the laboratory stage", indicating that two years more must pass before it was ready for the theatre.

We continue to get an unending flow of the tidings of gadgetry, but there seems to be little evidence of progress toward the discovery of something for television to televise when it can. So far the concept seems to run to prize fights and the long legs of prancing drum majors.

The miracle of scientific achievement would seem to demand something rather important to see and hear, and so important that it cannot wait for the high competency of the existing motion picture mechanism.

■ ■ ■

THAT JOLSON STORY

A NEW and remarkable chapter of box office history is being written in the records of "The Jolson Story" with its return to Broadway at the Victoria as an encore engagement, first run and top prices, after eight weeks in the Music Hall and following immediately upon a complete tour of the territory, with de luxe house records all along the line. Additionally, it is to go on a second swing of the New York metropolitan area, following the Victoria showing, starting first run in Brooklyn again, then once again over the Loew circuit and other neighborhood houses. All this bears immediately on the fact that pictures, once word-of-mouth sets to work, can make their own market. None of this repeat performance was in the original plans.

■ ■ ■

THE all-pervading influences of the motion picture have reached even into milady's compact. For years, makeup formulae depended importantly on zinc oxide or barium sulfate to cover freckles and minor flaws. Then the penetration of Technicolor's photography improved and the chemists had to seek new pigments with better covering power. That is why the popular "pancake" makeup material of today is based on titanium dioxide, the whitest and most opaque of them all. It is used in house paint, too. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Look, No Guns!

PRODUCER Harry Sherman has revealed in Hollywood that his next super-Western for Enterprise, "They Passed This Way," will have no heavies and no guns—not once in the whole footage will anyone so much as squeeze the trigger of a gun. There have been Westerns before without the west-bound stage, without Indians, and even without mounted posses, but what kind of a Western is this with no guns? What'll the kids think?

Late

COLUMBIA press agents fidgeted and evaded the direct stares of some 200 news and trade writers at a New York cocktail party last week. It was a party, in the dismayingly large Rose room of the Hotel Astor, at which Gene Autry, now a Columbia producer-star, was to be introduced by his new associates. But Mr. Autry was not there—for the entire scheduled normal 5-7 P.M. party run. Cheerful news came as seven o'clock approached: Mr. Autry had been delayed by a plane landing in Washington, D.C. fog; he would arrive soon by train; would the guests stay awhile? They did, and Gene finally came.

$1,000,000 Ceiling

SWEDEN is planning to limit the amount of revenue which U. S. producers may take out of the country to $1,000,000. According to a dispatch to the New York *Times* Wednesday, H. Magnusson, first assistant manager of the Swedish State Bank, states that this proposed ceiling is the result of the Government's general ban on imports, announced March 15, and may be used instead of a general cut in the import of features. Any U. S. balance above $1,000,000 would have to be deposited in Sweden, according to the plan not yet in effect.

French Talks

Washington Bureau

THE AMERICAN Embassy in Paris, the State Department announced Tuesday, has been authorized to confer with French authorities on two questions of interest to U. S. producers: the establishing of a dollar ceiling for U. S. film imports for the two years commencing July 1, 1946, when the Blum-Byrnes agreement on imports went into effect, and on the remittance of blocked film accounts. The French last May demanded that the ceiling be fixed at $3,000,000, the yearly pre-war remittance figure. The American industry, however, believes that this figure has been outmoded by increased production costs in the U. S. and increased revenues in France and estimate that the net profit on U. S. films in France from July 1, 1946, to June 30, 1947, will total over $5,000,000. It is understood here that the question of blocked remittances has been under discussion for some time between American and French authorities, but that no agreement could be reached because of a disagreement on the rate of exchange to be employed. American companies have been demanding payment at the rate of exchange current when their applications for remittances were filed, which would bring their claims to almost $12,000,000. The French, however, wanted to cut these claims to slightly less than $7,000,000.

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RADIO Rembusch to tell Midwest—and about pictures, too Page 14
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MGM first from abroad to start 16mm library in Eire Page 44

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Wanted: An Audience

WHILE exhibitor-distributor cooperation with the Government is still in the process of solidifying, the Army Air Forces is shopping around trying to interest commercial exhibitors in its new research and development short, "Dividend for the Future." AAF officials reported in Washington Tuesday that they had asked the Office of Government Reports for clearance to show the 18-minute film to film companies and exhibitors, hoping that some newsreel circuit would take the picture. The Air Forces plan to have some 50 16mm prints made of the picture to send to public relations officers throughout the country for loan to local civic groups and the U. S. Office of Education which will distribute the film. The AAF has plans made for three more general information films.

12,000-Foot Gift

Johannesburg Bureau

AFRICAN FILMS have presented to the King of England a complete record of Their Majesties' eight-week tour of southern Africa, comprising 12,000 feet of film. The visit of the Royal Family stimulated newsreel production in a sharp manner here. Hitherto, locally-made reels were almost entirely made without an accompanying sound track and were generally shown with a commentary added in the studios. From the first day of the landing of the Royal Family, however, sound tracks for the newsreels came into being. The newsreel photographers often scooped the newspaper photographers with unusual shots of Royalty. Once they got a long sequence of Princess Elizabeth hanging grimly on to her hat and hair in a gale at East London where she opened a new dock. They got some remarkable close-up shots of the Princesses playing with junior officer aboard the *Vanguard,* the battleship on which they travelled to Africa.

Wanted: Bilinguists

STARS with more than one language at their command will get a break under Sir Alexander Korda's new policy under which they will be able to make bilingual films in different countries. Michele Morgan is the first player to be signed to a term contract with this idea in mind. She will make a picture in London next summer and then will repeat her performance with a cast of French actors in France. Other bilingual stars on the contract list include Orson Welles, Paulette Goddard, James Mason, Burgess Meredith and Ralph Richardson.

Super Radar

HOWARD HUGHES came up recently with a small, $135 device that warns him when his airplanes are about to hit trouble. So far he hasn't found a similar device that will warn him when his pictures are in for trouble. He demonstrated last week a simple radar-type device which warns a pilot of any obstacle within the path of approach or descent of a plane. Inviting a group of Los Angeles reporters to go up in the air with him, Mr. Hughes roared a Lockheed Constellation through Southern California mountains, the radar device lighting up and making a noise whenever the plane approached a mountainside.

Birthday Present

BING CROSBY and Barry Fitzgerald, in celluloid, not in person, were to attend President Truman's birthday celebration Friday at the White House via a command performance of their latest joint-starring picture, Paramount's "Welcome Stranger."

Liquidated

SEMYON P. IVANOV, the Russian inventor of three-dimensional motion pictures, has been removed from his post as head of the Moscow stereoscopic laboratory by the Ministry of Cinematography and *Pravda* is hopping mad about it. According to the New York *Times,* a recent article in *Pravda* charged that the Ministry ignored many of the inventor's suggestions and has now "rid itself of its troublesome inventor whose name will enter the history of Soviet and world cinematography." Mr. Ivanov's three-dimensional "Robinson Crusoe" has been a decided hit in Moscow.

Six Queens

IT'S NOT particularly newsworthy that from time to time various picture stars are named queens of this or that week or this or that vegetable, but when six such queens come across an editor's desk on the same day you've got to do a little adding up. Rita Hayworth last week got three queens' crowns. The League for Health Education chose her as the actress who "best personifies clean, wholesome living": the National Association of Music Merchants selected her as the official "Music Queen" for National Music Week, and the Society of Illustrators chose her as one of the "most symmetrically perfect women in America." Those who received only one crown included Ann Miller, selected at the 1947 National Shoe Fair as the possessor of the "most beautiful legs in America"; Joan Barton, chosen by the Retail Tobacco Dealers of America as the typical "Cigarette Girl," and Adele Jergen, selected as the "Embroidery Queen" by the Embroidery Merchants Association.

Madman?

EARL "MADMAN" MUNTZ got that middle name of his during the war when, as owners of a west coast used car lot he took to the air on a nation-wide program to advertise his wares. Now he has entered film production. Last weekend he purchased Audio Pictures Studio. In partnership with Michael Shore he will produce features and shorts independently, the first four features being designed for distribution through Screen Guild.

Certified

PALESTINE has certified six MGM 16mm short subjects as being of an educational nature and will admit those subjects to the country free of customs charges. The six shorts are: "Traffic with the Devil," "A Way in the Wilderness," "Purity Squad," "Drunk Driving," "Radio Hams," and "The Golden Hunch."

Checked

"HENRY V" had its run in Indianapolis in a small theatre, the Cinema, about fifteen blocks from downtown. And they did well with it, in fact, $5,000 the first week, which was such good business that it was noticed by a neighborhood burglar, who broke in and took the weekend receipts, amounting to more than $2,000, and made off as well with the office safe.

Cheers

NOT ONLY American films but also the American way of life seem to be popular in Rumania. MPEA reports from Bucharest say that every time the American flag appears on the screen in the picture "Yankee Doodle Dandy" spontaneous applause breaks out. This was the case not only during the film's premiere, but also during each subsequent performance. This strong display of pro-American sentiment is said to have stirred considerable comment in the Moscow-conscious Rumanian capital.

PEOPLE

SAMUEL N. BURGER, general sales manager of Loew's International, has been elected to the board of directors of that corporation, it was announced Monday in New York by ARTHUR M. LOEW, president.

HOLT GEWINNER, JR., publicity director for the Georgia Theatre Company's theatres in Macon, Ga., has been named publicity director for the company at the main office in Atlanta. He succeeds HARVEY SMITH, who resigned last week.

HUGO STRAMER, formerly RKO's traveling auditor in Latin America, has been appointed the company's manager for Peru. He replaces RICARDO CANALS, who has taken over the company's office in Colombia.

JERRY PICKMAN, publicity manager of Eagle-Lion Films in New York, Monday took over the newly created post of assistant director of advertising, publicity and exploitation, working under MAX E. YOUNGSTEIN.

ALLEN GRANT, manager of Century's Patio theatre in Brooklyn, N. Y., has been informed by the War Department that the Italian Government has conferred upon him the Order of the Crown of Italy in recognition of "meritorious service" performed after that country's liberation.

TERRY RAMSAYE, editor of the HERALD, is the author of the article on motion pictures in the New International 1947 Year Book, a 750-page annual, published this week by Funk & Wagnalls Company. Charles Earle Funk is the editor of the book. Other contributors are Dr. Vannevar Bush, authority on atomic energy; J. Edgar Hoover, head of the FBI; Niles Trammell, president of NBC; Charles McD. Puckette, general manager of the Chattanooga *Times,* and Vernon Rice, drama editor of the New York *Post.*

SAM P. FARBER has been appointed special sales representative in the eastern division of Filmack Trailer Corporation. He will make his headquarters in New York.

TOM A. LAW, sound and manufacturing adviser on film equipment for J. ARTHUR RANK and an executive of Gaumont Kalee, arrived in this country from England over the weekend.

SIDNEY L. BERNSTEIN, associated with ALFRED HITCHCOCK in the operation of Transatlantic Pictures Corp., of London, will arrive in New York Sunday from England to discuss financing several film productions.

NIKITAS D. DIPSON, exhibitor of Batavia, N. Y., has returned after an extended tour of his native Greece.

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THIS WEEK the Camera reports:



By the Herald

TOGETHER, at the MGM sales convention in New York, last week, the men promoted recently in a general realignment of the field. Seated, left to right, Samuel Gardner, assistant West Coast sales manager; Burtus Bishop, midwestern sales manager; Jerome Adams, Washington manager. Standing, Sam Davis, Seattle manager; Charles Lyne, Oklahoma City manager; Benn H. Rosenwald, Boston Manager; Mike Simons, assistant to H. M. Richey, exhibitor relations head; Jacques Reville, Charlotte manager; Maurice N. Wolf, assistant to Mr. Richey; Thomas Aspell, Jr., Los Angeles manager, and Jack Goldberg, Albany manager.



A WELCOME to England. Milton Kramer, left, chairman of the board of Selznick Releasing Organization, is met at Heath Row Airport, London, by William Erbb, United Kingdom SRO representative. "Duel in the Sun" was discussed.



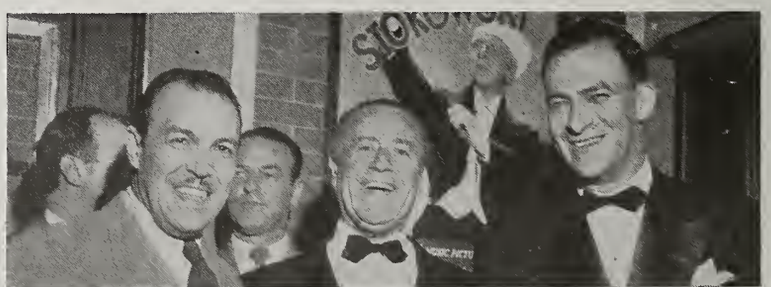
MORE MGM APPOINTMENTS, announced last week at the New York convention: new assistant sales managers. They are John S. Allen of Dallas, southern; Herman Ripps, Albany, eastern; Ralph Maw, Minneapolis, midwestern, and Frank Hensler, Detroit, central. See page 51.







EDWARD COHEN, above, this week was appointed 20th Century-Fox Latin-American supervisor; J. Carlo Bavetta, upper left, district manager for Central America and the Caribbean area, and William W. Sullivan, left, district manager for Argentina, Brazil, Chile, Peru, Bolivia, Paraguay and Uruguay.



AT THE OPENING of Boris Morros' "Carnegie Hall" in New York, last week: D'Artega, who plays in the picture; Sam Dembow, Jr., the picture's representative, and Paul Lazarus, Jr., United Artists publicity-advertising director. They were at the Winter Garden theatre. The picture opened simultaneously at the Park Avenue.



IN HOLLYWOOD, some note taking. The reporter is Smiley Burnette, left, cowboy star, who talks with producer George Pal at the recording of Mr. Pal's latest documentary picture, "The Birth of an Oil Field". The voice of Mr. Burnette is featured in the picture.



IN ARGENTINA, a deal. RKO and Samuel Goldwyn representatives are shown as they signed with prominent circuit owner Alberto Lautaret for playing of "The Best Years of Our Lives". Seated, Jack Osserman, RKO Radio Latin-American supervisor. Standing, in left to right order, are Max Gomez, RKO Radio; Alfredo Muruzeta, Goldwyn representative; Mr. Lautaret; Alfred Crown, Goldwyn representative; George Kallman, RKO Radio general manager in Argentina, and Aldo Cozani, RKO Radio Argentina sales manager.



THE ORIGINAL SCRIPT of "The Thief of Bagdad", in which his father appeared in 1924, is received by Douglas Fairbanks, Jr., left, from Clarence Erickson, who worked 20 years with the elder Fairbanks. The script is a one-page diagram outlining parts for the characters.



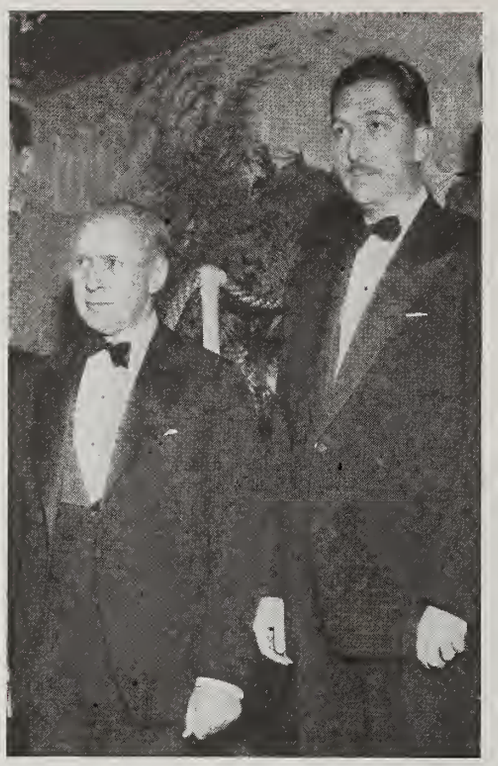
AS "GOING MY WAY" reached Hungary, and received the approval of the country's highest prelate, Cardinal Archbishop Joseph Mindszenthy. At the screening in the Motion Picture Export Association's private Budapest projection room: Count Anton Szapary, former MGM manager; Alexander Fodor, *Motion Picture Herald* correspondent; the Cardinal, and Dr. N. G. Palugyay, MPEA Hungarian sales manager. Cardinal Mindszenthy had never seen a non-religious film. He praised "Going My Way."



RECEPTION, left, for Dore Schary, RKO Radio Pictures production chief, who met the New York trade press at an interview Monday morning (see page 19), and then a whole host of trade, news and fan writers, and top RKO home office executives in the informality of the "21 Club" Tuesday afternoon. Left to right are Phil Reisman, vice-president in charge of foreign distribution, saying hello; Louis Sobel, columnist; Mr. Schary, and Maggie McNellis, commentator.

PARTY FOR ALEMAN

MIGUEL ALEMAN, President of Mexico, last week truly saw New York. After the official round of entertainment, the chief executive, Saturday evening, saw New York at its glittering best by courtesy of N. Peter Rathvon, RKO president. Mr. Rathvon tendered a dinner dance and reception in the Crystal Room of the Ritz Carlton, attended by 170 diplomats, bankers, screen stars and film company executives. They saw "the private world premiere" of RKO's "The Pearl", made from a John Steinbeck script at Mexico's Churubusco Studio. Among the guests, in addition to those shown, were H. E. Antonio Espinosa de los Monteros, Mexican Ambassador to the United States; Hon. Walter Thurston, U. S. Ambassador to Mexico; Assistant Secretary of State and Mrs. Spruille Braden; General and Mrs. William J. Donovan, General and Mrs. Julius Ochs Adler, Mr. and Mrs. Nate Blumberg, Donald Nelson, Mrs. Floyd Odlum, Stanton Griffis, G. S. Eyssell, Emerson Foote, Mr. and Mrs. Robert Mochrie, Mr. and Mrs. Edward Raftery, Mr. and Mrs. Paul Hollister, Robert Wolff, Mr. and Mrs. Malcolm Kingsberg, Mr. and Mrs. Phil Reisman.



Mr. Rathvon and President Aleman.



CONVERSATION: Margaret Cammack, Ned E. Depinet, Mrs. Rathvon.



CONGREGATION: Mr. Rathvon, David O. Selznick, Dore Schary.



INTRODUCTION of Mr. and Mrs. Barney Balaban, left. Ambassador Monteros is at right.



DANCERS: Gene Tierney and Spyros P. Skouras.



DOLORES DEL RIO is introduced by the Rathvons to Mr. Aleman, right. Miss Del Rio is the star of "The Pearl."

MIDWEST, COAST EXHIBITORS HIT CHECKING AND RENTALS

Three State Groups Discuss Affiliation with PCCITO At Los Angeles Meeting

Trade practices, sales and distributor voices at exhibitor meetings were under discussion in the West this week as exhibitors met in California, Iowa, Nebraska, Idaho, Montana and Utah. Taking advantage of the between-the-court lull in the industry anti-trust suit, the individual groups focused their principal attention on checking, exhibitor unity, and percentage pictures. Collectively, they were concerned with music and taxes.

The possibility of a new coalition of exhibitor groups, representing eight western states and Alaska, appeared as the Pacific Coast Conference of Independent Theatre Owners opened a four-day meeting in Los Angeles. The new coalition would be the largest regional group in the country.

Exhibitors Launch Protest On ASCAP Proposal

Indications are that the most unanimous exhibitor voice is that being prepared to protest the increase in the music tax rate for theatres proposed by the American Society of Composers, Authors and Publishers.

In Washington, last weekend, Abram F. Myers, chairman and general counsel of Allied States, reported that he would "be glad" to attend an ASCAP meeting if invited. Recently ASCAP officials met informally with Herman Levy, counsel for MPTOA, and since then the MPTOA has indicated it would send a representative to an ASCAP meeting to discuss the tax.

PACIFIC COAST

The possibility that independent exhibitor organizations representing Montana, Utah, and Southern Idaho will have joined the Pacific Coast Conference of Independent Theatre Owners by this weekend came to the fore as the first annual PCCITO convention held since the war got under way Tuesday to continue through Thursday at the Ambassador Hotel in Los Angeles.

Present at the meeting and vocally favoring joining the conference were the presidents of those three state organizations.

PCCITO already embraces ITO of Northern California and Nevada, ITO of Washington, Northern Idaho and Alaska, ITO of Oregon, ITO of Southern California and Arizona.

With registrations at the 250 mark, Robert H. Poole, PCCITO executive secretary, said 30 states were represented at the convention with a total organizational representation of approximately 8,500 theatres.

Uppermost on the convention agenda was the action to be taken in respect to film rentals, unfair trade practices, local checkers, the effect of the anti-trust decree on independent exhibitor relations with distributors and the ASCAP proposal.



IN LOS ANGELES, the board of trustees of the Pacific Coast Conference of Independent Theatre Owners, at the national convention at the Hotel Ambassador. In usual order, they are, first row, M. W. Mattacheck, ITO of Oregon; Robert H. Poole, executive secretary, PCCITO and ITO of Southern California and Arizona; Ben Levin, ITO of Northern California; and George Diamos, ITO of Southern California and Arizona. Second row, William Graeper, Jr., Oregon ITO; Rotus Harvey, Northern California ITO; J. M. Hone, executive secretary of the Washington, Northern Idaho, and Alaska ITO; L. O. Lukan, PCCITO Seattle trustee; and Hugh Bruen, PCCITO Southern California trustee.



IN OMAHA, the officers of the Allied Independent Theatre Owners of Iowa and Nebraska, and some guests, at the unit's meeting in the Fontenelle Hotel. Left to right, Maurice Wolf, MGM; William Ainsworh, of Wisconsin, National Allied treasurer; Col. H. A. Cole, Texas, national Allied director; Howard Brookings, president of the Iowa-Nebraska Allied; and Leo F. Wolcott, its board chairman.

In his keynote address at Tuesday's opening session, Mr. Poole said: "Film rentals will be dealt with, definitely, at this convention."

Following him on the floor, Dr. J. B. Fishman, president of Allied Theatres of Connecticut, backed divorcement by asserting that "monopoly exists in production" and that "divorcement is the solution" with "playing time open in all theatres to all producers."

Thomas J. Severson, president of the Montana Theatres Association, declared that "we are tired of paying through our noses for product and intend doing something about it."

At Tuesday's afternoon session, Donald M. Nelson, president of the Society of Independent Motion Picture Producers, called for a reduction in production and distribution since the boom is over.

Wednesday's speakers included Loren Ryder, Paramount executive, on television in the theatre; Edmund McKennu, independent exhibitor, on the need for unified cooperation to protect exhibitors, and Byron Bryant.

IOWA-NEBRASKA

The Allied Independent Theatre Owners of Iowa and Nebraska opened their two-day convention in Omaha Monday with an unscheduled discussion on whether distributor representatives should be allowed to speak on the program.

After a two-hour morning session, the

(Continued on following page, column 3)

RADIO REMBUSCH TO TELL MIDWEST

Wants Allied's Sidney Samuelson to Review Films

There are few things that can get an exhibitor as hot under the collar as a newspaper or radio review of the feature he's currently playing at his theatre. One side talks about art, while the other side talks about box office.

Up until now, reviews and reviewers have been a little like the weather. Everybody talks about them; nobody does anything.

Things are going to be different now. An exhibitor is going to do his own reviewing.

Trueman T. Rembusch,* secretary-treasurer of the nine-unit Syndicate Theatres circuit, Franklin, Ind., will soon be broadcasting motion picture reviews over two AM-FM Indiana stations—reviews that are based on audience acceptance of the feature, taking into account the money attracted at pre-release showings and performance figures at various non-Rembusch theatres.

Mr. Rembusch's company is going into the radio business. He has already received Federal permission to operate an AM-FM station at Columbus, Ind., and an application is pending for another at Wabash, Ind. The Columbus station, WCSI, will start operating about June 15 on 31,500 watts. The "CSI" stands for "Covers Southern Indiana." However, Mr. Rembusch intends that his stations shall blanket the midwest "from the Great Lakes to the Ohio River," including all the large cities.

Emphasis on Reviewing

Program emphasis will be placed on motion picture reviewing. Currently, Mr. Rembusch is negotiating for the reviewing services of Sidney Samuelson, a vocal member of national Allied and Allied's Caravan, who has had 25 years' experience in the industry.

"The thinking of the Hollywood commentator," Mr. Rembusch insists, "is necessarily colored by his close association with the production phase of the industry and with the sometimes sordid lives of the stars."

Accordingly, Mr. Rembusch is of the opinion "that the public interest is not being best served by existing Hollywood gossip radio commentators".

To remedy this situation, Mr. Rembusch and his company intend "to initiate a radio program that gives thought to all branches of the industry and directs itself to the good taste of midwest audience."

While heretofore "reviews have reflected the opinions of very few persons," Mr. Rembusch's stations will reflect, he says, the opinions of the audiences in the theatres and the people who stay away from them.

An association of six stations in Indiana and two in Ohio (one in Columbus and the other in Cincinnati), are already committed to exchange programs with the Rembusch stations—reviews and other programs.

"We expect," Mr. Rembusch reported from Franklin, "a fair and frank appraisal of motion pictures to sometimes do serious damage at our box office. We also expect the gain from the good reviews to greatly over-balance these losses. In the meantime public interest will be better served."

Mr. Rembusch began investigating radio and television five years ago and came to the conclusion that the public service features of the Syndicate Theatres' operating policies could be expanded and added to in the operation of radio stations.

They will be operated entirely separate from the company's theatres. However, many worthwhile tieins can be effected, according to Mr. Rembusch.

Trueman Rembusch is the son of the late Frank Rembusch of Indiana—early, militant and able exhibitor and among the first to be engaged in exhibitor organization, dating to the days when the field was fought over by the General Film Company, the Mutual Film Corporation and Universal Film Manufacturing Company.

Missouri House Committee Kills Censorship Bill

By a unanimous vote of the House Education Committee a bill introduced in the Missouri legislature has been killed. Representatives of the Better Films Council of St. Louis and the Legion of Decency joined with theatre interests in opposing the legislation. Both groups contended that voluntary censorship is better than compulsory censorship. The bill's sponsor, Representative Harry Schenedel of St. Louis, said he authored it "most reluctantly because I think it dangerous to try and regulate people's morals."

Academy Board Reelects Hersholt President

Jean Hersholt was reelected president of the Academy of Motion Picture Arts and Sciences in Hollywood Tuesday. Others named are Charles Bracket, first vice-president; Farciot Eduoart, second vice-president; George Murphy, third vice-president; William Wyler, fourth vice-president; Mary McCall, Jr., secretary; Delmer Daves, assistant secretary; Donald Nelson, treasurer; Frederick B. Richards, assistant secretary. The governors also appointed Mr. Hersholt, Mr. Nelson and Walter Wanger to cooperate with a Motion Picture Association committee on matters in which the Academy and MPA are mutually interested.

EXHIBITION FRONT

(Continued from page 13)

question was brought to the convention floor, where it was decided that an RKO and an MGM representative would be given 10 minutes each to speak. After that, it was ruled, no distributor representative could speak without first being invited. While it has long been the practice for distributor representatives to visit the various exhibitor conventions, this is the first report of protests of such visits.

Then, turning their attention to more usual subject matters, the exhibitors went on record in protest of 50 per cent pictures, pledging not to buy such pictures and condemning the "outrageous terms by distributors" for "The Best Years of Our Lives" and "Duel in the Sun." Further, they adopted a resolution Tuesday requesting distributors to equalize the difference between the east and west in time allowed for accepting or rejecting contracts and condemned local checking.

President Howard and Brookings and all other officers were reelected. Donald V. McLucas, Omaha UA branch manager, was named chairman of the Omaha unit of the Motion Picture Foundation, and R. R. Livingston, Lincoln, Cooper Theatres associate, was appointed MPF area trustee.

NORTHERN CALIFORNIA

The latest bulletin of "Film Topics," issued by the Independent Theatre Owners of Northern California, calls for all exhibitors to unite in refusing to allow the use of local checkers. Citing local checking as "an evil ever since the advent of percentage pictures," the bulletin complains: "We, the exhibitors, do not like them (local checkers), do not want them and should fight to get rid of them."

Some withering remarks are made in the bulletin about Confidential Reports.

IDAHO

Hugo Jorgenson, Rigby, was elected president of the Idaho Theatres Association's annual meeting April 29 at Boise. Mitt Bonecher, McCall, was elected vice-president; Roger Mendenhall, Boise, secretary, and I. H. Harris, Burley, treasurer.

The main discussion of the meeting centered upon the organization and scope of the association which will be incorporated and promote the welfare of the theatre industry in the state.

Following the meeting it was announced that "controversial policies over distribution of 'The Best Years of Our Lives' were being adjusted" and that the organization would take no action in the issue of whether the feature should be shown in Idaho.

Meeting Tuesday at Indianapolis, the board of directors of Associated Theatre Owners of Indiana protested Universal-International's licensing of product to Purdue University for showing at the university's auditorium, asserting that U-I's action places an institution which is supported by public funds in competition with the people who pay taxes to suport it.



about the big new Bouncing Ball song series
and the whole new streamlined line-up of

Paramount Shorts

FOR 1947-'48

Paramount

Increases the supply of its leading audience favorites...

Adds an important *new* color-cartoon series...

Strips down the number of series for the most concentrated values ever, in its...

64 New-Season Shorts

MORE CARTOONS—24 IN ALL —AND ALL IN TECHNICOLOR*

NEW Screen Song Cartoons (8)

Starring THE BOUNCING BALL

So popular were its two 1946 test releases that The Bouncing Ball has now been promoted to stardom in a series all its own. These join-in-the-fun-and-sing shorts are the greatest audience-participation subjects ever to hit the screen



MORE Popeye Cartoons (8)

Yes, *8* instead of 6 because showmen can't get enough of the Strong Man of ticket-selling laughter.



MORE Noveltoons (8)

Maintaining the recently announced increase in number of releases from 6 to 8, because of their overwhelming public acceptance. The series that "discovered" The Bouncing Ball and introduced other novelties.

* *All Produced by Famous Studios*

A REPEAT ORDER OF THESE THREE FAMOUS SERIES

6

Musical Parade Featurettes

IN TECHNICOLOR

Made like features, cast like features with real marquee star-names. Scored like features with real hit music.

Produced by Harry Gray



6

Paramount Pacemakers

A new series that has made good. So original that these were the first shorts ever picture-featured by "Life" Magazine.



10

GRANTLAND RICE Sportlights

Produced by Jack Eaton

The 27th year of America's unchallenged leader in its field. And its field is America's most popular topic—sports.



THE 3 JERRY FAIRBANKS SERIES CONTINUED BY POPULAR DEMAND

6

Speaking of Animals

Honored *twice* with Academy Awards, they have highlighted with fun and interest every show they've played.

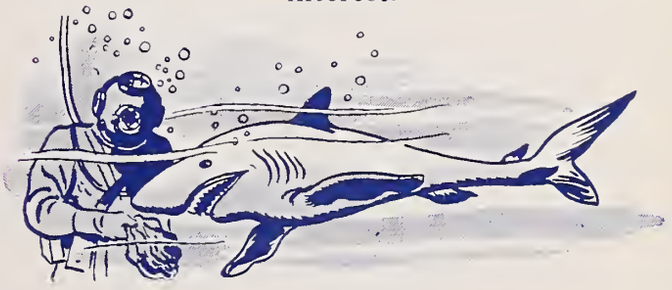


6

Popular Science

IN MAGNACOLOR

Dramatizing the headlines of science in the terms of every-day living, these fine Shorts assure program diversity and high-level audience interest.



6

Unusual Occupations

IN MAGNACOLOR

Your patrons meet such interesting people, doing such fascinating things that this series has been audience-acclaimed for 10 years.

AND SING OUT
THE BIGGEST NEWS OF ALL...

Paramount News

THE EYES AND EARS OF THE WORLD

104 great dramatic issues a year and never *so* great as now when news was never so important to the average man and woman. Unique coverage, unique editing slants that scoop all newsreels time after time.



AND HERE'S A BRAND NEW PROGRAMMING IDEA...

The Paramount Shorts Package

A Paramount-pioneered innovation already popular with exhibitors as 2nd feature substitutes, program balancers or holiday, midnight, and kiddies' specials.



• • •

The Boxoffice Will Sing With

64 Shorts

42 In Color — In 9 Series
Plus Paramount News

from

Paramount

for 1947-'48

PRINTED IN U.S.A.

RKO Has 18 Films Completed Now, Schary Reports

Although the RKO product lineup for the 1948-49 season has not yet been decided, at least 12 high-budget features already have been set for the company's lot, Dore Schary, RKO executive vice-president in charge of production, said in New York Monday. In addition, RKO will release from 10 to 12 moderate-budget pictures and the product of its independent units. The company, for the time being, will continue to make some Westerns.

RKO has 18 pictures completed, with 13 "in the can" and five still in the editing stage. This number includes several of the smaller-budget films. Five pictures now are being shot and four will go before the cameras within 45 to 60 days, Mr. Schary said. Some of the 18 completed pictures will be released within the next few months, while others may spill over in to the 1948-'49 season.

Good Story Material Scarce

It was difficult to find good story material, Mr. Schary said, since only a fraction of new books and plays were suitable for adaptation to the screen. "Many good stories are yet to be written," he declared, "but authors must be shown that we prefer them to cut a pattern rather than to follow it. What Hollywood needs is intelligent story material and I believe it can be produced regardless of censorship."

In reference to the moderate-budget, or "B" pictures, Mr. Schary said they should be used experimentally to give a chance to new talent. Thus RKO will make "The Boy With the Green Hair," an anti-war fantasy, and "Set-Up," a prize-fight story, which will run as long as the story actually takes. The company plans to make a few musicals.

As a result of unfavorable reaction to "Born to Kill," RKO will cut down on the arbitrary use of violence in its films, the production head said.

Some Already Completed

Among the big RKO pictures already completed are: "Long Night," with Henry Fonda and Barbara Bel Geddes; "They Won't Believe Me," with Robert Young, Jane Greer and Susan Hayward; "The Bachelor and the Bobbysoxer," with Cary Grant and Shirley Temple, and "Cross-Fire," with Robert Young and Bob Mitchum. "Cross-Fire" is an outspoken film dealing with anti-semitism and the need for tolerance and provides a good example for the development of an art form which is doomed if it confines itself to escapist entertainment, Mr. Schary said.

Hollywood production costs have reached a peak, he said, expressing the belief that they could be dropped without wholesale retrenchment and dismissal of personnel. "The solution lies in bringing down the days of shooting," he said.

HONOR EXHIBITOR LEADERS FOR WORLD WAR SERVICE



FROM THE NAVY, to three industry leaders—Presidential Certificates of Merit. The scene in Washington, last week, as E. V. Richards, Robert Wilby and Simon H. Fabian were honored. Above are Mr. Richards, Mr. Fabian and Mr. Wilby; Undersecretary of the Navy John L. Sullivan, right, and his aide, Captain Fitzhugh Lee.

For their contributions to victory in World War II, three motion picture industry executives, leaders of exhibition, and all prominent in the War Activities Committee of the industry, last week in Washington were awarded Presidential Certificates of Merit. The men are E. V. Richards, of New Orleans, president of Paramount - Richards Theatres, Inc., cited for conceiving and aiding the WAC; Robert B. Wilby, of Atlanta, president of the Wilby-Kincey circuit, cited for services as WAC program committee chairman, and Simon H. Fabian, of New York, president of Fabian Theatres, cited for services as War Activities Committee theatres division chairman.

Undersecretary of the Navy John L. Sullivan presented the certificates in behalf of the President, at Navy Department headquarters, Washington.

"Services rendered by motion picture theatres throughout the country in the field of public information were of tremendous value to the Navy and to the Nation," Mr. Sullivan said. "The Navy is sincerely grateful," he added, "and it depends equally in peacetime upon this great popular medium to provide the American people with full and timely information regarding its plans and mission today."

Responding for himself, Mr. Fabian and Mr. Wilby, Mr. Richards said that they felt honored not only as representatives of the film industry but also as representatives of exhibitors operating 16,000 theatres. He added:

"Just as this movement began during the before-war peace in 1939, so we believe that the motion picture screen can and should support the Navy and other armed services in the present after-war peace to the end that we will ever be prepared to defend the freedom we cherish above all else.

"We pledge our effort to that end."



Joseph R. Springer, left, Century circuit general manager, receives a Treasury Department scroll for war work, from Frederick W. Gehle, former state chairman of the War Finance Committee.

In New York Tuesday, Joseph R. Springer, general theatre manager for the Century circuit, was honored with a medal and citation from the Treasury Department expressing the Government's "deep gratitude" for the "time and effort . . . unselfishly devoted to the promotion and to the sale of War Bonds."

ON THE MARCH

by RED KANN

THE cheering squad would call him a traitor. A lot of others who believe in rainbows and no clouds would dub him a number of other things. But we call him a man who is realist enough to translate the signs of the times into practical equations of significance.

"My job is to sell pictures. I get good terms, very good terms. I always have, and I've been at it a long time. Nevertheless, the advancing years in this business, somehow or other, seem to bear little relation to the kind of cold fact we should be taking into constant account," he observes.

"Anyone who is honest with himself and honest with his job only has to read the newspapers, to look around him and to study his own figures in order to understand what gives. There is no need to go into a long-winded song-and-dance about the cost of living and the relation between it and the average wage level for a conclusion.

"This industry cannot buck the tide. The honeysuckle-and-moonlight era is gone, finished. Or, if not gone and finished well on its way. Product is not up to qualitative standard as everyone who refuses to walk around in a fog of optimism must acknowledge. The drive for lower prices, spearheaded by the President, is on. Despite opposition which was to be expected from the National Association of Manufacturers, that drive will continue, and it will bring results.

"Jack Straus and Macy's may be in the vanguard. Procter and Gamble are taking action on soap. Crosse and Blackwell are slashing the prices of their soups. But there will be others. Many others. There must be in order to bring prices into closer relation with average-level incomes. In this inevitable process, it is ridiculous to maintain the position that admission prices can resist the tide.

"It may be argued, and probably with success, that the admission price structure was a shrinking violet alongside the increases chalked up in beef, dairy products and other staples. But what does that prove when Mr. Average Guy finds his bankroll is short and has to decide where and how often he can send himself and the missus, as well as the kids, to the movies?

"Like it or not, curse it or not, he hasn't any out as matters now stand. He has to pick the best show at the best price. If it means he has to wait for something choice to come his way, you can bet he'll do that. If it means he has to cut from twice to once a week, he'll be doing that also. But, if he finds he can continue to go twice a week, or approximately thereof, because price makes it possible, the chances are he'll retain his long-established habit and go."

This is how the thinking of a ranking executive runs these days. He arrives at the above reasons and their conclusions reluctantly, but the point is he has arrived. It becomes interesting as well as required to note that his is no lone eagle position. There are others, not quite so willing to air their views, who line up generally on the position that the time either is at hand, or very close, when admissions have to be watered down in synchronization with the post-war period.

◆ ◆

Footnote No. 1. — Harold J. Fitzgerald, president of Fox Wisconsin, an arm of National Theatres, is lopping ten cents off afternoon prices at the Palace, Wisconsin, and Strand in downtown Milwaukee. The new scale is tipped at 55 cents, including tax, Monday through Friday to 5 P.M., as against 65 cents, plus tax, on the former basis. Very arresting, moreover, is the cut in children's prices from 35 to 25 cents, including tax, prevailing at all times.

◆ ◆

Footnote No. 2.—A national circuit, checking over the context of the hundreds of telephone calls pouring in on its circuit which is concentrated in one major city, discovers the majority of inquirers in the last week asked about *price*, not *attraction*.

◆ ◆

U. S. Senator Francis J. Myers, Pennsylvania, in directing a few remarks at inattentive AMPA members and guests recently, actually was reading over their heads and right into Hollywood: "I am not pleading for a propaganda drive, nor do I suggest art be made secondary to politics. I do not ask the movies gild the American lily. . . . Americans are people, and people have faults; American institutions have faults; America does have gangsters and cut-throats and thieves and liars and cheats and venal politicians and scheming women and designing men. . . . But we also have . . . rights, privileges, immunities—yes—but obligations, too, and duties . . . and I think the rest of the world should know about them. . . ."

It makes much sense.

◆ ◆

SAGA OF THE SURPRISED STUDIO: "Four hours sleep is all any man needs," the white-haired producer kept on insisting. "That's all I get, and look at me." His associates, sold eventually, tried it out. In a week, they were worn. In ten days, they were haggard. In two weeks, they gave up.

Incidentally that producer is no longer around.

◆ ◆

Hollywood starts some cycles and merely encourages others. Latest looks like a cycle of baseball yarns.

SEC Reports on Stock Changes

Harry M. Warner, president of Warner Brothers, has sold 1,000 shares of common stock in his company, leaving his holdings at 295,000, while his trust is reported holding 16,000 shares, according to a report issued Monday by the Securities and Exchange Commission in Philadelphia.

In other film stock transactions reported by the SEC, Daniel M. Sheaffer disposed of 300 shares of Universal common leaving him 17,407 shares. Charles D. Prutzman, Universal vice-president, was reported holding 6,100 shares in the company.

At Twentieth Century-Fox, Spyros Skouras, president, amended his August, 1946, report, revealing he had acquired 42,000 shares of common through the exercise of his option, bringing his total to 47,250 shares.

Harry M. Goetz and Edwin Van Pelt reported their Republic holdings at 27,687 and 400 shares of common, respectively.

At Monogram W. Ray Johnston, chairman of the board, sold 1,000 common shares, leaving him 16,617 shares.

Customers Rule, Editor Tells Philadelphia Group

A survey of the industry surrounded by pressure groups and movements seeking to plant messages was presented to the Philadelphia Motion Picture Preview Group at its first post-war luncheon at the Ritz Carlton there Wednesday by Terry Ramsaye, editor of the HERALD.

"However," said the speaker, "the buying power of the common man will continue to prevail, and the motion picture will continue to tend to its business of supplying the best and most entertainment for the lowest cost to the customers. Despite the oceans of external advice and criticism the industry which has grown up with its patrons still knows best how to make, distribute and show pictures. It will keep the job."

Mrs. Arthur Goldsmith, chairwoman of the group, presided and introduced a long array of Philadelphia motion picture figures in distribution and exhibition to 200 members.

20th-Fox Honors Pattinson

A dinner to honor James V. Pattinson, sales director of 20th-Fox, Ltd., of Great Britain, was given by Spyros P. Skouras, 20th-Fox president, and Murray Silverstone, president of 20th-Fox International, at the St. Moritz Hotel in New York, Wednesday night.

"Other Love" Premiere Set

Enterprise's United Artists-released "The Other Love," starring Barbara Stanwyck and David Niven with Richard Conte, will have its American premiere at the Rivoli theatre in New York May 14.

Now Detroit and Minneapolis Verify "Variety's" Estimate That It

"WILL PAY OFF!"



Paramount
teams stars of the two latest Academy Award hits, in

"The Imperfect Lady"

Starring

RAY MILLAND · TERESA WRIGHT

with

SIR CEDRIC HARDWICKE · VIRGINIA FIELD · REGINALD OWEN · ANTHONY QUINN · MELVILLE COOPER

PRODUCED BY KARL TUNBERG · DIRECTED BY LEWIS ALLEN

Screen Play by Karl Tunberg

BRITISH STUDIOS MOVE ON APACE

61 Finished, 23 Shooting, but Half for Quota Only; Competition Intense

by PETER BURNUP
in London

During 1946, 139 British-made films were trade shown here. So far, 61 subjects have been completed this year, with another 23 in production. It looks like an impressive roster, but examination discloses that half the number consists of the much deprecated "featurettes"—pictures which qualify for the Quota ticket only because their length just exceeds the stipulated 3,000 feet—or B-bracket pieces not fit for export.

Nevertheless, all three of the groups (the J. Arthur Rank Organization, Sir Alexander Korda's British Lion, and Associated British) into which the production business has been aligned, are engaged in a nerve-straining race for supremacy.

Rank List Lively

Mr. Rank has a particularly lively list. Sydney Box, Gainsborough's chief, is inordinately active; he threatens to roll a new subject off the production lines every third week. Off the floor and awaiting screening he has "Daybreak," "The Brothers," "Upturned Glass," "Holiday Camp," "Jassy," "Dear Murderer." In production are "Good Time Girl" and "Rescue."

In addition, Mr. Rank's Two Cities submits "Vice Versa," "October Man," "Uncle Silas," "Fame Is the Spur"; his associated Ealing Studios are preparing "It Always Rains on Sunday" and "Frieda"; while others of the Rank subordinates have lavish productions in hand like "Blanche Fury," "Take My Life," "Black Narcissus" and "End of the River." In addition, there is the long anticipated Laurence Olivier version of "Hamlet."

Korda Plans Elaborate

There is a characteristic opulence about the Korda setup. His first two offerings, "The Shop at Sly Corner" and Herbert Wilcox's "Courtneys of Curzon Street," have been seen. Sir Alexander, himself, is directing "An Ideal Husband," while Anthony Kimmins is working on "Mine Own Executioner." Korda plans to finish seven big pictures this year.

Associated British have not yet got into their post-war stride. Their own studios at Elstree demand considerably more reconditioning than was originally thought necessary, so that the company has been forced into making a deal with Louis Jackson, producer-in-chief for Lady Yule, whereby ABPC gets distribution rights to all the latter's films.

The Boulting Brothers, Roy and John, are making "Brighton Rock" for Associated British, for whom Victor Skutezky has completed "Temptation Harbour." Mr. Jackson will contribute "The Ghosts of Berkeley Square," "Mrs. Fitzherbert," "Dual Alibi" and "The Case of the Three Weird Sisters." Karl Grune has also made for ABPC "Silver Darlings."

Ostrer On His Own

Independent of the three big groups are Alliance Films Studios and Maurice Ostrer. Alliance was formed by exhibitor Alfred Shipman when he purchased the three relatively small studios, Riverside, Twickenham and Southall. Mr. Shipman's current productions are being made by the order of Warner Brothers and Paramount. Director Francis Searle is at Southall on "Things Happen at Night"; Lance Comfort works on "They Walk Alone," at Riverside; Cavalcanti has shot "Deep End" at Twickenham.

Mr. Ostrer, maker of a series of modestly-budgeted money-spinners for Rank's Gainsborough, starts his own production in July. This will be called "Queen of Love."

The Rank orbit extends spectacularly. On a steamer en route to Australia is the vanguard of a unit which is planned to put production there in the top-bracket class. Mr. Rank has also finalized plans for production in South Africa in cooperation with the Schlesinger interests; although Sir Alexander Korda, too, has his eye there.

Due to the paucity of studio space hereabouts, Britain's film makers are becoming a widely-traveled crew. Currently there are units in Haute Savoie, France, in North Norway, in Egypt and in Rome.

Hollywood Also On Deck

Most significant feature of production here, however, is probably the attention which Hollywood is giving the local scene. Hal Wallis has arrived to get Paramount's "So Evil, My Love," in action at Denham. RKO Radio is planning another one in alliance with Mr. Rank. Preparations are well in hand for the first of the number which Jack Warner plans with Associated British.

Metro-Goldwyn-Mayer's big plant at Elstree is at length in action. This is claimed to be Europe's best-equipped studio.

Davis on Rank Board

At a meeting of the J. Arthur Rank Organization board in New York Tuesday, John Davis, managing director of the English parent company, was elected vice-chairman. William Heineman, general sales manager for the Rank films in Universal-International, was elected a board member, and Robert Weait, director of the Latin American and sub-standard film activities for the Rank Organization in this country, was elected treasurer.

BRITISH FEATURE REVIEW

Black Narcissus

The Archers: G.F.D. — Himalayan Cloister

Michael Powell and Emeric Pressburger—purveyors of the unusual—here submit one which may bewilder the moron and the frequenter of the "industrial" type of hall but which must bring rare delight to all others. "Black Narcissus," patterned in loveliness, adds further lustre to the mounting prestige of British pictures. Which is not to say that it's one of those caviare things which rate esteem of the snooty snob order. It concerns itself with the simple elemental things.

Its makers throw in with a sort of lush opulence the overtones of Technicolor magnificence, scenes of breath-catching beauty, cunning (oft-times sly) insight into human frailty which take the picture completely out of the common-rut category; which, additionally, should earn for it ripe dividends among showmen with the wit to know what it's all about.

The tale of the cloister and the heart is an old piece of movie usage. In this latest edition, a little cluster of nuns belonging an Anglo-Catholic order are sent to the topmost peak of a Himalayan range to set up a school and hospital. It's no Shangri-la location. A disturbing wind whirls around the mountain top continually. There's the local ruler's English agent to be contended with; he being a mixture of cynical caddishness, self-confessed degeneracy, not to say disturbing and extreme physical manliness exhibits the qualities which ill conform with the serenity of the veil.

Frustration and fretfulness beset the lonely off-shoot of the convent. One of the sisters, going mad in that outpost of frustration, abjures her vows; declares her love for the agent; kills herself in an endeavor to throw the Sister Superior down one of those Himalayan abysses. The rains break and the Sisterhood—beaten to surrender in outward seeming by the fretful frustration but in reality triumphant—ride down to their Mother-house again.

The stark tale told starkly would have a scarifying impact. But Powell and Pressburger illumine it with tenderness and so much soft understanding that its starkness becomes enveloped in an aura of magic. Said one woman auditor at the preview, "It's a picture to swoon over." Women the world over will feel like swooning over it.

Alfred Junge did the decor of the piece; Jack Cardiff the photography. Between them they have contrived a background hitherto and without doubt unsurpassed on the screen.

The Sisterhood is played most beautifully by a properly diversified band of young women led by Deborah Kerr, brightest adornment in the view of many of Britain's screen. Kathleen Byron is that tragic sister who goes berserk. Hers is a lovely, exquisitely tactful, performance. There is also Sabu as an Indian Prince and Jean Simmons as a bedizenned and bejewelled naughty little Himalayan girl. And there's David Farrar as that English agent. In the eyes of the connoisseur Mr. Farrar has been long on the threshold of achievement. Here beyond peradventure he enters the choice portals.

The Powell-Pressburger team could so easily this time have made a picture of some embarrassment. Instead they turn in one of superb loveliness.

Seen at the Odeon Theatre tradeshow. Reviewer's Rating: Very good.—PETER BURNUP.

Release date, not set. Running time, 100 min. British adult audience classification.

Sister Clodagh.....Deborah Kerr
Kanchi .....Jean Simmons
Mr. Dean.....David Farrar
The Young General .....Sabu
Sister Phillippa.....Flora Robson
The Old General.....Esmond Knight
Sister Ruth.....Kathleen Byron
Sister Honey.....Jenny Laird
Sister Briony.....Judith Purse
May Hallatt, Shaun Noble, Eddie Whaley, Jr., Nancy Roberts

TO THE THOUSANDS WHO THRONGED OUR "WELCOME STRANGER" TRADE-SHOWS:

Here is another equally important attraction you will want to be sure to see and judge for yourself! Come May 23rd and inspect its wealth of entertainment values—its fascinating inside story of the early days of Hollywood—the romance of the little sweatshop slavey who became the first great queen of the screen—and all the thrills and laughs that skyrocketed her pictures from a custard pie to a national institution!

Paramount's **The PERILS of PAULINE** IN TECHNICOLOR

The Wonder-Show of Today
About the First Wonder-Star
of the Screen!



TRADE-SHOWS
FRIDAY, MAY 23

CITY	PLACE	DATE
ALBANY	FOX PROJ. ROOM, 1052 Broadwoy	FRI. MAY 23 ... 2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Wolton St., N.W.	FRI. MAY 23 ... 2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley St.	FRI. MAY 23 ... 2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Fronklin St.	FRI. MAY 23 ... 2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 S. Church St.	FRI. MAY 23 ... 1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.	FRI. MAY 23 ... 1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkwoy	FRI. MAY 23 ... 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.	FRI. MAY 23 ... 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 S. Harwood St.	FRI. MAY 23 ... 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St.	FRI. MAY 23 ... 2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High St.	FRI. MAY 23 ... 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyord Ave.	FRI. MAY 23 ... 2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	FRI. MAY 23 ... 2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyondotte St.	FRI. MAY 23 ... 2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	FRI. MAY 23 ... 1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 S. Second St.	FRI. MAY 23 ... 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. 8th St.	FRI. MAY 23 ... 2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	FRI. MAY 23 ... 1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 Stote St.	FRI. MAY 23 ... 2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 S. Liberty St.	FRI. MAY 23 ... 10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 E. 53rd St.	FRI. MAY 23 ... 10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	FRI. MAY 23 ... 10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Dovenport St.	FRI. MAY 23 ... 1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th St.	FRI. MAY 23 ... 2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	FRI. MAY 23 ... 2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Ave.	FRI. MAY 23 ... 2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	FRI. MAY 23 ... 1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st So. St.	FRI. MAY 23 ... 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Gold Gote Ave.	FRI. MAY 23 ... 2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave.	FRI. MAY 23 ... 2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H St. N.W.	FRI. MAY 23 ... 2:30 P.M.

starring

BETTY HUTTON
JOHN LUND
BILLY DeWOLFE
William Demarest
Constance Collier
Frank Faylen

Directed by
GEORGE MARSHALL
Screen Play by P. J. Wolfson and Frank Butler
Produced by Sol. C. Siegel

VARIETY CLUBS TO CONVENE TUESDAY

Annual Meeting, on Coast, To Be Attended by 1,000 Delegates from 28 Tents

Termed the biggest meeting yet, officials of the Variety Clubs International this weekend were completing final details preparatory to opening the organization's eleventh annual convention in Los Angeles Tuesday. The convention will continue through Saturday, May 17.



Robert J. O'Donnell

At the same time, more than 1,000 delegates from the 29 active tents in the United States, and representatives from the Variety Clubs in Canada and Mexico were converging on the film capital for the five-day series of business meetings and social gatherings.

The concentration of the Variety Club charity work at the local level was emphasized by Robert J. O'Donnell, national chief barker, in a pre-convention statement in Los Angeles this week.

"The Variety Clubs' activities in the humanitarian field are individual affairs," Mr. O'Donnell said. "Each tent studies its localities. Each tent plans its activity. And then each tent raises its own money and spends it in its own way to further the humanitarian ideals of the Variety Clubs.

"The charities range from small activities, done on small budgets to giant plans carried on by the bigger tents. In Memphis, for instance, you have a Mother's Milk Bank which cost the members $4,500 per year. That isn't a vast sum when you think of money in terms of today. But it filled a real need for that community which otherwise would not have been satisfied.

"In Minneapolis, you have the Heart Hospital which represents $325,000. But both the little and the big represents a searching effort to do good, good which is needed and good which might not be done if the Variety Tents did not go out and do it."

"Welcome" in Neon Lights

To provide greater ease of travel the Variety Clubs, in cooperation with the Los Angeles tent, arranged for the operation of three special trains over the weekend. One, the Bob O'Donnell Special, will operate over the southern route and will carry the Atlanta, Dallas and Charlotte delegation. Two northern specials, the John H. Harris and the Variety Clubs International, will be operated by the Pennsylvania Railroad and the New York Central. These two units will be joined in Chicago by the midwest delegation, and from there the trains will operate over the Santa Fe route.

For the arrival of the delegates and their wives the largest neon display sign to be constructed on the Pacific Coast since before the war has been erected over the main entrance of the Ambassador Hotel. Arranged by Oscar Oldknow, president of National Theatre Supply and chairman of the convention's decoration committee, the sign, 40 feet high, spells out "Welcome, Barkers," in eight-foot letters.

In Los Angeles, the delegates will be the guests of Charles Skouras, National Theatres president and chief barker of the Los Angeles tent.

On Friday, May 16, Henry Ginsberg, Paramount's production and studio chief, will be host to the delegates at a luncheon at the Ambassador.

While these sessions were scheduled for Variety delegates a special program has been arranged for their wives. On May 15, 16 and 17 the ladies will lunch with Gene Autry; will be guests of honor on several radio shows from Hollywood, including "Bride and Groom" and "Queen for a Day," and will be given official receptions at Earl Carroll's and Ken Murray's restaurants.

Climaxing all events will be the Humanitarian Awards Dinner on Saturday night, May 17, at the Warner Brothers studio, with Jack L. Warner, vice-president and executive producer, as host. The dinner will be served on a huge sound stage, from where the Awards presentation will be made. Entertainment by Warner stars and feature players will follow.

RKO Leads Companies in Magazine Space in 1946

An analysis in *Advertising Age* this week showed that film companies during 1946 spent $7,886,401 on the purchase of magazine advertising space, almost doubling their 1945 budget when they paid out only $4,325,534 for magazine space. RKO was the leading space buyer in 1946 with $2,653,096. This makes the company 13th on a list of national advertising space buyers in the nation's magazines. Following RKO was Loew's with $1,320,328, United Artists, $1,171,115; Paramount, $1,022,079; 20th-Fox, $521,514; Warners, $347,995; Universal, $315,892; Republic, $207,150, and Columbia, $417,232.

Du Pont Net $30,833,673

E. I. du Pont de Memours & Co. reported last week a net income of $30,833,673 for the first three months of 1947, after provision of $17,790,000 for taxes and $5,200,000 for excessive construction costs. The income was equal to $2.60 a share on the 11,121,962 common shares outstanding.

Technicolor Net $436,168 in 1946; Footage Gains

Technicolor, Inc., delivered more footage for higher net sales during 1946 than ever before in its history, according to the annual report issued this week by Herbert T. Kalmus, president and general manager of Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corporation.

During 1946, despite the Hollywood strike which crippled the studio, the company shipped 165,027,297 feet of positive prints. Net sales for the year were $13,057,510. Net profit was $436,168, equal to 48 cents per share of the 911,205½ shares of capital stock outstanding on December 31, last.

In 1945, Technicolor shipped 160,471,837 feet of film for a net sale of $11,614,779, a net profit of $667,441, and net earnings per share of 74 cents. In 1943 the company reported a net profit of $1,103,704, on net sales of $9,292,927. In that year the company shipped 125,773,775 feet of film.

During 1946, 33 features were photographed in Technicolor in the U. S., and the company's British affiliate, Technicolor, Ltd., filmed five. During 1947 at least 44 features will be filmed in Technicolor in the U. S., and eight in England.

"The demand for Technicolor products," Dr. Kalmus reported, "continues to be greatly in excess of our capacity both in our photographic and in our print manufacture departments; it appears likely to remain so for some time to come."

Because of delays in obtaining materials and machinery and because of excessive costs, the company has abandoned its long range expansion program formulated before the end of the war. The company, however, will proceed with an intermediate expansion program which may cost as much as $3,500,000. This program calls for the installation of additional machines in extensions of the present plant with a minimum of new construction at a new site in Van Nuys, about 10 miles from Hollywood.

Payments for labor, the report showed, have increased from about one-third of income from net sales in 1943 and 1944 to more than one-half of income from net sales in 1946.

Alfred Hitchcock Forming Own Production Company

Director Hitchcock will form his own independent production company, Transatlantic Pictures Corporation, in association with Sidney Bernstein, head of the British circuit, Granda Theatres. Having recently completed "The Paradine Case" for Vanguard, Mr. Hitchcock now has plans for two pictures for his own company. These are "Rope," based on the Patrick Hamilton play, which will be made in Hollywood, and "Under Capricorn," which will star Ingrid Bergman and be made in England.

TECHNICOLOR MARKS 30th ANNIVERSARY OF COLOR

Hollywood Bureau

Technicolor this year celebrates its thirtieth anniversary with a break from tradition. For the first time in the company's crowded history, expanding Technicolor has let out the meticulous job of manufacturing the heretofore zealously sheltered Technicolor camera. They come, these unpurchaseable mechanisms, at $30,000 each and the company now entrusted with building 13 of them, to augment Technicolor's own factory output, is Newhall Engineering, Ltd., London.

In 1917, there was one Technicolor camera, one Technicolor picture and that one picture was one too many. Today Herbert T. Kalmus, Ph.D., has nursed the industry which he invented, founded and managed into the position where Technicolor dresses and colors about 17 per cent of all feature production, where deliveries are not often within hailing distance of commitments.

Expansion Planned

The need for more cameras than Technicolor can produce on its own relates to the 1947 demand for color and ties in with the company's plans for factory expansion, halted temporarily by Hollywood's labor difficulties. When the situation clears, the capacity of Technicolor's Hollywood installations will go up from the present 25 to 30 features annually to 40 and the London laboratory will increase its output from five to 18.

If all this is not too long delayed and if the 13 new cameras come through on schedule, the company will be able to catch up on the present backlog of orders by the end of 1948.

Today's backlog had its beginning back in February, 1917. Then Dr. Kalmus loaded his lone camera, his laboratory, his technicians and some actors onto a railway car and set out from Boston for a siding abutting an ice house in Jacksonville, Fla., there to put his new camera to the practical test of filming an entire feature.

Red Was the Color Then

What resulted was "The Gulf Between," which so overwhelmingly exceeded the then nil demand for color on the screen that the motion picture industry gratefully yielded the picture up to the stage firm of Klaw and Erlanger, which exhibited it in a series of week stands in metropolitan centers. By 1926 Technicolor's primary color was red. The red ink mark stood at $2,500,000.

Technicolor had been born of an attorney's interest in another color process—Vanascope. The attorney was William H. Coolidge, who had been approached about investing money in the project. Wishing a thorough investigation of the process, he employed the engineering firm of Kalmus, Comstock and Westcott, Boston, to investigate it. By the time the firm had run its bill up to $300,000 all hands were completely unsold on Vanascope, but completely sold on the possibilities of color films. Technicolor was incorporated in 1915.



***TECHNICOLOR** goes far back in the history of the industry. Perhaps the picture above may prod some memories. It is the very first Technicolor laboratory, built into a railway car at Boston; and in 1917 transported to Jacksonville, Fla., for the first Technicolor feature, "The Gulf Between."*



AT THE RIGHT, Dr. Herbert T. Kalmus, president and general manager of the Technicolor Motion Picture Corporation.

After the fiasco of "The Gulf Between," Dr. Kalmus did not make another feature until 1922, but he and his associates occupied themselves with improving their process.

In 1922, then, "Toll of the Sea" was produced. Distributed by MGM, it grossed something above $250,000. It looked so good to Jesse L. Lasky, then in charge of production for Paramount, that Technicolor got its first order for the use of its process at somebody else's expense. The Lasky picture was the memorable "Wanderer of the Wasteland," played off in 1924 and a definite hit which started Technicolor on a rising spiral of activity that all but ruined it.

Without money to meet the demands for color, Technicolor inaugurated a down-payment policy under which any producer placing an order with the company deposited $25,000, superficially as earnest money, but with the understanding that the deposit would be used to expand plant capacity. Technicolor soon had $1,600,000 of this kind of money to build with and today all but one of those $25,000 deposits have been returned.

In 1929, Technicolor, along with most other business, was knocked back on its heels, but Technicolor had a fine arts problem in addition to the usual economic problem. Too much Technicolor was being used too fast and too carelessly. As a result, the sometimes poorly finished product hurt the company. By 1931, Technicolor had more plant capacity than anything else.

Again, officials took advantage of their idle time to improve their process. By May of 1932 they had their first three-component camera ready for commercial use. With only one camera of this type available, it was decided to use it for subjects which would give the new color its widest possible display. The subjects chosen were animated cartoons. Walt Disney's "Flowers and Trees" was the first to use the three-component camera. This was swiftly followed by other cartoons, notably including "The Three Little Pigs," which is box office history as well as a Technicolor trail mark.

The new process attracted the attention of John Hay Whitney. While never an officer or board member, he became a large stockholder. Out of his interest came the formation of Pioneer Pictures, headed by Merian C. Cooper, and a contract for production of eight features.

As a sort of warm-up to the program, the Pioneer company made a short, "La Cucaracha," and then came "Becky Sharp," after which Technicolor's success was assured.

NOW PLAYING 212 SITUATIONS

...With city after city reporting a LONGER RUN and MORE MONEY than ever before in box-office history!

SAMUEL GOLDWYN

presents

"The Best Years of Our Lives"

starring

Myrna Loy • Fredric March • Dana Andrews

Teresa Wright • Virginia Mayo • Hoagy Carmichael

and introducing **Cathy O'Donnell** *and* **Harold Russell**

Directed by **William Wyler** • *Screen Play by* **Robert E. Sherwood**

From a Novel by **MacKinlay Kantor** • *Director of Photography* **Gregg Toland**

To be released by RKO Radio Pictures, Inc.



Winner Of 9 Academy Awards

Studios Hold Level With 36 Films; Start Shooting On "Cass Timberlane"

Hollywood Bureau

The studios completed shooting on eight pictures during the week, and started on eight, keeping the production level at 36, a little low for the season, but there is promise of improvement next week.

The most impressive of the week's beginnings seems to be MGM's "Cass Timberlane," from Sinclair Lewis' book, and the stars are Spencer Tracy and Lana Turner, with Mary Astor and Albert Dekker heading the support. Arthur Hornblow, Jr., is producing, with George Sidney directing.

Universal-International launched a provocative property entitled "The Wistful Widow of Wagon Gap," in which Abbott and Costello will have with them doubtless as the widow Marjorie Main, whose performance in the same company's "The Egg and I" makes her marquee material in any man's theatre. Robert Arthur is producing and Charles T. Barton directing.

Sam Bischoff, now producing independently for United Artists release, started shooting "Intrigue," which stars George Raft with June Havoc, Dan Seymour and Helene Carter in support. Edward L. Marin is directing.

Paramount Starts Film Starring Betty Hutton

Paramount turned the cameras on "Dream Girl," who is Barbara Hutton, with Macdonald Carey, Virginia Field, Peggy Wood, Walter Abels and Patric Knowles. The producer is P. J. Wolfson, the director Mitchel Leisen.

Columbia placed a Cinecolor feature in production, "Prince of Thieves," which Sam Katzman is producing and Max Nosseck directing. The players are Jon Hall, Patricia Morrison, Alan Mowbray, Adele Jergens and Michael Dunne.

Republic launched two. "It's Murder, She Says," is produced by William J. O'Sullivan and directed by George Blair, the cast including Adele Mara, Robert Scott, Robert Armstrong and Adrian Booth. The other is a Roy Rogers number in Trucolor, "On Old Spanish Trails," with Tito Guizar, Ann Frazee, Andy Devine and the Sons of the Pioneers. Edward White is producing and William Witman directing.

Eagle Lion started a picture in Mexico City, which the Los Angeles City Council obligingly incorporated in the local maps by extending the city limits for the period of the shooting. It's "The Adventures of Casanova," with Arturo de Cordova, Noreen Nash, Lucille Bremer, Turhan Bey, John Sutton and Georgia Tobias in the cast. Leonard Picker is producing, with Roberto Gavaldon directing.

Motion Picture Association Takes Research Council

The Research Council of the Academy of Motion Picture Arts and Sciences, long maintained in relative quiet but coming brilliantly to light each year when the Academy announces its annual awards, was taken over last week by the Motion Picture Association in one of the quietest transactions conducted recently. In fact, nobody knew it had happened until a reporter on his rounds discovered that the Council, long housed in the Taft Building, had moved to MPA headquarters at Hollywood and Western. Next day the Academy's president, Jean Hersholt, announced the idea had been accepted by the Academy board of governors last February, and that everybody considered it a good one, since the Academy, a non-profit organization, lacked money whereas the MPA had allocated $500,000 for research.

Actually, the MPA allocation of funds for research had been an outgrowth of a line of thought opened up by its recently resigned vice-president, Byron Price, who remarked, on coming into the industry, that this was the only one of consequence he had ever heard of which didn't have an organized system of some kind for collecting essential information about itself and making it generally available. But it was really in the interests of public relations, for he believed that the best way to offset lurid publicity about erratic Hollywood personalities is to circulate serious news reports.

Hal Roach Tells the Press Why Comedy Stars Dim Out

Stocky, seasoned Hal Roach told some members of the press a great many things they had never heard or thought about when he explained in person his reasons for combining two 50-minute comedies in one 110-minute package, regardless of the fact that the subjects were related to each other in no way save by the packaging. He took his guests back to the days when Charles Chaplin turned out 12 short comedies a year instead of one long one in every five or six, when Harold Lloyd, Roscoe Arbuckle, Buster Keaton and Larry Semon did likewise, and when, therefore, exhibitors could and did exploit their comedies on the marquee and in the newspaper and do a big business with them, whether the longer pictures on the program were any good or not.

A fast talking and confident man, the comedy pioneer took his listeners swiftly down the years, pointing out developments which conspired to convince the star comedians, of which there were once so many and are today so few, that they should make long features. Principal among the reasons for this decision, he said bluntly, was the sudden rush of revenue, with which came a pride of name, and an artistic yearning for the bigger and better.

If a Wallace Reid could make a five-reeler

COMPLETED

COLUMBIA
Two Blondes and a Redhead

EAGLE-LION
Love from a Stranger

RKO RADIO
Tycoon

REPUBLIC
Robin Hood of Texas
Along the Oregon Trail
Flame

UNITED ARTISTS
Marauders (Hopalong Cassidy)

UNIVERSAL-INTERNATIONAL
Something in the Wind

STARTED

COLUMBIA
Prince of Thieves

EAGLE-LION
Adventures of Casanova

MGM
Cass Timberlane

PARAMOUNT
Dream Girl

REPUBLIC
On Old Spanish Trails
It's Murder, She Says

UNITED ARTISTS
Intrigue (Bischoff)

UNIVERSAL-INTERNATIONAL
Wistful Widow of Wagon Gap

SHOOTING

COLUMBIA
Man from Colorado
Assigned to Treasury

MGM
Alias a Gentleman
Pirate
Good News

MONOGRAM
Robin Hood of Monterey
Hunted

PARAMOUNT
Whispering Smith
Shaggy

PRC
Tomorrow You Die
It's Moider

RKO RADIO
Memory of Love
Mourning Becomes Electra
Fighting Father Dunne
Bishop's Wife (Goldwyn)

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Off to Buffalo
Foxes of Harrow
Kiss of Death
Scudda Hoo, Scudda Hay

UNIVERSAL-INTERNATIONAL
Exile
Secret Beyond the Door
Lost Moment

WARNERS
Silver River
Treasure of Sierra Madre
Voice of the Turtle
Two Guys from Texas

that would pack the theatres, why could not a comedian who, indeed, had packed theatres with one-reelers? And if an exhibitor would pay X dollars for a one-reeler, would he not pay five times X dollars for a five-reeler which, presumptively, would be five times as funny as the one-reeler? There were reasons enough why not, well known even then, but they were not of the kind an abruptly multi-millionaire comedian cared to listen to, and so it came to pass that the big stars of the little pictures moved up into the feature-length division and became, one by one and by uniformly steady recession, lesser stars of infrequent appearance.

Brevity, Says Roach, Is The Soul of Comedy

The most important single fact about comedy, in the Roach analysis, is that brevity is indeed the soul of it. He says two quite realistic facts support this contention. For one, it is literally impossible for any human being sound in mind and reasonably attuned to the scale of entertainment values to keep on laughing for 90 minutes. For another, there simply are not any stories, anywhere, that will keep a star comedian busy enough and active enough to keep a 90-minute comedy from falling on its face. Two or three such have been produced in all these years—the speaker named them—but they are the exceptions that prove the rule.

"Comedy must move, and move fast," Mr. Roach told his listeners, "because the moment it slows down the audience begins to be a little ashamed of itself for having been taken in, and from then on the picture's dead. Additionally, people get just plain tired of looking at a comedian for 90 minutes. They can look that long at a romantic leading man, or leading woman, whose screen character they instinctively identify with themselves or with someone they know, but a comedian, unless he can keep them laughing, becomes simply monotonous to look at."

Would Restore Comedy To Its Rightful Place

The Roach plan of packaging two 50-minute comedies under a cover title such as "The Hal Roach Comedy Carnival," which is to be used for the first, is designed to restore comedy to the cinema in its rightful place, the producer said, and by doing so to bring back to the theatres a great many people who used to come regularly to see their favorite comedians and don't come so regularly now to see the solemn dramas and exaggerated melodramas which are the screen's principal inducements to attendance. He believes the public is quite as interested in a good time as it ever was, and perhaps needs one now more than at most times in the past, wherefore he foresees no difficulty in bringing about a state of affairs tantamount to a renewal of the old days when a two-reel comedy so frequently carried the program regardless of its other content.

The Roach planning goes beyond the mere bracketing of two short features under an over-all heading. It embraces the starring of the several comedians and pairs of comedians whom the public loves on their 30-minute radio programs, but hasn't taken to in a big way on the screen. Jack Benny, Burns and Allen, Fibber McGee and Molly, and entertainers in kind are referred to. On a Tuesday evening, the producer pointed out, about twenty millions of people spend two hours listening to four consecutive half-hour comedy programs, whereas it would be a feat of magic for any one of the four to hold a fraction of that audience for two hours.

The Roach two-picture packages, with the pictures utilizing different casts and stories, are fashioned along lines not dissimilar to the radio analogy mentioned, and conceivably can be developed to a point where an exhibitor can offer a program making direct challenge for the attendance of those twenty million dial spinners who now stay away from the cinema on Tuesday nights.



ON THE BEACH, in RKO's "Woman on the Beach", starring Joan Bennett and Robert Ryan, and featuring Charles Bickford, seen above with Miss Bennett. Jack J. Gross produced; Jean Renoir directed. Trade showings are May 13.



TETE A TETE in RKO's "They Won't Believe Me", starring Robert Young and Susan Hayward, produced by Joan Harrison and directed by Irving Pichel. Exhibitors will be able to see the picture on May 12 in exchange cities.

Hal E. Chester is anxious to obtain Leo Durocher and Jack Dempsey to play themselves in the next of Monogram's "Joe Palooka" series, tentatively titled "A Guy named Joe Palooka." . . . Sol Wurtzel has engaged Virginia Christine for the lead opposite Don Castle in "Flamingo," his next production for 20th Century-Fox. . . . William Elliott, John Carroll and Catherine McLeod have been assigned starring roles in "The Fabulous Texan," which Edward Ludwig will direct and Edmund Grainger produce for Republic.

Karl Tunberg has been signed by Universal-International to a writer-producer contract, and will take over production on "Up in Central Park," Sigmund Romberg musical starring Deanna Durbin. . . . Robert Alda has asked for and obtained a release from his Warner contract. He will freelance in the future. . . . Richard Goldstone has been assigned by RKO to produce "The Set-Up."

BUSINESS IS GREAT AT



RKO
presents

LORETTA YOUNG
JOSEPH COTTEN
ETHEL BARRYMORE

"The Farme
Daugh

HE RIVOLI, N.Y.



Fifth week of World Premiere engagement as big as the first . . . Sixth week's figures match the fifth's—for the picture that's giving Broadway's famous long-run house its highest sustained grosses in months! . . . First Boston week hits top money of biggest attractions — as RKO's newest box-office pacemaker gets set for holdover runs and peak grosses in first runs everywhere!

"The gayest thing in celluloid since 'It Happened One Night'."
— Billy Rose (in his nationally syndicated column)

"One of the truly great American cine-masterpieces. What a performance that Loretta Young turns in — but superb."
— Louis Sobol (in his nationally syndicated column)

Cosmopolitan Magazine's "Movie Citation Of The Month."

"A charming romantickler . . . has its dimples in the right place." *— Walter Winchell*

"It's one you'll want to see."
— Hedda Hopper

"An A-plus movie."
— Louella Parsons

"Amusing, lifelike . . . excellent entertainment."
— Time Magazine

"A very lovely motion picture . . . simple and beautiful."
— Kate Smith

'S

"

er"

with CHARLES BICKFORD

ROSE HOBART • TOM POWERS

A DORE SCHARY PRODUCTION

Directed by H. C. POTTER

Written by ALLEN RIVKIN and LAURA KERR

RKO RADIO PICTURES

Paramount Talks Theatre Problem Under Decree

Tuesday Paramount and Paramount Theatres Service Corporation executives began a four-day meeting at Arrowhead Springs, Calif., to formulate plans for operation under terms of the decree in the New York anti-trust suit.

Although Leonard Goldenson, president of Paramount Theatres Service, declined to discuss the subject of the first meeting, at which he presided, known topic of discussion was the effect of the New York decree in the anti-trust suit on theatre operation.

This is one of the company's most pressing problems. It has more than 1,000 theatres which it owns in partnership either with independents or other theatre-owning distributors. Under the terms of the December 31, 1946, decree, the theatre-owning distributors are given two years in which to break up these partnerships if their interest in a theatre is more than five per cent, but less than 95 per cent. Acquisition of theatre interests can only be made with the approval of the New York Federal District Court.

As an illustration of the problem involved, Paramount Theatres filed suit in Federal District Court in Los Angeles against Partmar Corporation and Fanchon and Marco to regain possession of the Paramount theatre, Los Angeles, on the ground the anti-trust decision perpetually restrains Paramount from carrying out the agreements under which the Partmar, a Fanchon and Marco subsidiary, leased the house. The complaint stated that the two companies had refused to yield possession of the house on a three-day demand provided for in the lease.

According to an exhibit in the June 11 decision of the New York court, Paramount owns 816 theatres in partnership with independents which are affected by the decree, six with Twentieth Century-Fox, 14 with Loew's, 25 with Warner Brothers and 150 with RKO.

Among those attending the meeting were Barney Balaban, president, Austin Keough, Edwin Weisl, Walter Gross, Robert Weitman, Earl J. Hudson, James Harrison, Fred Storey, Frank Walker, Martin Mullin, Sam Pinanski, E. V. Richards, N. Carter, H. F. Kincey, Roy Smart, Leon Netter, Montague Gowthorpe, Hal Pereira and Max Fellerman.

"Dictator" Suit Settled

Settlement of the $6,450,000 suit brought by Konrad Bercovici, a Hollywood writer, against Charles Chaplin, producer and actor, was announced in New York last Thursday. The suit charged that Mr. Chaplin's "The Great Dictator" was based on ideas furnished by Mr. Bercovici. Mr. Chaplin settled out of court for $95,000.



By Harris & Ewing

JOHN F. SONNETT, Assistant Attorney General, last week was named head of the Department of Justice anti-trust division. He succeeds Wendell Berge. He is a New Yorker, 35, a Fordham Law School graduate, and since 1945 had been chief of the claims division, where Peyton Ford is expected to succeed him. Attorney General Tom C. Clark, who appointed Mr. Sonnett, said of him: "He will bring into the division vigor, fearlessness, and thorough understanding." Mr. Sonnett recently represented the Department in the John L. Lewis injunction and contempt case.

Suit Records Go To High Court

Last week all records in the industry anti-trust suit were sent to the clerk of the New York Federal District Court. The clerk signed them and prepared to send them to the U. S. Supreme Court. The suit moved a little nearer to final disposition.

The entire New York record will be sent to Washington, including a transcript of all testimony, and all the original exhibits entered in the case—476 exhibits entered by the Government and 150 by the defendant distributors. In Washington, the clerk of the Supreme Court will have printed whatever part of the record and exhibits any party wishes to enter.

The next step is the Supreme Court's acceptance of jurisdiction in the suit, regarded as practically certain, since the suit involves interpretation of the Sherman anti-trust law.

The case is expected to be argued before the high court next winter.

Sets Clearance for Theatres in Maine

The Boston tribunal of the American Arbitration Association last week handed down an award making the product of five distributors available to the Central and City theatres, Biddeford, Me., within 44 days after availability to the Strand, Empire, State and Civic theatres, Portland, Maine, and available to the Anchor, Kennebunk, Maine, within 63 days after availability to the same Portland houses. Anchor Theatre Corporation had brought the clearance complaint on behalf of the theatres.

Johnston Urges World Market Be Kept Open

Washington Bureau

An expanding reciprocal trade program is essential to securing vital foreign markets for motion pictures, Eric A. Johnston, president of the Motion Picture Association, testified last Thursday before the House Ways and Means Committee in Washington.

Pointing out that it is foreign trade which permits the industry to maintain its high quality of product and high levels of employment and salaries, Mr. Johnston said: "The dollar is scarce abroad—that is America's trade problem. Other countries can't buy from us if they are short of dollars and they can't get dollars unless we buy from them."

He urged there be no Congressional interference with the current trade negotiations at Geneva.

"The rising volume of foreign pictures shown in this country," he told the committee, "is evidence that our industry believes in imports as well as exports, believes that the dollar must flow out as well as flow in. Our industry is confronted by barriers in many foreign countries, but it asks no barriers against the importation of foreign films into the U. S. It will take its chances on competition for the world market. All it asks is that the world market be kept open so that people everywhere will have a chance to see the best pictures, no matter who makes them."

It is Mr. Johnston's belief, brought out in his testimony, that an expanding foreign trade is a means of guarding against economic depression. Without such expansion, he said, "our entire foreign economic policy of financial aid could easily degenerate into an international dole."

Skouras, Harmon Address India Society Dinner

The importance of films as a means of strengthening the cultural ties between India and the United States was stressed Tuesday as leaders of the U. S. industry and India film men attended the India Society of America banquet at the Waldorf-Astoria. The banquet highlighted a three-day India film conference held in New York May 5-7. Among those who addressed the banquet were Spyros Skouras, president of 20th-Fox; Francis Harmon of the Motion Picture Association, and Vijay Bhatt, India producer and director, whose "Ram Rajya" was previewed in New York Wednesday. Mr. Skouras presented a scroll of appreciation to Mr. Bhatt on behalf of the Society. Mr. Harmon discussed the American industry's interest in India film products and in presenting U. S. pictures to India audiences. Hari Govil, president of the Society, welcomed the guests.

ALBANY

Fabian's Palace, which generally doubles features, singled MGM's "The Sea of Grass" with two shorts. Warners' Strand, which frequently plays single features, played a dual show: "Song of Scheherazade" and "Violence." Palace and Strand had an auction of silverware and china from Nijmegen, Holland, for the benefit of that city. The Grand opened a three to four week run of "The Best Years of Our Lives," continuous showings, no seats reserved. . . . The area theatres displayed a lobby easel appealing for donation to the American Cancer Society. Last year substantial collections for this cause were made. . . . The Colonial has booked "Les Enfants du Paradis" for May 5-9, as a follow up to the presentation of "Henry V."

ATLANTA

Seventeen representatives of all branches of the film industry in the Southeast were named to the Atlanta exchange area's permanent Motion Picture Foundation Committee. Those elected were: two-year committeemen: W. K. Jenkins and R. B. Wilby; Atlanta; E. D. Martin, Columbus; O. C. Lam, Rome; Nat Williams, Thomasville, Georgia; Frank Rogers, Jacksonville; Charles Lester, Atlanta, and Mitchell Wolfson, Miami, Fla. One-year committeemen: John W. Mangham and Lex Benton, Atlanta; Kermit Stengel, Nashville, Tenn.; J. H. Thompson, Hawkinsville, and Mack Jackson, president CSA, Alexander City, Ala. . . . Richard M. Thomason, owner of a theatre in Gallatin, Tenn., was killed in a plane crash near Franklin, Ky., recently. . . . Hap Barnes, the showman from Alabama, was in the city paying Film Row a visit. . . . Mr. and Mrs. J. H. Harrison, R. B. Wilby, right hand man, off for a trip to Los Angeles for the meeting of Variety Clubs in that city. . . . Boyd Fry, Atlanta manager, Loew's Grand, was recently decorated with a 17-year service pin from the boss. . . . Paul Rubenstein, owner of the Harbor theatre, Safety Harbor, Fla., has closed its doors because of poor business.

BALTIMORE

Week beginning May 4 began nicely with six new first runs and three holdovers. But general tone of business is dull. Pictures held for second week included "The Late George Apley," at the New theatre; "Stallion Road," at the Stanley; "The Fabulous Dorseys," at the Mayfair. Good openings were the rule for the Century with "The Yearling"; the Hippodrome, with "Framed"; Keith's with "Easy Come, Easy Go"; the Little with "Carmen"; the Town theatre with "The Farmer's Daughter," and the Times and Roslyn with "The Lone Wolf in Mexico," plus "Dead End." . . . Milton Schwaber, Schwaber Circuit, heads Baltimore industry committee for Jewish Welfare campaign.

BOSTON

Melvin Davis, son of the late Jack Davis, former Republic district manager, has joined Republic as a student booker. . . . Al Fecke, for the past 15 years with Republic here, has resigned to replace Lou Wechsler as branch manager of PRC here. . . . Benn H. Rosenwald, new MGM branch manager, was guest of honor at a luncheon given in the Hotel Statler last week. . . . The local branch of the Tub Thumpers has been divorced from the national association as to charter and constitution, but will function in cooperation with the national association. . . . Sam Merchant, pioneer exhibitor, died at his home in Manchester, N. H., last week. . . . The Olympia theatre, Cambridge, formerly run by Fred Brooks, will be run by Mr. Brooks' nephew and Thomas Wall. . . . Sam Horowitch has left the sales force of 20th-Fox to join Screen Classics. . . . Charles Repec has left the MGM sales force to join the P. & Q. circuit.



BUFFALO

"Welcome Stranger" was screened by Paramount last week. . . . Dave Freedman is flying to Alabama to visit relatives. . . . Ed Walter, former Paramount head booker, has been promoted to Rochester salesman; Dick Etkin is back in the booking department. Phyllis Sund is the new utility girl. . . . Charlie Harter, Columbia, has moved into his new home in suburban Kenmore. Bob Ferguson, son of the late George Ferguson, is an apprentice booker at Columbia. . . . RKO's bowling party will be May 12. . . . Reported ill at 20th-Fox are James McConnell, maintenance, and Evelyn Garnham, inspectress.

WHEN AND WHERE

May 13-17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

June 23-25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24-26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

July 13-16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CHARLOTTE

Philip Berler and E. M. Leow filed suit in Superior Court here the last week in April against H. B. Meiselman, Claire Meiselman, Carolina Theatres, Inc., and Manor Theatre, Inc., asking that a receiver be appointed for the defendant concerns. Judge Zeb V. Nettles set May 6 for hearing before Judge George B. Patton in civil court. . . . Paramount changes: Bill Holliday, eastern N. C. salesman, promoted to sales manager in Atlanta; E. C. DeBerry is taking over in eastern N. C., and Lawrence Terrell, former booking manager, has been promoted to salesman. Joe Cutrell has been promoted to booking manager. Harry Kerr has been promoted to first booker; Webber Howell to second booker, and Lee Collins to third booker. Bob Bush, assistant cashier, has been promoted to head cashier and Bob Love promoted to head of the contract department. . . . Eight members of the Charlotte Variety Club, including George Roscoe, first assistant chief barker, will attend Variety's Los Angeles convention. . . . Seen along Film Row: Spud Stoker, Thomasville, N. C.; Joe Arcadia, Maxton, N. C.; B. B. Horton, Concord, N. C.

CINCINNATI

It is reported here that the 1,400-seat RKO Lyric theatre and office building, a landmark in the heart of the downtown business sector, is to be remodeled and possibly enlarged—if not altogether replaced by another building. A check of the local Building Commissioner's office shows that various plans have been developed, but nothing definite has been decided upon. One report is to the effect the seating capacity will be increased to 2,000. . . . Activities scheduled for the Cincinnati Variety Club include a spring dance on June 7, a picnic on July 14 and a golf tournament on August 25. . . . The Variety News, tabloid sheet devoted to the local tent, has resumed publication on a monthly basis after suspension for several months. Noah Schecter again is editor. . . . The tenth anniversary of the IATSE B-37 will be celebrated by a dance at the Kemper Lane Hotel during May. . . . Manny Nagel, previously covering Kentucky for 20th-Fox, has been transferred to Columbus, Ohio. . . . The drive-ins in this territory have reopened for the season.

CLEVELAND

Theatre business in the subsequent run houses here is estimated to be down about 15 per cent. Owners of houses in the neighborhoods say receipts began to slide the first of the year and are still going down. Locally they view with alarm the increased number of reissues released, claiming their patrons are registering objections. . . . Lakewood, residential suburb, last Saturday celebrated the first anniversary of inauguration of regular Saturday children's matinees at the Hilliard Square theatre with a special program at which Fred Holzworth, manager of the theatre, and Paul Rehmus, Superintendent of Lakewood Schools, were presented with special PTA emblems for their cooperation. . . . Variety Club is negotiating to buy a three story mansion on lower Euclid Ave. as a permanent home. . . . "Duel in the Sun" is still waiting for its Ohio

(*Continued on page 36*)



"LOVE" AT FIRST SIGHT



for

THE ENTERPRISE STUDIOS'

foremost screen triumph

Erich Maria Remarque's daring unpublished story

starring

BARBARA STANWYCK

DAVID NIVEN

in David Lewis' Production of

'THE *other* LOVE'

with RICHARD CONTE

Gilbert Roland, Joan Lorring, Lenore Aubert,
Maria Palmer, Natalie Schafer

Screenplay by Harry Brawn and Ladislas Fodor

Adapted from the story "Beyand" by Erich Maria Remarque

Directed by
Andre de Toth

(It's been a long time since they've applauded an American film!)

"LOVE" AT FIRST SIGHT
from the English reviewers

Wholly effective. Richard Conte the most perfect cad ever seen. Best of all, Stanwyck's remarkable talent.
DAILY EXPRESS

A great film!
DAILY MIRROR

Outstanding booking. Tremendous star appeal. Supremely, beautifully acted and directed.
TODAY'S CINEMA

A film worth seeing! Beautifully made and played.
DAILY GRAPHIC

Film relished inordinately. So slickly and so luxuriously done.
NEWS CHRONICLE

Very gallant enterprise worthy of your support.
EVENING STANDARD

Handsomely produced, high-powered performances. Never a dull moment. Intelligence governs the whole.
EVENING NEWS

Romance, pathos, comedy exquisitely blended. Perfect acting by brilliant cast. Sure appeal to everybody.
DAILY FILM RENTER

BREAKING ALL EXISTING RECORDS IN SENSATIONAL LONG RUNS AT THE EMPIRE AND OTHER THEATRES, LONDON!

"LOVE" AT FIRST SIGHT
from the trade press

Stanwyck's performance her finest accomplishment. A powerful classic. Extraordinary direction. Will pay off handsomely.
HOLLYWOOD REPORTER

More than satisfactory grosses. Enterprise definitely enters quality production field. Stanwyck at her best.
DAILY VARIETY

Directed with tact and intelligence. Excellent performances by Stanwyck and Niven. Conte particular standout.
VARIETY

Luxuriously mounted, skillfully fashioned. To coast along to very good takes.
FILM DAILY

Ranks at the top of the heap.
MP HERALD

Stanwyck gives stirring performance. Above average grosses.
BOXOFFICE

To draw the better grosses.
EXHIBITOR

"LOVE" AT FIRST SIGHT

and for months and months to come after the

NEW YORK PREMIERE

at the

RIVOLI THEATRE

May 14

"LOVE" from UA

(Continued from page 33)

Censor seal. . . . Mrs. Marjorie Dawson, of the Motion Picture Association, was guest speaker last Thursday at the annual luncheon meeting of the Motion Picture Council of Greater Cleveland.

COLUMBUS

Torrential May Day showers cut opening day grosses, especially hitting two toppers—"The Yearling" at Loew's Ohio and "The Best Years of Our Lives" at the RKO Palace. The unsettled weather of April continued into the first day of May with dampening effect on other attractions, including "The Mighty McGurk" at Loew's Broad and "The Farmer's Daughter" at the Grand. The latter has been doing extra-capacity business on less rainy days. Week's engagement of the stage musical, "Bloomer Girl" at the Hartman, took money away from film houses in appreciable amounts. . . . Robert Little has been named manager of the 1,000-seat Esquire theatre, eighth in the Academy circuit, which opened last week. The house was built by the F. & Y. Building Service. . . . House taxation committee of the Ohio Legislature pulled a surprise by voting 16-0 to recommend passage of the proposal to repeal the state's present three per cent admissions tax and give cities the right to levy such a tax. . . . Station WHKC, local Mutual outlet, has been given FCC authority to increase its wattage to 5000. Permission also was granted the Mutual station to begin its FM construction.

DENVER

The Paramount exchange force gave C. J. Duer, salesman, a farewell on the occasion of his leaving the company after 24 years to accept a job as special representative for Selznick Releasing Organization. . . . Robert Sweeten, for several years a Gibralter Enterprises booker, has moved to Alamosa, Colo., where he will headquarter as general manager of the Tom Murphy theatres, part of the Gibralter group. He will be in charge of theatres in Alamosa, Del Norte, Colo.; Raton, N. M., and Clayton, N. M. . . . James Williamson, new owner the Oliver, Palisades, Neb., changes name to Pal. . . . Mr. and Mrs. Fred Lind, owners Ute, Rifle, Colo., to California on vacation after CPA turned down request to build another theatre at Rifle. . . . William Sombar, Paramount salesman, won $50 for this slogan for Paramount's forthcoming drive—"Celebrating Paramount's 35 years of leadership." . . . Redecorating of Rex, Rapid City, S. D., completed by Hart Theatrical Decorating Co., and they move to similar job on Elks, same city. Both Black Hills Amusement Co. houses. . . . George Simms sells Prince, Ault, Colo., to Wilbur E. Cox.

DES MOINES

"Best Years" continued to set the pace in its second week at the Orpheum. Business was a good double that of normal, as the picture headed into a third week. . . . Guy DuGan, a Boone, Ia., fireman, has signed a contract with Al Terry in Hollywood to produce models of Bob Burns' "Family" for use as screen drawings in Terrytoon films. . . . The 52nd Iowa assembly has adjourned without completing action on bills to censor motion pictures here or to impose a $1,000 license fee for film distributors in the state. . . . W. H. Cook of Logan has purchased a building at Churdan and plans to convert it into a theatre within three months. . . . The new Town theatre at Central City will open on August 19 with a city-wide celebration. The house was built as a memorial to the dead of all wars. . . . Mr. and Mrs. Floyd T. Harrison of Alma, Wis., have bought the house at LuVerne from Cecil Joliffe. . . . Charles Finn of Clinton has taken over management of the Gem at Charles City. . . . G. Ralph Branton, Leo McKechneay, A. G. Stolte, and Dale McFarland of Tri-States attending sales meetings in Davenport last week. . . . Bev Mahon, Paramount booker, has resigned. . . . New treasurer at the RKO Orpheum is Jack Tenovese.



MODERN is the motif of the new Variety Club headquarters in Chicago, at the Continental Hotel. It was formally dedicated last week by Jack Rose, right, chief barker, and Robert J. O'Donnell, national chief barker.

HARTFORD

The Strand theatre, summer motion picture house at Sound View, Conn., will be opened sometime in June by Mrs. Margaret Glackin. . . . Sanson Drug Co. has been formed in Manchester, Conn., with a capital stock of $25,000. It's reported the concern will soon introduce a new drug, to be patented by Jack Sanson, Warner State, Manchester, manager, and one of the incorporators. . . . Hartford visitors: Allen Dowling, SRO exploitation representative; Tommy Maller, former manager of several Hartford Warner theatres; Max Furman of Loew's Poli circuit maintenance department; Walter Silverman of the Columbia, New Haven, exchange; F. W. Boeltcher of Loew's Projectionist-Sound Department.

INDIANAPOLIS

First run theatres here were over-stocked with horse opera last week, three Westerns highlighting the program. As a result none did too well. "Sea of Grass," at Loew's, was high with $12,000; "Angel and the Bad Man," at the Circle, second with $11,000, and "Pursued," at the Indiana, third with $10,500. The season's first really fine weekend detracted some from show business. "The Egg and I" finished a 25-day run at Keith's with a total gross of approximately $50,000 and went to the Lyric on a move-over. . . . Ted Gamble and Fred Dolle were in town this week to close the deal by which their Greater Indianapolis Amusement Company bought Keith's from the Mirisch-Steele interests for a reported $250,000. They now have all first run situations here except Loew's. . . . Jake L. Slutsky, owner of the Paramount, has bought the Tacoma, east side neighborhood house, from Al Ackerman.

KANSAS CITY

"The Well-Digger's Daughter," after five weeks at the Kimo, moved over to the Tampico (both are Dickinson theatres) for a week, and is followed there by "Before Him All Rome Trembled." The Kimo is first-running "Carmen," already in its second week. . . . The Tower, after closing the four-week run of "The Best Years of Our Lives," goes into "Wake Up and Dream"—not, at this time anyway, returning to its traditional policy of stage show with double feature screen bill. . . . J. T. Ghosen will open a second theatre at Clinton, Mo., in July. Besides his Uptown at Clinton, Ghosen now operates the Upton at Sedalia, the Royal at Versailles, the Tipton at Tipton, and the Wayne at Waynesville—all Missouri. . . . Edwards-Harris Theatres, headquarters, Farmington, Mo., have started on plans for erecting a 1,000-seat theatre at Roseland, Mo., where they now operate the Roseland. Their Roseland was re-seated in February; their Ritz at Farmington will get new seats in May. . . . The Sullivan-Conrad drive-in at Wichita reopened May 1 to a full house in driving rain. They will open a second drive-in at Wichita this summer.

LOUISVILLE

Mrs. Stanley Perry has resigned as manager of the Lincoln, Hodgenville, and will be succeeded by Wayne Smith, former man-

(Continued on following page)

(*Continued from preceding page*)
ager of the Kentucky, Hartford. . . . Tentative opening date for the new Strand, under construction in Edmonton, is June 15. . . . A. O. Perkins is building a new theatre in Woodbine. . . . Ray Toepfer and Lida Cummins, operating the Blue Grass drive-in, have secured a site south of Lexington where they will build another drive-in. . . . Loew's ran "Duel in the Sun" from 10 A.M. last Friday until 5:30 Saturday A. M. . . . "The Egg and I" is in its fifth week at the National. The Mary Anderson has "Stallion Road" for a third week. "My Favorite Brunette" is at the Brown for a second week. . . . Recent visitors: Foster Lane, Williamsburg, Ky.; Sam Giltner, New Washington, Ind.; J. F. Carnahan, Manchester, Ky.; R. H. Robertson, Springfield, Ky.; C. M. Caldwell, Cave City, Ky.; C. O. Humston, Lawrenceburg, Ky.; J. E. Elliott, Hodgenville, Ky.; C. S. Caldwell, Scottville, Ky.; Willard Gabhart, Harrodsburg, Ky.; Oscar Hopper, Lebanon, Ky.; M. H. Sparks, Edmonton, Ky.; Charles H. Behlen, Lexington; Harry Congleton, Lancaster, Ky.; R. L. Costillo, Lexington.

LOS ANGELES

Hugh Burin is remodeling his three theatres in Whittier, spending $40,000, and also building a new house in the city which will seat 1,100. This house will cost $350,000. . . . Dick Lemucchi, of Bakersfield, is out of the hospital and back on the job. . . . Western Amusement has taken over the Covina theatre, Covina, Calif., from Bill Knox. . . . Morris Borgos, manager of the Los Angeles *Times* theatre guide, is praising the new Technicolor trailer his paper is running in 350 theatres. . . . Earl Stein, RKO sales manager, has resigned to accept the branch managership for PRC-Eagle-Lion in San Francisco. . . . Dave Roach, Valley theatre, Lancaster, was on the Row booking and also purchased new equipment for his house. . . . Harry Holland, Bishop theatre, Bishop, Calif., is remodeling his theatre. . . . M. C. Kennedy, Port Hueneme, Calif., was to open his new 400-seat quonset theatre May 1. . . . Seen on Film Row: Charles Caballero, California Drive-In Theatres; A. O. Brinham, manager, Majestic theatre, Santa Monica; Bill Polus, Mazatland, Mexico; Hap Simpson, manager, Tracy theatre, Long Beach.

MEMPHIS

Steady attendance was reported by all first runs. There were two holdovers. Strand kept "The Best Years of Our Lives," and Warner held "Pursued" a second week. Ritz showing "This Happy Breed"; Loew's State with "The Farmer's Daughter"; Loew's Palace with "Alexander's Ragtime Band," and Malco with "The Guilt of Janet Ames," all said attendance was steady. . . . Midsouth exhibitors shopping on Film Row: Jack Watson, Palace, Tunica, Miss.; Ernest Pollock, Strand, Hohenwald, Tenn.; W. E. Ringer, Gem, Leechville, Ark.; Mrs. Ann Hutchins, State, Corning, Ark.; C. N. Eudy, Ackerman, Ackerman, Miss.; Mrs. Ethel Lobdell, Talisman, Rosedale, Miss.; J. K. Jameson, Ritz, Bald Knob, Ark.; C. W. Tipton, New Manila, Ark., and W. F. Dougherty, Palace, West Helena, Ark. . . . Memphian theatre, recently gutted by fire, will not be reopened for several weeks due to delays in rebuilding.

MIAMI

"The Best Years of Our Lives" opens its third week at the Flamingo and "Duel in the Sun" is in its fourth week at the Colony. Both these shows are playing at advanced prices. . . . "Apache Rose" is at the Shores theatre. "The Locket" comes into Miami via midnight show at the Paramount and "The Late George Apley" likewise at the Miami theatre. "Lady Chaser" makes its first showing in Greater Miami at the State theatre. . . . Now, at the start of the rainy season, beach weather prospects being not always too good, theatres can look forward to more patrons, especially since the tourist season is over. . . . Variety club members have received many compliments for their banquet and tentative plans are laid for future big meetings.

MINNEAPOLIS

The first week of genuine spring weather knocked the props from under theatre business, with two exceptions. "The Outlaw" did a thumping $20,000 in its first week at the Lyceum, while "Sea of Grass" ran well above average at the State. Others were far below standard figures. . . . Max Torodor, veteran Minneapolis exhibitor, has sold his Ritz, 750-seat neighborhood house, to Sol Fischer and Elmer Meyers for a reported $135,000. . . . Governor Luther W. Youngdahl has ordered local police and county authorities throughout the state to bar the staging of bank nights in theatres or other business houses. . . . Fred Abelson has resigned his city sales job at the Minneapolis U-I exchange. . . . C. W. Van Sloun, owner of the Waverly at Waverly, Minn., died of a heart ailment. . . . Elson and Nathanson have reopened their State at Detroit Lakes, Minn. . . . The Minneapolis Lyceum will get a $50,000 rehabilitation job starting about midsummer.



***HIS FIRST PENSION CHECK** is received by James Joseph O'Donnell, right, after 15 years as projectionist at the Griffith Consolidated Theatres' Reno theatre, Oklahoma City. C. F. Motley, the circuit's operations director, hands it to him. Mr. O'Donnell, 65, is retiring to "paint the house, fix it up some, and raise my flowers".*

OMAHA

Sunshine and rain are dividing the weather news here. . . . "The Best Years of Our Lives" continued its record run at the 1,200-seat RKO-Brandeis by bettering $13,000 in a second week. . . . Tri-State managers in this district met here to plan the summer "Back to Okoboji" sales drive. . . . Carol Kearns is new at Warners. . . . Byron Hopkins, Sidney, Iowa, exhibitor, is in a Council Bluffs hospital. . . . Fourteen local theatres joined in the Variety Club's children's matinees for the benefit of Children's Memorial Hospital. . . . J. E. Macke opened the Mullen theatre, Mullen, Neb., in mid-April. . . . N. P. Christensen, Fraser and Hansen, San Francisco, was here for conferences with the Ballantyne Company. . . . Exhibitors here are watching a straw vote in the local press that may decide whether Omaha is to have daylight saving time.

PHILADELPHIA

Paramount's three film houses here, the Nixon, Tower and Roosevelt, are undergoing extensive alterations. New lobbies, modern fronts, marquees and the latest sound and projection equipment planned. . . . A power blackout here last week affected several theatres in the Manayunk area, resulting in refunds or return passes for patrons. . . . Joseph D. Eagen purchased a 15-acre tract on the Lincoln Highway in neighboring Bucks County for $17,500 upon which will be erected the previously-announced open-air drive-in theatre. . . . Charles Humphries was appointed by President Harry J. Abbott as secretary-treasurer of Local 307, Motion Picture Projectionists' Union, IATSE, succeeding the late William Friedman. . . . Francis Young was named assistant manager of Warners' Arcadia, Wilmington, Del., succeeding William Pitts. . . . Wilson Turner, Universal-International salesman covering the Harrisburg, Pa., territory, resigned. . . . Jay Emanuel is temporary chairman of the local branch of the proposed Motion Picture Foundation which held its first organization meeting on May 5 at the Broadwood Hotel. . . . Morry Schwartz severed connections with Price Premiums to manage the New Broadway for Henry Rosinsky. . . . Robert Miller named manager of Harry Chertcoff's new 1,028-seat Elton at Steelton, Pa. . . . Bob Sokol, assistant manager of Loew's Regent, Harrisburg, Pa., to a similar post at Loew's Valentine, Toledo, O., and is succeeded by Bob Westerman, former student assistant for the circuit in Richmond, Va. . . . A wave of vandalism and a series of robberies has alarmed the industry here.

(*Continued on following page*)

PORTLAND

Ted Gamble, of Gamble Theatre Enterprises, announces the acquisition of the Circle theatre here to add to his Pacific Northwest circuit. The house, owned by Col. G. T. Woodlaw, is the oldest on the coast. Extensive improvements will be made. . . . The Idaho Theatres' Association, after its annual meeting April 29, advised that "controversial policies over distribution of 'The Best Years of Our Lives' " are being "adjusted" and that the organization would take no action in the issue of whether the film should be shown in Idaho. Previously, past-president Mildred Wall, Lewiston, said some Idaho theatre managers had been protesting the increased box office prices for the picture.

SAN FRANCISCO

Arrival of a large number of legit shows as well as the annual Garden Show, the Sportsmen's Show, the San Francisco Travel and Boat Show, undoubtedly will cut a gash into box office returns this week. . . . Disclosure of plans for the construction of a new 35-story office building came to light this week when land was purchased for $250,000. Plans call for motion picture theatre and a television theatre. Main portion of the building will be devoted to insurance offices. . . . Louis B. Mayer out of Stanford hospital following a minor operation there. . . . Carol Nathan and Eddie Baron, owners of the El Presidio and Marina theatres, will soon turn the El Presidio into an exclusively foreign-film house. . . . Opening of the New Soledad theatre on May 15 has been announced by owners A. Blanco and R. Martin. . . . B. B. Byard is building a new theatre in Garberville. . . . David Reese, of Golden State Theatres, has appointed Clayton Hicks of the Visalia theatre, as manager of the State, Lodi. . . . California Theatres Association have moved offices from 25 Taylor to 995 Market Street. . . . Visitors along Film Row: James Lemo, of the Victor, Benicia; Andy Goblirsch, of the Bijou, Visalia; El Pool, of the Vista theatre, Bella Vista; Aubrey Parsons, Tower theatre, Dinuba. . . . The first dinner of the local Variety Club will be held at the St. Francis Hotel.

SEATTLE

"It's A Wonderful Life" opened at the Liberty; "The Red House" moved into the Music Hall, and "Smash-Up" to the Orpheum. The Fifth Avenue theatre is installing a 70-foot high sign; the 17-foot "5th" atop the sign will swing as a pendulum, and will be visible for miles. . . . Attorneys in the anti-trust action brought by the Venetian Theatre Company and the Theatre Investment Co. of Seattle against eight producer-distributors and four exhibition corporations in Washington and Oregon have agreed to submit the case to U. S. District Judge John Bowen without a jury. Arguments will be offered June 17. . . . Out-of-town bookers on Film Row: Bud Hamilton, Darringer; Chester Nilsson, Les Theuerkauf, and Fred Gamble, Tacoma; Mickey De Leo, Port Townsend; W. A. Cochrane, Snoqualmie; Walt Graham, Shelton.

ST. LOUIS

The quick death of a Missouri censorship bill is considered tribute to the good relations existing between local motion picture interests and civic and religious agencies. Witnesses against the censorship were headed by Mrs. A. F. Burt, founder of Better Films Council of Greater St. Louis and member of the Church Federation and Federation of Women's Clubs review groups, and Mrs. Robert E. Collyer, representing the Legion of Decency. They testified voluntary censorship was preferable. The Council of Catholic Women, Mrs. Collyer said, was on record against state censorship. The bill was unanimously rejected by a Legislature committee. Its sponsor, Representative Harry Schendel, said he introduced it reluctantly. . . . Among St. Louis theatre men in Jefferson City on legislative and other business were Fred Wehrenberg, president, MPTO; James Arthur of Fanchon & Marco; Joseph C. Ansell, Clarence and Francis Kaimann, Arthur Kalbfeld, Paul Krueger, Tommy James.

TORONTO

"The Jolson Story" continued a seventh week at both the Tivoli and Eglinton theatres and the Famous Players' advertising says that attendance at the two theatres has reached the 250,000 mark, which would mean one-third of Toronto's population. . . . "The Egg and I" had its fifth straight week at Loew's Uptown; "California" was held for a second week at the Imperial and "Sea of Grass" stayed for a second six-days at Loew's. This left Shea's for a new picture, "It's a Wonderful Life," which started well, and a new dual bill at the Victoria and Capitol. The International Cinema also continued with "Carmen" for a second week. The Kino, an art house, started a Soviet revival series, bringing back 12 Russian pictures for three-day runs in the three weeks, starting off with "Alexander Nevsky." . . . Theatres of the Dominion got little direct benefit from the Federal Government's 1947-48 budget, the 20 per cent amusement tax remaining unchanged for another year, but the Revenue Department expects to reap $14,552,000 on theatre grosses, compared with $13,387,000 for the year ending March 31.

VANCOUVER

Hymie Singer, who recently purchased the Rio theatre, Victoria, has appointed Henry Goodman, formerly with Empire-Universal Films, as manager, succeeding Tom Oniell, who resigned to return to his radio announcing at the capitol city. . . . The arbitration board sitting on the Famous Players and projectionists dispute have handed down their decision. The operators receive a 15¾ cents an hour increase and two weeks vacation with pay after three years employment. The local asked for a 30 cents an hour increase. The two parties have 14 days to accept or reject. . . . Jack Stinson, operator of the Elite theatre at St. Paul, Alta., will construct a new theatre there.

WASHINGTON

Washington theatre business was good, with "The Best Years of Our Lives" still soaring along at RKO Keith's for an eighth week and "The Locket" holding at Warner's Metropolitan for a second week. New openings included the dual bill, "Sea Hawk" and "Sea Wolf," at Warner's Earle; "Temptation" at the Loew's Capitol; "California" at Loew's Palace; a reissue of "Boom Town" at Loew's Columbia. Noel Coward's "Brief Encounter" at Sidney Lust's Hippodrome is drawing the crowds, with long lines outside the theatre every night. . . . Marshall L. Faber, former motion picture producer and specialist in industrial films, has been appointed as associate of Al Sherman, consultant on screen media and film publicist. . . . The Variety Club Mothers' Day Luncheon on May 5 drew capacity crowds, with Mrs. Clinton Anderson, wife of the Secretary of Agriculture, "Guest Mother of the Day" for the affair.



MEETING, to plan Gibraltar Enterprises' participation in the Rocky Mountain area premieres of Warners' "Cheyenne". Fred Knill, seated, circuit general manager, conducted the meeting. Standing are Carrol Wright, manager, Rex theatre, Rocky Ford, Col.; Bob Sweeten, chief booker; Joe Wylls, manager, Loma theatre, Socorro, N. M.; Margaret Fitzsimmons, assistant booker; Robert Clark, assistant booker, and William Simon, manager, Grand theatre, Rocky Ford, Col.

Set British Release Dates

Warner Brothers' release schedule for Great Britain from June through the early part of September is as follows: "That Way with Women," June 15; "Humoresque," July 7; "Stallion Road," July 28; "Royal Flush" (Two Guys from Milwaukee"), August 18, and "Nora Prentiss," September 1 or 8.



There's no thrill like the thrill of Cornel Wilde and Maureen O'Hara in "THE HOMESTRETCH" in Technicolor!



A glorious romance
that hits all the high spots
of the world . . . set against the
breathless excitement of the
world's most famous racing classics!

CORNEL WILDE
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THE HOMESTRETCH

IN TECHNICOLOR

with

Glenn Langan · Helen Walker

James Gleason · Henry Stephenson

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Directed by **BRUCE HUMBERSTONE**

Produced by **ROBERT BASSLER** · Original Screen Play by Wanda Tuch

THERE'S NO COMPANY WITH SUCH GREAT TECHNICOLOR TRIUMPHS AS 20

BOB, SON OF BATTLE *In Technicolor* • **FOREVER AMBER** *In Technicolor* • **MOTHER WORE TIGHTS** *In Technicolor*
I WONDER WHO'S KISSING HER NOW *In Technicolor* • **CAPTAIN FROM CASTILE** *In Technicolor*

CENTURY-FO

20th-Fox Spent $1,000,000 for Checking in '46

Twentieth Century-Fox spent almost $1,000,000 during 1946 in checking percentage theatre receipts. According to the company proxy statement mailed April 30 to stockholders in advance of the May 20 annual meeting, the company paid $886,178 to Confidential Reports and $109,738 to Ross Federal Service.

The proxy statement also informed stockholders of the purchase in July, 1944, of 40 shares of "B" stock of National Theatres Corporation and the resale of those shares to the same company in August, 1946, by four executives of National Theatres.

"These matters," according to the statement, "and various other matters involving remuneration of officers and directors of the corporation and its subsidiaries are the subject matter of several pending legal proceedings brought by stockholders of the corporation for the benefit of the corporation."

Other payments during the year, as listed in the statement, were: Julian T. Abeles, legal fees, $25,750; American Arbitration Association, dues, $62,239; Copyright Protection Bureau, dues and legal fees, $66,820; the law firm of Dwight, Harris, Koegel and Caskey, general counsel, $271,500; the law firm of Fordyce, White, Mayne, Williams and Hartman, legal fees, $60,000; Felix A. Jenkins, secretary, $27,100; Fred L. Metzler, assistant treasurer, $58,000; Joseph Moskowitz, vice-president, $104,000; Motion Picture Association, dues, $325,345; George T. Priest, legal fees, $30,000; Touche, Niven and Co., accounting and auditing fees, $26,025; George F. Wasson, Jr., assistant secretary, $41,300; Alfred Wright, studio counsel, $37,799.

The board members, all of whom are candidates for reelection, and their remuneration for 1946, follow: L. Sherman Adams, $6,600; Robert L. Clarkson, $6,700; Thomas J. Connors, vice-president in charge of sales, $110,625; John R. Dillon, $11,900; Wilfred J. Eadie, comptroller and assistant treasurer, $45,325; Daniel O. Hastings, $6,100; Donald A. Henderson, treasurer, $60,500; Robert Lehman, $5,700; William C. Michel, executive vice-president, $119,075; William P. Philips, $6,900; Seton Porter, $6,200; Murray Silverstone, vice-president, $97,583; Spyros P. Skouras, president, $255,922, and Darryl F. Zanuck, vice-president in charge of production, $260,000.

Move to Set Aside Writ In Rank Damage Suit

Toronto Bureau

Counsel for J. Arthur Rank, the General Cinema Finance Corporation, Eagle-Lion Films, Inc., and the J. Arthur Rank Organization, have applied at Osgoode Hall here for a setting aside of the concurrent writ against them in the suit for damages filed by Empire-Universal Films and affiliated plaintiffs. The action complains of the alleged transfer of Mr. Rank's Hollywood product to another Canadian distributing company and it asks for an injunction restraining fulfillment of the alleged contract except to the plaintiffs. Judgment has been reserved.

Wanger-Fidler Suit Settled

The $1,000,000 libel suit brought by producer Walter Wanger last year against Jimmy Fidler, Hollywood radio commentator, over statements in connection with "Scarlet Street" has been settled out of court, according to a stipulation filed last Thursday in Los Angeles Superior Court.

FROM READER

SEES WIDE VALUE IN ADDRESS BY QUIGLEY

To the Editor of the Herald:

Having read in the Motion Picture Herald of March 1 of your address "The Movies as Entertainment," I would very much like to receive a copy of same. In fact, if you could spare three or four copies, I will see that they are used to good purpose, by circulating them among business friends, and, with your permission, newspaper editors of country town papers.

I feel that it is only by bringing such information before the public that we can develop, for the industry as a whole, the maximum goodwill. So often have we heard it said "it could only happen in Hollywood," that it is high time Mr. Citizen was informed of the problems faced by the industry on all sides . . . Production, Distribution, Exhibition. After all, which is the most important leg of a three-legged stool? — *EVERARD ETHERINGTON, Theatre Cowra, Cowra, N. S. W., Australia.*

["The Movies as Entertainment" was a speech delivered by Martin Quigley at the Boston Institute for Religious and Social Studies in Boston January 14, 1947. Copies are available upon application to the editor of the HERALD.]

See AFL Interpretation in Coast Fight No Answer

A new interpretation of the American Federation of Labor executive council's ruling of August 27, 1946, granting jurisdiction over the "assemblage" of sets to the International Alliance of Theatrical Stage Employes and over "construction" to the carpenters, was received in Hollywood this week. It differs from the council's previous ruling only in that it replaces the word "assemblage" with the word "erection."

The new interpretation of William Green, AF of L president, has done little to clarify the jurisdictional dispute since both unions had indicated they disagreed with the council's decision and continued to regard the ruling as inapplicable. For the same reason, producer representatives are pessimistic of an agreement from the new "clarification."

Joseph Cambiano, international representative of the carpenters, arrived in Hollywood Wednesday to arrange a meeting with the producers, using the new interpretation as a basis for the talks.

Allyn Butterfield Forms Own Production Company

Allyn Butterfield, formerly with Pathe and Universal newsreels as a top editor, has formed his own company, Allyn Butterfield Productions, with offices in Hollywood. He will produce short subjects and features. The company's first series is "Woman Speaks," a newsreel devoted to women's activities and achievements. As the first of a series of documentaries on leading universities, the company will produce "Spirit of Purdue."

Paramount Buys 258,500 Shares Of Own Common

During the past five months Paramount has purchased 258,500 shares of its own common stock on the open market at an aggregate cost of $7,222,533, Barney Balaban, president, told stockholders in his annual report this week. The average cost per share was $27.94.

In explaining his company's action Mr. Balaban said the policy had been adopted "in connection with our consideration of effective and economical means of rearranging our holdings to conform to the requirements of the decree in the pending anti-trust suit and of effecting acquisitions of other interests of benefit to our operations."

The report put Paramount's earnings for 1946 at $44,042,106 after deduction of all charges including provision for income taxes. The figures were the same as those release in an estimated-earnings report April 8. The total includes $4,843,000 representing the company's interest as a stockholder in the combined undistributed net earnings for the year of partly-owned non-consolidated companies. Paramount's income in 1945 amounted to $17,952,432, including $2,527,000 of undistributed earnings of partly-owned, non-consolidated companies.

Operating revenues of consolidated companies for 1946 totalled $194,701,099 as compared to $159,444,374 in 1945. Operating revenues of partly-owned non-consolidated companies for 1946 were approximately $150,000,000 of which Paramount's share was about $70,000,000.

Earnings per common share in 1946 amounted to $5.92 on the 7,443,772 shares outstanding on January 4, 1947.

"The company has now completed a ten-year program of debt reduction and capital simplification," Mr. Balaban said in his report. On January 4, 1947, neither the company nor its consolidated subsidiaries had outstanding any interest bearing obligations or securities senior to the common stock, other than $2,000,000 of parent company notes due 1951, which are convertible into common stock, and $65,850 preferred stock of three Canadian subsidiaries.

Paramount estimated its earnings for the first quarter ended April 5, 1947, at $9,522,000 after all charges, equal to $1.30 per share on the 7,303,972 shares outstanding April 5. The board of directors Wednesday declared the regular quarterly dividend of 50 cents per share on the common stock, payable June 27, to stockholders of record June 6.

Lower Astor Price-Scale

Starting Wednesday a new summer price-scale has gone into effect for Samuel Goldwyn's "The Best Years of Our Lives," now in its 25th week at the Astor theatre in New York. Top during the week now is $1.50 and on weekends $1.80. The scale begins at 95 cents for the morning hours.

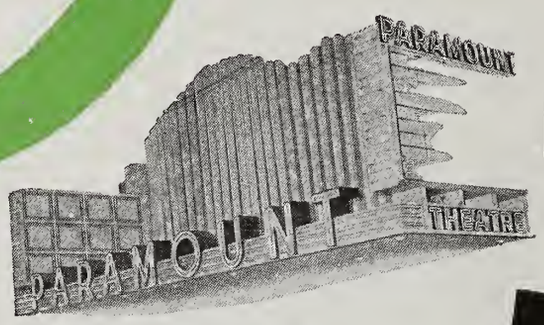
BOOKED SOLID...

8 in a row

At the World's

TWO P

LOS ANGELES and



1 Angel and the BADMAN

2 the Pilgrim Lady

3 Hit Parade of 1947

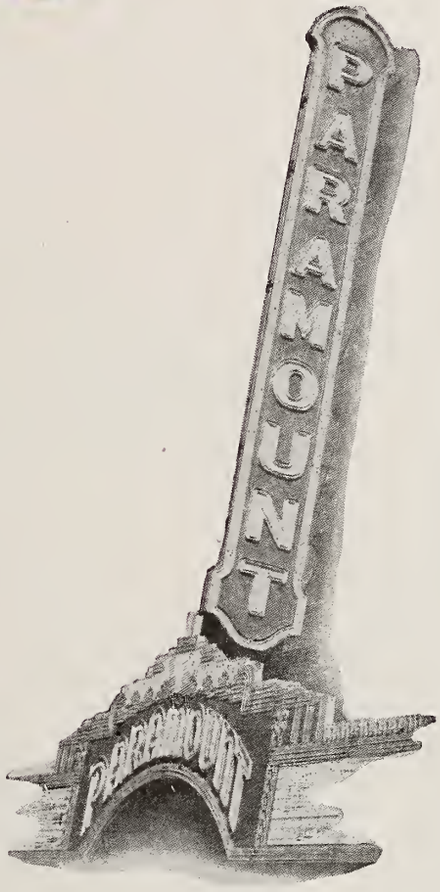
4 Calendar Girl

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WEEK AFTER WEEK!

for Republic

FINEST THEATRES, the PARAMOUNTS HOLLYWOOD • DAY & DATE



THAT'S MY MAN 5

SPOILERS of the NORTH 6

NORTHWEST OUTPOST 7

8 **THE Fabulous SUZANNE**

ON SKY-ROCKETING REPUBLIC!

MGM STARTS 16mm LIBRARY IN EIRE

by TOM SHEEHY
in Dublin

After much early confusion the 16mm situation in Eire is just beginning to clarify.

MGM is the first major company to adopt a definite policy on the 16mm library question. They have set up a film renting establishment managed by Cedric Burling and are renting complete programs on a percentage basis to commercial exhibitors and on a per capita basis to educational establishments. Previously the only sources of 16mm features were one library run by a prominent Dublin chemist and a library run by Gaumont-British.

Unlike MGM, Gaumont Britsh has not established its 16mm renting concern with its 35mm renting office. Instead, it has established the office with its G. B. Kalee equipment depot in Dublin. They rent features and shorts separately at fixed rates.

The only other major company to enter the Eire market with 16mm film product is Pathe, which will distribute through an Irish firm, Substandard Equipments, Ltd.

On the equipment side of 16mm, British suppliers were first in the market. From 1939 until last March, 1947, 87 per cent of the projectors sold were British, only seven per cent were American. Now Eire is getting direct supplies from America, for which there is a great demand, especially in educational circles.

There is not much scope here for 16mm entertainment mobile units since practically every town in Eire of more than 1,000 inhabitants has at least one 35mm cinema or hall used as a cinema. However, there are already signs of keen interest in the use of 16mm educational films in the grades and vocational schools and for adult education.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

The World Film Festival to be held in Brussels June 1-30 will be bolstered by two other allied meetings. The Fourth Congress of the International Catholic Film Bureau will be held in Brussels from June 16 to 26 to examine, according to the organization, "sympathetic cooperation with world film unions and to bring constructive Catholic help." The International Federation of the Film Press also will hold its Congress in Brussels during the month of June.

Additional features to be exhibited at the festival continue to be received. Argentina will show "A Sangre Fria," "Albeniz" and "Kreutzer Sonata." Switzerland will show "The Reign of Matto" and "Citizen and Peasant." Poland is offering "Harmony," two puppet films, two educational films and a documentary. Holland will show only short films. Sweden is sending "Rotagg" and Denmark will show two educational films, "Denmark Is Growing" and "The Seventh Age." Britain is sending "Odd Man Out," "Great Expectations," "A Matter of Life and Death" and "The Overlanders."

▽

The Institut National de Cinematographie Scientifique has been formed in Brussels to produce films of "pure scientific interest" to aid scientists, industrialists and teachers.

URUGUAY

by PAUL BODO
in Montevideo

All theatres of the Compania Exhibidora Nacional S.A., the second most important circuit in Uruguay, have been transformed into newsreel theatres. These theatres include the circuit's first run house, the Ambassador, and a new theatre which will be constructed. This situation leaves Bernardo Glucksmann in practical control of all American pictures for this year since he owns the three remaining first runs here. The local representatives of all American producers, except MGM which has its own theatre in Montevideo, have signed with the Cinematografica Glucksmann and United Cinema circuits, both under the management of Mr. Glucksmann.

▽

After 10 weeks of shooting, Cumbre Productora Cinematografica has finished its first picture, "Asi Te Deseo," in the Orion Studios of Montevideo. The stars of the picture are the Argentine actors, Roberto Airaldi and Carlos Morganti.

▽

Sonocolor, Ltd., a new company which will produce documentaries and publicity shorts, has been founded in Montevideo with offices in Calle Soriano 912. Carlos Paez Vilaro is the general manager. A new distributing company, Filmos del Uruguay, recently was formed in this city at Calle Constituyente 1570. Directed by Alfonso Cao and Jose Surraco, the company will distribute European, Spanish, Argentine and Mexican product and will operate the El Mundo, a neighborhood theatre which will be remodeled.

▽

Don Tomas Berreta, president of Uruguay, attended the recent opening of the 1,600-seat Cine Astor in Pando, about 25 miles from Montevideo.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

There will be no change, for the present, in the foreign exchange rate, the principal quotation of which is 4.85 pesos to the U. S. dollar, which has lasted since September, 1939. This was announced by Ramon Betata, Secretary of Finance, in a speech at the thirteenth annual convention of the Association of Bankers of Mexico held recently at Acapulco. He announced further that there will be neither new taxes nor increases in existing taxes this year.

▽

Small-scale producers are organizing what they hope will be a company big and strong enough to meet competition from the large producers and, at the same time, be eligible for an important share of the $2,000,000 credit the Federal Government is reportd to be preparing to grant producers.

▽

A new distribution company has been started here by Carlos A. Madrazo, ex-Congressman, and Adan Ramierz. They hope to be the exclusive distributors of English pictures in Mexico.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Production is on the increase in Germany and Austria. Studios have been rehabilitated and new distributing and producing companies formed. A dozen features are in progress.

The Neue Deutsche Filmsgesellschaft, with studios at Geiselgasteig, near Munich, has started production on the first German picture to be made in the U. S. zone. This is "Between Yesterday and Tomorrow," budgeted at 700,000 marks and with production time set at 40 days.

Also at the Geiselgasteig studios, the Jewish Film Organization has started production of the first full-length picture in Yiddish. It deals with the fate of the Jewish people from the bombardment of Warsaw to the present day. The German director, Herbert B. Fredersdorf, is assisted by various Jewish co-directors.

A Berlin branch of the French financed and controlled Internationale Film-Alliance has been established with offices in Baden-Baden. The company intends to distribute French pictures throughout Berlin and the British-American zone. The French industry is very actively engaged in the German market. Throughout the French zone American pictures have fallen behind French productions.

International Film Exhibit Set for Venice, August 14

Venice will hold an International Exhibition of Motion Picture Technique from August 14 to September 10. Organized under the patronage of the Commune of Venice and of the scientific section of the Ministry of Public Education, the exhibition will embrace all phases of the industry, starting with the manufacture of raw film, going through the exhibition of completed films, and including an historical survey of the industry. All nations have been invited to participate.

A Honey of a Picture...

a Honeymoon at the Box Office!

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Eagle-Lion Films presents

FRANCHOT TONE
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"LOST HONEYMOON"



with

FRANCES RAFFERTY

CLARENCE KOLB · UNA O'CONNOR · WINSTON SEVERN

Original Screenplay by Joseph Fields · Music by Werner Heymann · Produced by Lee Marcus · Directed by Leigh Jason

BRYAN FOY
in Charge of Production

Make Up Mind About Television Now, Says Ryder

The physical and economic aspects of theatre television and its dependence on a decisive attitude on the part of the motion picture industry were explored during a press conference held by Loren L. Ryder, president of the Society of Motion Picture Engineers, last Friday in New York. Mr. Ryder also discussed the society's recent meeting in Chicago and detailed plans for the 62nd semi-annual convention set for New York October 20-24.



Loren Ryder

Asserting that the industry had been "too complacent in regard to the future of television," Mr. Ryder said it would have to decide now on whether it is interested or not. While hesitant to predict just when theatre television would come, he nevertheless expressed the opinion that the time had come for theatre men to utilize the new large-screen medium. And he repeated his prediction of early this year that the industry would see large-screen theatre television demonstrations during 1947.

He said he had been carrying on talks with producer and exhibitor representatives with a view to exploring their attitude towards theatre television. The society's aim is three-fold, he said. "First, we are asking theatre people whether they are interested in television at all. Second, we attempt to make available all knowledge on theatre television and, third, we wish to bring to the attention of the television people certain vital differences in standard between the two industries."

Problem Is Economic

Regarding the design of theatres to incorporate provision for television, Mr. Ryder said exhibitors would be wise to take precautions, but he did not expect any change in the physical makeup of the theatre to accommodate the new medium. The basis of the whole problem is an economic, not a scientific one, he asserted.

In regard to the society's autumn convention, Mr. Ryder said its proposed theatre engineering exhibit would serve to give exhibitors an idea of what to expect in the line of equipment six months or a year following the meeting. The New York convention also will include theatre managers, engineers, chief projectionists and major company as well as exhibitor representatives, he stated, adding that in planning for the convention emphasis also would be laid on other phases of motion pictures, television and the transmission of picture action by infra-red light.

RKO Arranges for New $10,000,000 Credit

Arrangements for a new unsecured revolving credit of $10,000,000 were completed this week, it was announced Tuesday by N. Peter Rathvon, president of RKO Radio Pictures, Inc., at the company's office in New York.

The credit, which is predicated on a minimum working capital of $20,000,000, will be participated in by the Bankers Trust Company of New York, which will manage the fund, and the First National Bank of Boston and the Security-First National of Los Angeles. This new financing will automatically cancel an existing credit agreement with Bankers Trust for $5,000,000 not due to expire until December 22, 1948. The new revolving credit provides for a scaling down of the fund five per cent per annum, beginning the second year. Negotiations were conducted by William H. Clark, treasurer, and Gordon E. Youngman, general counsel of the company.

The new financing, the announcement said, permits the picture company to maintain a suitable inventory of produced but unreleased features which the management considers necessary for orderly marketing, careful exploitation and maximum results from distribution.

RCA First Quarter Net Profit at $4,680,065

Radio Corporation of America made a net profit of $4,680,065, after taxes, for the first quarter of 1947, General David Sarnoff, RCA president, announced Tuesday at the annual meeting of stockholders in New York City. The 1947 quarter profits represent an increase of $1,519,841, or 48 per cent, over the same period in 1946. Earnings per common share for the 1947 quarter amounted to 28 cents, as compared with 17 cents per common share for the first quarter of 1946. Consolidated gross income for RCA during the quarter amounted to $76,560,096, compared with $48,972,924 for the same period last year.

20 Per Cent Theatre Tax Is Retained by Canada

No change will be made in Canada's federal amusement tax of 20 per cent on theatre grosses this year, according to the Canadian Government's budget tabled in the House of Commons at Ottawa April 30 by Finance Minister D. C. Abbott. The budget also retains the war luxury taxation on candies and soft drinks and there is no change in the excise tariffs on imports. The government reported that $13,387,000 was collected in amusement taxes during the year ended March 31. Estimated revenue from amusement taxes for the next 12 months is $14,552,000.

Code Hearing June 6

The first date to be set for public hearings on the proposed revision of the New York State building code is June 6 at the Empire State Building, New York City.

Drive-ins, Studio Sets Exempt From Building Order

Drive-in theatres and studio sets are among the many commercial construction projects benefiting by a relaxation announced in a Government construction limitation order last Thursday in Washington.

Government authorization no longer will be required, the Office of the Housing Expediter said, for laying concrete surfaces or bases for drive-in theatres. The statement explained that is because of increased supplies of cement, concrete and concrete blocks. At the same time the agency announced that single motion picture sets, 10,000 square feet or smaller, may now cost up to $15,000 without Government approval required. Prior to the order this set size was exempt only if it cost less than $1,000.

Officials in Washington also indicated that district offices were instructed to relax their interpretation of "hardship cases" in examining construction applications made on this basis.

At the same time the House passed the bill extending rent controls but ending all curbs on commercial construction. However, permits could still be required for amusement construction if local agencies certify a shortage of essential housing materials.

Prior to the passage of the House bill and before the relaxation of the building curbs, six applications to construct new theatres were approved by the Government. The largest project is in Miami, Fla., where Charles Abel, agent for Ammar Brothers, received permission to spend $53,000 for a foundation and the erection of a framework for a new theatre.

Other approvals were given to Carl E. Anderson at Kalispell, Mont.; William C. Buck, Rising Sun, Md.; R. V. Keeney, Urbandale, Ia.; R. C. Cobb, Jr., Fayette, Ala., and D. C. Foxley, Pilot Rock, Ore.

Construction has been started on a drive-in theatre at Kennewick, Wash., by the Midstate Amusement Company. When completed the theatre will have a capacity of 800 cars.

Other building projects have been announced by Independent Theatres of Chattanooga, Tenn., which will build a 700-seat theatre in Rossville; John Lakeman, who will erect a $120,000 theatre in Haleyville, Ala.; Martin Theatres, another theatre near De-Funiak Springs, Fla., and E. N. Claughton of Miami, who is preparing to start a new 1,100-seat theatre to be located at Coral Gables, Fla.

"The Ghost" to Music Hall

Radio City Music Hall, New York, has booked Twentieth Century-Fox's "The Ghost and Mrs. Muir," starring Gene Tierney, Rex Harrison and George Sanders. The picture will follow "Great Expectations" which will follow the current "The Egg and I."

11th. Annual Convention

VARIETY CLUBS, International

★ AMBASSADOR HOTEL
Los Angeles, California
MAY 13, 14, 15, 16, 17, 1947

HEART OF SHOW BUSINESS

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. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DANGEROUS BUSINESS: Forrest Tucker, Lynn Merrick—Good program picture—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GALLANT JOURNEY: Glenn Ford, Janet Blair—Rated high, but grossed low. These biographical sketches are not entertainment and this early history of aviation is no exception. We took a licking on it. Played Sunday, Monday, Feb. 23, 24.—N. W. Huston, Maywood Theatre, Galena, Kan.

GALLOPING THUNDER: Charles Starrett, Smiley Burnette—Another of the Durango series that pleased the weekend patrons. Played Friday, Saturday, April 18, 19.—James C. Balkcom, Gray Theatre, Gray, Ga.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—One of the best mystery thrillers of the season. By an unusual simplicity and directness in its dialogue and situation "Johnny O'Clock" manages to be unconventional and interesting throughout. Lee Cobb gives Powell a battle for top honors. Gomez and Ellen Drew contribute first class supporting performances. Business was good and the audience was generally well pleased. Played Sunday-Tuesday, April 13-15.—John R. Cooney, Waldo Theatre, Waldoboro, Me. Small town patronage.

SING WHILE YOU DANCE: Ellen Drew, Robert Stanton—That is the type picture they saddle small towns with, and even the farmers won't stand for such corny acting. They would rather stay at home and listen to the bullfrogs and crickets.—E. J. Bunnell, Crist Theatre, Loveland, O.

TALK ABOUT A LADY: Jinx Falkenburg, Joe Besser—Fair musical. Played Wednesday, Thursday, April 2, 3.—W. J. Whitmore, Star Theatre, Stanley, N. D.

WALLS CAME TUMBLING DOWN, THE: Lee Bowman, Marguerite Chapman—By cutting to 60 minutes this might be good for second spot on a double bill. We used on top half on account of running time. No draw. Played Friday, Saturday, April 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal.

WALLS CAME TUMBLING DOWN, THE: Lee Bowman, Marguerite Chapman—Very well done in line of mysteries that drew well. Played Wednesday, Thursday, April 9, 10.—W. J. Whitmore, Star Theatre, Stanley, N. D.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—Good comedy that drew kids and adults. Played Friday, Saturday, April 11, 12.—W. J. Whitmore, Star Theatre, Stanley, N. D.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Music and color good—Iturbi excellent. Played Sunday-Tuesday, April 13-15.—W. J. Whitmore, Star Theatre, Stanley, N. D.

BOYS' BRANCH: James Craig, Butch Jenkins—This is very good for any small town. Used here on midweek to good business. Played Wednesday, Thursday, April 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—Everybody seemed to think this is a grand show. Music was splendid and showed off our postwar sound to perfection. This must be what the industry calls a prestige show. Played Sunday, Monday, April 13, 14.—Rowell Bros. Idle Hour Theatre, Hardwick, Vt. Small town patronage.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—This was an expensive, well produced spectacle that unfortunately did no business here. The title was partially responsible, as our customers are not interested in Latin or South American entertainment. Played Sunday, Monday, April 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Louis Stone—Another picture that went over good. Lots of laughs and pleased everyone, from kids on up. Mickey Rooney is as good as usual. Business excellent. Played Sunday, Monday, April 13, 14.—Wallace M. Smith, Palace Theatre, Cisco, Tex.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—The judges, naturally the audience, rendered a split decision on this one. But they all agreed that Sara Hayden ran off with the picture. I just don't know if these Hardy series are going to go in the future as they did in the past. This did but average business. And that will be the $64 question if more are made.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—If it's comedy you want, just book this. This new Hardy picture will draw both classes and will please 100 per cent. Glad to see Mickey back! Played Wednesday, Thursday, April 16, 17.—James C. Balkcom, Gray Theatre, Gray, Ga.

NORA PRENTISS: Ann Sheridan, Kent Smith—Not a boring picture but drawn out. The kind to make a person stop and think. They all seemed to like it. Played Monday, Tuesday, April 21, 22.—Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

SECRET HEART: Claudette Colbert, Walter Pidgeon—Rain and an American Legion dance hurt us on this outstanding attraction. I received more praise on this feature than any I have played this year. Played Monday, Tuesday, April 14, 15.—James Balkcom, Gray Theatre, Gray, Ga.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—It is a magnificent production and received good reaction from most of the audience, but they also, as well as we, thought it was over-long in some of the sequences of his life story. That, too, was the criticism on the Gershwin picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TWO SMART PEOPLE: John Hodiak, Lucille Ball—A good little picture; in fact, far superior to many of MGM's higher allocated pictures in current release. It has a new story angle and something "different" is what we need. Played Tuesday, Wednesday, April 22, 23.—Ted Keelen, Royal Theatre, Sheffield, Ill.

TWO SMART PEOPLE: John Hodiak, Lucille Ball—Only a fair box office; very few comments. Played midweek or probably would have done better. Played Tuesday, Wednesday, April 8, 9.—Wallace M. Smith, Palace Theatre, Cisco, Tex.

VALLEY OF DECISION: Greer Garson, Gregory Peck—Held audience attention despite length. Played Sunday-Tuesday, March 16-18.—W. J. Whitmore, Star Theatre, Stanley, N. D.

Monogram

ALASKA: Kent Taylor, Margaret Lindsay—Entertaining, despite fact the print was poor. Played Friday, Saturday, March 21, 22.—W. J. Whitmore, Star Theatre, Stanley, N. D.

DECOY: Jean Gillie, Edward Norris—Very good acting on the part of Miss Gillie. "Decoy" was played on a Sunday date only, and it got by O.K., as it was interesting throughout. Played Sunday, April 20.—James Balkcom, Gray Theatre, Gray, Ga.

GAY CAVALIER, THE: Gilbert Roland, Martin Garralaga—Pretty fair. My people don't like these Cisco Kid Westerns.—S. T. Jackson, Jackson Theatre, Flomtaon, Ala.

SIX GUN SERENADE: Jimmy Wakely, Kay Morley—Just another Western with singing, shooting, etc. That should please action and rural fans. Believe my crowd is beginning to like Wakely better. Played Thursday-Saturday, April 17-19.—Terry Axley, New Theatre, England, Arkansas.

STRANGE VOYAGE: Eddie Albert, Forrest Taylor—This little picture was better than I had expected it to be. Pleased on a Saturday double feature.—S. T. Jackson, Jackson, Flomaton, Ala.

VACATION DAYS: Freddie Stewart, June Preisser—This is the best teen-age to date. Spade Coley's band is a drawing card here. Pleased both young and old. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—Not up to the Bing Crosby specials. Bing is definitely not a lover. He must stick to the more serious roles with that voice. He must not be cheapened. Played Sunday, Monday, March 2, 3.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

BLUE SKIES: Bing Crosby, Fred Astaire—Good musical in beautiful Technicolor. However, failed to do at box office what I expected of it. Played Sunday, Monday, April 13, 14.—Terry Axley, New Theatre, England, Arkansas.

CROSS MY HEART: Sonny Tufts, Betty Hutton—Such screeching and cackling, most people left with a case of nervous jitters. Betty Hutton better stay at home and train her voice and nerves. Played Friday, Saturday, March 4, 5.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

EASY COME, EASY GO: Barry Fitzgerald, Diana Lynn—Box office good because of star attraction. Story poor, but amusing. Few comments, and too much like the usual run of the mill. Played Sunday, Monday, April 6, 7.—Wallace M. Smith, Palace Theatre, Cisco, Tex.

EASY COME, EASY GO: Sonny Tufts, Diana Lynn—Exhibitors beware! This is the "Turk of Turks." I'll be months overcoming the damage I did by playing this one. There is just no excuse for it. The only good to come from my experience with this one is that it has served to wake me up on my buying and booking. Played Sunday, Monday, April 27, 28.—Ted Keelen, Royal Theatre, Sheffield, Ill.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—A very good picture. Pleasing to the whole family. Bob Hope is always a good drawing card here and was as funny as ever. Business good. Played Thursday, Friday, April 10, 11.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—Very funny, and attendance was average. Why don't they reissue more of the better pictures instead of the just average type. Played Tuesday, Wednesday, April 1, 2.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—Should be for adults, but pleased all except the juveniles. Played Sunday-Tuesday, March 23-25.—W. J. Whitmore, Star Theatre, Stanley, N. D.

PRC

TERRORS ON HORSEBACK: Buster Crabbe, Al "Fuzzy" St. John—PRC is now selling some streamlined Western reissues with Crabbe. Even Westerns are getting too high. Fair Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TRAIL DUST: William Boyd—Good old William Boyd. They came out to see him. Played Friday, Saturday, April 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

GUY COULD CHANGE, A: Allan Lane, Jane Frazee—A good show with plenty of appeal. Played Wednesday, Thursday, March 26, 27.—W. J. Whitmore, Star Theatre, Stanley, N. D.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—This is a beautiful picture in Technicolor with a good love story. Comments were good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MURDER IN THE MUSIC HALL: Vera Hruba Ralston, William Marshall—Some good skating. In fact, show appealed to all. Played Friday, Saturday.

(*Continued on opposite* page)

(*Continued from preceding page*)

April 4, 5.—W. J. Whitmore, Star Theatre, Stanley, N. D.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—Very good picture. Business not too good. Guess it needed better known stars, but the cast was perfect. Don't be afraid of this one. They will like it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—A good show for this part of the country. Not up to Rogers' caliber. Played Friday, Saturday, March 28, 29.—W. J. Whitmore, Star Theatre, Stanley, N. D.

RKO Radio

BAMBOO BLONDE: Frances Langford, Russell Wade—Nice show for the weekend. Had no draw, but may prove better in other situations. Played Friday, Saturday, April 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—We played this late and should have skipped it entirely, for it failed to pay expenses. Played Sunday, Monday, April 13, 14.—N. W. Huston, Maywood Theatre, Galena, Kan.

IT'S A WONDERFUL LIFE: Jimmy Stewart, Donna Reed—A picture for everyone to see. Typical life of John Doe. Very fine story and acting, excellent for all trade. Rates 4.0 in our books. Played for Naval personnel. Played Thursday, Friday, March 13, 14.—Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

LADY LUCK: Robert Young, Barbara Hale—Very good, and my crowd enjoyed same—what crowd I had. Barbara Hale received very favorable comments, and, of course, Robert Young and Frank Morgan are old time favorites. Played Sunday, Monday, April 20, 21.—Terry Axley, New Theatre, England, Ark.

MAKE MINE MUSIC: Disney Cartoon Feature—We have yet to get business from Disney: even "Snow White" didn't appeal. Our people, I guess, are funny. I don't blame them with this one. Played Friday, Saturday, April 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NOCTURNE: George Raft, Lynn Bari—This is a good detective story which pleased average business. It is better than "Mr. Ace." Played Sunday, Monday, April 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SONG OF THE SOUTH: Disney Feature Cartoon—A very fine picture especially suited for small towns. Played Sunday, Monday, Feb. 16, 17.—E. J. Bunnell, Crist Theatre, Loveland, O.

STRANGER, THE: Edward G. Robinson, Loretta Young—Robinson not a big draw with us. Picture didn't draw. Played Wednesday, Thursday, April 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VACATION IN RENO: Jack Haley, Ann Jeffreys—O.K. for double feature, and my crowd seemed to enjoy slapstick comedy. Played Thursday-Saturday, April 17-19.—Terry Axley, New Theatre, England, Ark.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—Something different in murder mysteries. Held them in suspense all through picture. One of the best we've shown this year. Played Thursday, Friday, April 10, 11.—Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—Very good picture, and acting superb; but I made the mistake of playing it on Sunday and Monday and Tuesday because of the shortage of something else to play at this particular time. It is definitely a Friday and Saturday picture and it would please the crowd on a weekend. Played April 6-8.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—Musical score and color good; drew fairly well. Played Sunday-Tuesday, April 6-8.—W. J. Whitmore, Star Theatre, Stanley, N. D.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—A lovely picture worth playing. Our roads were bad so we didn't do the business we should have. Played Monday, Tuesday, April 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—This didn't take—a classic, which failed to bring them in. Played Wednesday, Thursday, April 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Can.

CLUNY BROWN: Charles Boyer, Jennifer Jones—Jones holds show together. Boyer fails at B.O. here. Played Wednesday, Thursday, April 16, 17.—W. J. Whitmore, Star Theatre, Stanley, N. D.

DRAGONWYCK: Gene Tierney, Vincent Price—Socko entertainment. This pleased a big audience and there were only a few disappointments. A good story, good acting and superbly produced. Give us more of these and we will be happy. Played Friday, April 11.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PUBLIC SERVICE

A. H. Kaufman, of the Terre Haute, Ind., Theatres Association, and one of the most consistent contributors to the What the Picture Did For Me department, was instrumental in immunizing Terre Haute residents against diphtheria. He suggested to Dr. Paul Bronson, head of the city's Board of Health, that the Board have trailers made detailing the wisdom of being vaccinated. Five were made at his suggestion. The city's 15 theatres played the trailers for one week, and the campaign was completed in a three-week period. For this public service, Mr. Kaufman was commended by the Board of Health.

JESSE JAMES: Tyrone Power, Henry Fonda—Our biggest Monday crowd of the year. Many remembered it when the hit was first released, but they came again. 20th-Fox sold this right and we were able to make a profit. It was good to see both these stars again. It will be a pleasure to play their new features. They are popular here. Played Monday, April 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MARGIE: Jeanne Crain, Glenn Langan—A wonderful picture with a swell cast. The high school youth all enjoyed the picture as well as the older folks. The weather was not perfect, but the box office was still above average. Played Sunday-Tuesday, April 20-22.—Orr, Rodman and Bailey, Rex Theatre, Henning, Minn.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—Very well done. Held audience attention throughout. Played Friday, Saturday, April 18, 19.—W. J. Whitmore, Star Theatre, Stanley, N. D.

STRANGE JOURNEY: Paul Kelly, Osa Massen—This is a fair show considering its length, star power and small budget. It will not stand alone. If you play double features you will probably play it at a loss just as I did. Played Tuesday, April 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

13 RUE MADELEINE: James Cagney, Annabella—A fine show and a different roll for James Cagney. One which all will like. Business better than average. Played for Naval personnel. Played Monday, Tuesday, April 7, 8.—Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

13 RUE MADELEINE: James Cagney, Annabella—Excellent in every detail as far as acting is concerned. A little late on the interest angle, and not good at the cash drawer.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

WAKE UP AND DREAM: John Payne, June Haver—This is a nice little family picture in Technicolor which will do average business and please. It is no super duper, but it is worth playing. Played Wednesday, Thursday, April 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

MR. ACE: George Rait, Sylvia Sidney—The title doesn't mean a thing, but luckily we double-billed this with a Western, so we got by fairly well. But what a relief it would be if George Raft would just get his clothes mussed up once. Played Friday, Saturday, March 21, 22.—N. W. Huston, Maywood Theatre, Galena, Kan.

SCARFACE: Paul Muni, Ann Dvorak—If your patrons like gangster pictures, you'll make no mistake bringing back this great gangster picture. It will still do more business than lots of the "supposed-to-be" good features. Costumes of women in "Scarface," very much "aged," but there is so much action in it, that you soon lose sight of the gal's dresses. Played Sunday, Monday, April 20, 21.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

WHISTLE STOP: George Raft, Ava Gardner—Good action picture, that did fair on Sunday, but dropped off Monday. George Raft used to be O. K. with us in any picture, but he's no drawing card today. Those who came liked the picture. Played Sunday, Monday, April 13, 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Universal

BLOND ALIBI: Tom Neal, Martha O'Driscoll—Nice little program picture, with no drawing power however, and business was way off. Even a good short subject show with it didn't help. Played Thursday, Friday, April 17, 18.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CUBAN PETE: Desi Arnaz, Ethel Smith—This was quite a surprise as it pleased my patrons. It played on a double-bill program. Played Friday, Saturday, April 18, 19.—James Balckom, Gray Theatre, Gray, Ga.

DARK MIRROR: Oliva de Havilland, Lew Ayers—Excellent picture. Very unusual story. It is magnificently acted by Miss de Havilland and Lew Ayers

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and the supporting cast. My patrons had very fine things to say about it and the proof was in the big turnout. Business excellent. Played Sunday-Tuesday, April 20-22.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

GUNMAN'S CODE: Kirby Grant, Fuzzy Knight—Used on second half of double bill. Very good for Western fans and kids. Played Friday, Saturday, April 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Calif.

KILLERS, THE: Burt Lancaster, Ava Gardner—This is a good show, but a little heavy for some towns. Played Friday, Saturday, April 25, 26.—Orr, Rodman and Bailey, Rex Theatre, Henning, Minn.

MAGNIFICENT DOLL: Ginger Rogers, Burgess Meredith—Acting was excellent and picture appealed very much to those who came. It is possibly a little high class for the multitudes but it was appreciated by the college students especially. Crowds were not too large; perhaps because it was played so late. Played Sunday-Tuesday, April 13-15.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—Very colorful and very fine music. Brought full house both days played. Don't fail to book this one. Played Thursday, Friday, April 17, 18. —Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

Warner Bros.

KINGS ROW: Ann Sheridan, Robert Cummings—Liked by all except the children. Plenty of stars in this show to get you the money. Played Tuesday, Wednesday, April 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—Drew well and seemed to please. Played Wednesday, Thursday, March 19, 20.—W. J. Whitmore, Star Theatre, Stanley, N. D.

MAN I LOVE, THE: Ida Lupino, Robert Alda—Just average with very little drawing power. Played Sunday, Monday, March 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—Very pleasing comedy. Played to an above-average midweek attendance. Good wholesome comedy like this seems to have a special appeal in this town right now. Played Wednesday, Thursday, April 2, 3. —Rowell Bros. Idle Hour Theatre, Hardwick, Vt. Small town patronage.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—This picture pleased everyone, but it failed to do business. Flynn is a good draw as long as he is in an action picture. S. Z. Sakall is a swell comedy star. Played Sunday, Monday, April 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—The year which produced probably the best picture ever to come out of Hollywood, also turned out some of the worst films ever to be foisted on the exhibitor in the name of top productions sold at top prices. "Nobody Lives Forever" is my private Academy Award nominee for the worst picture of the year. Although when I get around to awarding the Oscars there will be about 25 others well up in the running. There is nothing good about it. The fact is that I waited expectantly for Garfield to say "Nobody Lives Forever." He did. Our attendance record only confirmed a growing conviction that you can't fool any of the people any of the time any more. Played Thursday, Friday, April 17, 18.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—First night did fair, but that was all. They spread the news, and we suffered. Played Monday, Tuesday, April 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—Good show. Audience reaction was very favorable. Played Wednesday, Thursday, April 16, 17.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt. Small town patronage.

NORA PRENTISS: Ann Sheridan, Kent Smith—This is a good show. Seemed to please all who saw it. Has rather a strange plot, and is different from the usual run of mysteries. Has both star power and length. Business good. Played Tuesday, Wednesday, April 15, 16.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—From the high-powered cast in this feature something is a little better than expected. Some of the comedy was good. For those situations which like lightweight films this is it. Played Monday, April 7.—Ferd J. Hutchings, Community Theatre, Leader, Sask., Can.

STOLEN LIFE, A: Bette Davis, Glenn Ford—A very sad fizzle. Played on our best time. My customers just won't shell out to hear Bette Davis moan in these sad stories. Just two days stolen out of our life. Played Sunday, Monday, Feb. 9, 10.—N. W. Huston, Maywood Theatre, Galena, Kan.

STOLEN LIFE, A: Bette Davis, Glenn Ford—Davis double role had appeal. In all, show was well done. Played Sunday-Tuesday, March 30-April 1. — W. J. Whitmore, Star Theatre, Stanley, N. D.

THE VERDICT: Sydney Greenstreet, Peter Lorre—This took the count of ten from the audience, and so did the box office. We have always been counted out here as the "hot bed" of Isolationists by the East, and maybe we are, but one thing I know and that is that we cannot sell, with any success, a British locale picture of any sort. It is so, and has been so over the years. Now I expect to have some gripes from our British cousins. But our people are individualists, first, last and all the time. They know that by their efforts (these seven midwest states) they have fed the world, and are proud of it, and you can't force anything they don't want down their throats.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VERDICT, THE: Sydney Greenstreet, Peter Lorre—Rather tiresome and slow moving. Not the type for a Saturday program and the kids wiggled and squirmed until the Western came on. Skip "The Verdict," if they will let you. Played Friday, Saturday, April 11, 12.—N. W. Huston, Maywood Theatre, Galena, Kan.

WILD BILL HICKOK RIDES AGAIN: Bruce Cabot, Constance Bennett—This is a reissue, but it is a swell Western and will please above average business. Play it as it is better than most of the shoddy product we have been forced to play during war times. It has everything. Length, star power, good direction and good story with plenty of action. Played Friday, Saturday, April 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Features

Metro-Goldwyn-Mayer

PLAYING BY EAR: Pete Smith Specialties—Good sports reel. Enjoyed by all.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

SURE CURES: Pete Smith Specialties—Very amusing. Our patrons seemed to get lots of fun out of it.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Paramount

THE FISTIC MYSTIC: Popeye the Sailor—This is a good color cartoon with Popeye in the usual jam from which he extricates himself by turning to the trusty can of spinach.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOLDEN SLIPPERS: Musical Parades—Something different and our audience liked it very much. How about more of this type?—Wallace M. Smith, Palace Theatre, Cisco, Texas.

RKO Radio

DOUBLE DRIBBLE: Walt Disney Cartoon—A very fine Disney comedy; both young and old will go for it. Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

FLICKER FLASHBACK:—My patrons are tiring of these "oldies."—Terry Axley, New Theatre, England, Arkansas.

FLICKER FLASHBACK:—I think RKO should put more time and money on Disney shorts.—Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

IN DUTCH: Walt Disney Cartoons—Good cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MELODY TIME: Musical Featurettes—Music of the old Glenn Miller orchestra. Will go with any feature. —Don L. Smith, U. S. Naval Air Station, Welfare Theatre, Ottumwa, Iowa.

WALL ST. BLUES: Edgar Kennedy Comedy—This is the usual good Ed Kennedy comedy.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

MIGHTY MOUSE AND THE HEP CAT: Terrytoons—A good color cartoon which will please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

AMERICAN SPORTS ALBUM: Sports Parade—Just a rehash of what has been shown many times before and it is perhaps more interesting. Just a filler. Nothing to rave about.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GOOFY GOOFERS: Merrie Melodies Cartoon—Pleasing color cartoon introducing new characters. Liked by all.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

RANCH IN WHITE: Sports Parade—This short had real appeal in this locality. Wouldn't be surprised if some of our patrons came especially to see it. We have had some fine shorts from Warners and this is one of their best.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

KING OF THE EVERGLADES: Sports Parade—Good. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RHAPSODY RABBIT: "Bugs Bunny" Specials—This is the best Warner cartoon we have had in a long time and it is excellent by any standards.—John R. Cooney, Waldo Theatre, Waldoboro, Maine.

RHAPSODY RABBIT: "Bugs Bunny" Specials—Bugs is a concert pianist in this one and brother, he plays the classics like they have never been played before. There are a few bars of boogie-woogie to keep things jumping.—Bob Fulkerson, Village Theatre, Sunflower, Kan.

ROUGHLY SQUEAKING: Merrie Melodies—Cartoons—A good cartoon. It has its quota of laughs and is well worth playing.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

REMEMBER WHEN: Featurettes — This two-reel film deals with the gay nineties and is worthwhile entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SOUTH OF MONTEREY: Featurettes—An informative feature that proved fairly entertaining. A lot of territory was covered and no point was allowed to drag. Not as good as some, but it is still worth playing time.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

UNDER-SEA SPEAR FISHING: Sports Parade—Another outstanding short subject. Very interesting as well as beautiful.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Serial

Republic

KING OF THE FOREST RANGERS: 12 Episodes—Fair serial. Most chapters of this serial should be sold as one-reel shorts. They are so short.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRC Reissues Six Western Films Under New Titles

Producers Releasing Corporation is reissuing "streamlined" versions of six old Western features under new titles with the running time of each cut to about 40 minutes. The pictures and their new titles are: "Bad Men of Thundergap" which has been changed to "Thundergap Outlaws"; "Western Cyclone" now "Frontier Fighters"; "Mysterious Rider" now "Panhandle Trail"; "West of Texas" now "Shootin' Irons"; "Fugitive of the Plains" now "Raiders of Red Rock," and "The Renegade" which has been changed to "Code of the Plains." The pictures were reissued April 26.

Seven Managing Warner Drive in Albany Zone

Seven "generals" have been appointed to supervise the 13-week C. J. Latta Show Business Drive in the Warner Brothers Theatres Albany zone which started March 30 and continues through June 28. They include Joe Weinstein, western upstate booker; Ralph E. Crabill, western district manager; James P. Faughnan, contact manager; Woodrow Campbell, assistant booker; Jerry Atkin, assistant advertising manager; Max Friedman, booker and buyer, and Charles A. Smakwitz, assistant zone manager.

B'nai B'rith Elects Two

Maurice A. Bergman, eastern advertising and publicity director of Universal Pictures, and Robert K. Shapiro, manager of the New York Paramount theatre, have been elected vice-presidents of New York's Cinema Lodge of B'nai B'rith.

MGM Promotes Five at Meeting

MGM's five-day sales convention at the Hotel Astor in New York ended last Sunday with the announcement by William F. Rodgers, vice-president and distribution head, of four new appointments in the field, and one home office promotion.

Named short subject sales manager was William B. Zoellner, who will continue as head of the company's reprint and foreign importation division. In his new assignment, Mr. Zoellner will take over duties formerly handled by E. W. Aaron, assistant sales manager.

The other promotions involve Herman Ripps, district manager in Albany, named field assistant to John P. Byrne, eastern sales manager; Ralph W. Maw, Indianapolis district manager, field assistant to Burtus Bishop, Jr., midwestern sales manager; John S. Allen, district manager in Washington, named assistant to Rudy Berger, southern sales manager; and Frank C. Hensler, Detroit district head, who will assist John J. Maloney, central sales manager. Kansas City has been added to Mr. Maloney's territory.

Friday, Howard Dietz, vice-president and director of advertising, publicity and exploitation, pointed out the importance of his department's activities in getting people to attend theatres. He said MGM was using exclusive spot announcements on 90 radio stations in 45 cities, with direct and cooperative advertising and teasers appearing in newspapers in 60 cities. MGM has 30 pictures in various stages of work or near completion and production at the Elstree studios in England will be started this autumn, he said.

Silas F. Seadler, advertising director, discussed a number of pictures. William R. Ferguson, exploitation director, and Herbert Crooker, publicity manager, also addressed the convention. Other speakers included Ernest Emerling, advertising head for Loew theatres; Frank Walker and W. W. Early, general manager and sales manager for MGM records; H. M. Richey, head of exhibitor relations; Fred C. Quimby, short subjects production chief; Charles O'Brien, of the personnel division; Charles K. Stern, Loew's assistant treasurer; Jay A. Gove; M. L. Simons, and others.

Paramount Opening Branch In Jacksonville, Fla.

Paramount will reestablish its branch office in Jacksonville, Fla., June 1 and has pointed Al Duren, the company's Atlanta sales manager, as manager. Paramount has been operating a shipping station in Jacksonville since 1939. Prior to that it had a branch office there. William Holliday, Charlotte salesman will succeed Mr. Duren in Atlanta, while Lawrence Terrell, booking manager in Charlotte, will replace Mr. Holliday. Joe L. Cutrell, Charlotte booker, will succeed Mr. Terrell.

Loew's 28-Week Net $8,596,779

Net income of Loew's, Incorporated, and subsidiaries for the 28-week period ending March 13, 1947, was $8,596,779 after depreciation, taxes and other deductions, Charles C. Moskowitz, Loew vice-president and treasurer, announced this week. This figure is only slightly lower than the total earned for the same period in 1946, which amounted to $8,952,056.

The 28-week figures are subject to year-end audit and equivalent to $1.67 per share of common stock as against $1.76 per share a year ago.

Operating profit, including wholly and partly owned subsidiaries, after subsidiaries' preferred dividends, for the 28 weeks was $18,236,730 as against $20,282,403 for the same period in 1946.

Gross sales and operating revenues for the 16 weeks ending March 13, 1947 were estimated at $56,655,000.

Warners Set Dividend

Warner Brother Pictures had declared a quarterly dividend of 37½ cents per share on its common stock, payable July 3, 1947, to stockholders of record June 6, 1947. The board has authorized the purchase by the company of shares of its common stock on the New York Stock Exchange.



The new word in entertainment



Groucho

COPACABANA

It's
LAVISH...LILTING
LAUGH-LADEN!

GROUCHO MARX
CARMEN MIRANDA
ANDY RUSSELL
STEVE COCHRAN
GLORIA JEAN

in a *Sam Coslow* MUSICAL PRODUCTION

"COPACABANA"

with the **COPA GIRLS**—the 14 Most Beautiful Girls in America—and the Nation's Top Nightspot Reporters . . . LOUIS SOBOL • ABEL GREEN • EARL WILSON

Directed by **ALFRED E. GREEN**

Screenplay by Laslo Vadnay, Alan Boretz and Howard Harris • Additional dialogue by Sydney R. Zelinka • Words and Music by Sam Coslow





Gloria's Gloria

Andy's So Amorous!

The last word in great business

COPACOLOSSAL!

...les Carmen!

Miranda's Miraculous!





The Nation Will Be Singing!

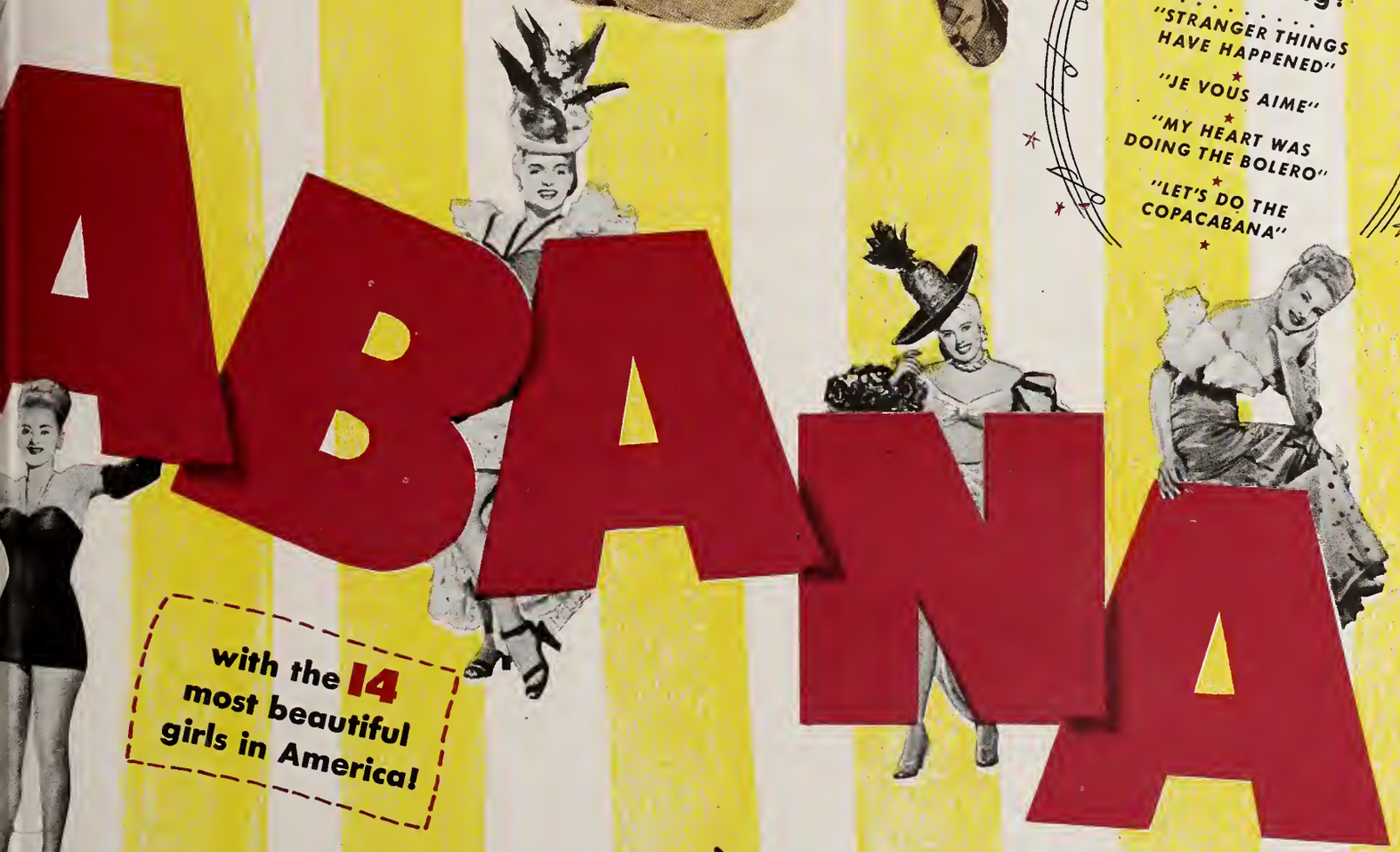
"STRANGER THINGS HAVE HAPPENED"

"JE VOUS AIME"

"MY HEART WAS DOING THE BOLERO"

"LET'S DO THE COPACABANA"

ABANA



with the **14** most beautiful girls in America!

COPACABANA!..... from UA

British Gains in India Cited by Bombay Owner

The business methods of J. Arthur Rank and the allegedly harsh terms demanded by American companies may win the Indian market for British distribution and exhibition, Shiavax C. Cambata, Bombay exhibitor, warned last week.



S. C. Cambata

In New York to study exhibition and equipment, Mr. Cambata, owner of coal mines, restaurants and an importing and exporting business, said that although Indians have had a prejudice against British pictures, their rising quality has forced a reappraisal. Additionally Mr. Rank's agents, in attempting to acquire theatres and sell pictures, are using "methods very attractive to Indians." Mr. Cambata "would not be surprised to find Mr. Rank soon with the best theatres in India."

His own theatre is the Eros, of Bombay, which he describes as the country's most modern. His plans are to erect theatres in Calcutta, Lahore and Karachi, each equally first class, using if possible English language pictures.

Mr. Cambatta said he might be forced to use British rather than American pictures. "I find American companies willing to play my theatre and willing to give me product for my planned houses," he said, "——but some of them ask 60 per cent. They are what I suppose you would call 'hard nuts.' They do not seem to look into the revenue of theatres. First class theatres must maintain standards, and cannot afford such terms."

Wants "Proper" Terms

"If I do not get proper terms, I simply will not build my circuit. I do not intend to find I am working for someone else.

"I do not see any equipment here which I have not got now in the Eros. My house has precisely the same RCA equipment as the Radio City Music Hall. It has seats, designed by me, and manufactured by the American Seating Company. It has a special, modern screen. The only thing it hasn't got, and which I don't want, is a carpet."

Carpets, Mr. Cambata explained are inadvisable in the tropics because they cannot be cleaned or disinfected.

Traveling with his wife, Mr. Cambata will go next to Hollywood, then return to New York, will then visit London, and then return to India.

Short Product in First Run Houses

NEW YORK—Week of May 5

CAPITOL: Doctor Jekyll and Mr. Mouse.MGM
Feature: Duel in the Sun.....Selznick
CRITERION: Big House Blues.....Columbia
Feature: Odd Man Out.....Universal
GLOBE: Big Time Revue.....Warner Bros.
Goofy Groceries.....Warner Bros.
Feature: The Macomber Affair.....United Artists
HOLLYWOOD: The Forgotten Casualty 20th Cent.-Fox
Rabbit Transit.....Warner Bros.
Feature: The Two Mrs. Carrolls.....Warner Bros.
MUSIC HALL: Storm Over Britain 20th Cent.-Fox
Feature: The Egg and I.....Universal
PALACE: Racing Sleuth.....RKO
Frank Duck Brings 'Em Back Alive.....RKO
Feature: Born To Kill.....RKO
PARAMOUNT: Abusement Park...Paramount
Iced Lightning.....Paramount
Feature: Calcutta.....Paramount
RIVOLI: Ice Skippers.....RKO
Pepito's Serenade.....United Artists
Feature: The Farmer's Daughter.....RKO
ROXY: Dead End Cats.....20th Cent.-Fox
Harvest of the Sea.....20th Cent.-Fox
Feature: The Homestretch.....20th Cent.-Fox
STRAND: Hobo Bobo.....Warner Bros.
Song of a Nation.....Warner Bros.
Arrow Magic.....Warner Bros.
Feature: Love and Learn.....Warner Bros.
WINTER GARDEN: Coo-coo Birds...Universal
Feature: Carnegie Hall.....United Artists

Johnston Pledges Aid In Hollywood Red Hunt

Eric A. Johnston, president of the Motion Picture Association, Thursday in Washington assured Representative J. Parnell Thomas, chairman of the House Un-American Activities Committee, that Mr. Thomas would have cooperation from the entire industry in the committee's investigation of Hollywood. Mr. Thomas is the head of a three-man sub-committee of the Un-American Activities Committee which is scheduled to investigate Communist activities in Hollywood. Other members are Representatives Wood of Georgia and McDowell of Pennsylvania.

N.Y. Insurance Rate Rises 25%

Effective May 5 a blanket increase of 25 per cent in the fire insurance rates was placed on New York state's 1,500 theatres by the State Insurance Department.

According to the Department, the reasons for the general increase are that since 1944 there has been an increase in property values, labor and materials costs and an increase in fire losses.

Other properties had their insurance rates increased from five to 30 per cent. According to the Department, the average increase was 8.7 per cent. However, further adjustments may be made when the regular five-year revision in the insurance rates is made after 1947 losses are tallied, the Insurance Department added.

The increase will affect some theatres more severely than others, although the increase is a blanket one. This is because theatre premiums are based on the type of construction and the theatre's location.

Armand on Lost Plane

Victor Armand, a veteran Winnipeg, Canada, employee of Famous Players Canadian, is one of 15 passengers aboard a plane which, at midweek, was still missing after several days on a flight to Vancouver. Mr. Armand is western division manager.

House Reduces Screen Budgets

Washington Bureau

The House Appropriations Committee Monday drastically cut the 1948 budgets of several bureaus indirectly affecting the industry, but approved a large increase in the funds for the anti-trust division.

As previously reported, the committee denied the $31,000,000 requested for the State Department's information and cultural program, including more than $3,000,000 asked for the International Motion Picture Division, which had planned an expanded program.

Monday Secretary of State George C. Marshall urged that the information and cultural program be continued. Representative John Taber, chairman of the House Appropriations Committee, which killed the appropriation, said he still saw no reason why the program should be restored.

Funds for the Bureau of Foreign and Domestic Commerce, in which motion picture consultant Nathan Golden works, and for the State Department's Office of International Trade Policy, under which industry adviser George Canty works, were also cut. However, it has been generally reported that these divisions will so administer the reduced funds that neither Mr. Golden or Mr. Canty will be affected.

The anti-trust division received $2,400,000, which is $280,000 more than last year but $100,000 less than asked by the Government. The increased appropriation is certain to mean more vigorous enforcement by the division.

Mason To Make Own Film

James Mason, British film star, is forming his own production company and at least one picture has been set to go before the cameras in the autumn, it was understood in New York this week. The film probably will be shot in Canada, with some exteriors to be shot in Britain. No actors have been signed so far. The story will deal with the problem of German war prisoners.

Name Committees In Four Areas For Foundation

Representatives of the motion picture industry and allied businesses met in four exchange areas during the past week and elected committees for the Motion Picture Foundation which has tentatively scheduled its national meeting for late this month or early June.

At an organizing conference, called by William K. Jenkins, president of the Georgia Theatre Company, the Atlanta exchange area elected as committeemen: Mr. Jenkins, R. B. Wilby, E. D. Martin, O. C. Lamm, Nat Williams, Frank Rogers, Charles Lester, Mitchell Wolfson, Jock Mankham, Lex Benton, Kermit Stengel, J. H. Thompson, Mack Jackson, Herman Steinichen, Jack Kirby, N. A. Waters and Ike Katz. A chairman and trustee will be named at a later date.

In Pittsburgh Monday, M. A. Silver, Warner zone manager, was elected Western Pennsylvania's trustee on the board at a meeting in the William Penn Hotel. Morris A. Finkel was elected chairman of the district committee, which also includes Mr. Silver, John H. Harris, Sam Fineberg, Mike Manor, William Blatt, Fred Beedle, Perry Nathan, J. B. Clark, Lee Conrad, Bert Stearn, Robert Coyle, G. Sallows, James Alexander, Morris Lefko, George Notopolos, David Kimmelman and Robert Klingensmith.

At a meeting in the Broadwood Hotel in Philadelphia Monday Jay Emanuel was appointed temporary chairman of a committee to draw up a list of nominees to be acted upon Monday. The temporary committee also includes Martin Ellis, Samuel Gross, Lewen Pizor and Lester Wurtle.

The area panel of Michigan film leaders met in Detroit last week and elected Earl J. Hudson of United Detroit Theatres, Michigan trustees of the Foundation, and C. L. Buermele, chairman. After the national meeting, which Mr. Hudson will attend, the panel will meet to elect a vice-chairman, secretary and treasurer.

Paramount Sets Release Dates for Three Films

Paramount has announced release dates for three more of its 1946-47 features. Betty Hutton's Technicolor "Perils of Pauline" will be released July 4. "The Trouble With Women," starring Ray Milland, Teresa Wright and Brian Donlevy, will be released June 27. The Pine-Thomas production "Danger Street," has a June 20 date.

Film on Switzerland Set

Films of the Nations, non-profit distribution agency for foreign governments, is entering the 35mm theatrical field, according to Maurice T. Groen, president. The company's first is a two-reel documentary "Historic Switzerland," released Thursday.

Gamble Acquires Circle Theatre in Portland

Ted Gamble, Gamble Theatre Enterprises, Portland, announced last week the acquisition of the Circle theatre, Portland, which he will add to his Pacific Northwest circuit. The Circle is the oldest house on the coast and was owned by Col. G. T. Woodlaw for 35 years.

Rank Will Have Lively Schedule

J. Arthur Rank, president of the British Film Producers Association, was due to have arrived in New York aboard the *Queen Elizabeth* Friday morning, accompanied by John Davis, managing director of the Rank Organization, and Mrs. Rank and Mrs. Davis, both of whom are making their first visit to this country.

On his arrival Friday, Mr. Rank was to have been the guest of honor and speaker at a luncheon given by the Worlds' Sunday School Association at the Hotel Commodore. Also, on that day, he was to have met with the board of directors of the American Rank Organization, of which he is chairman.

Meetings with Universal officials are scheduled for Saturday. Sunday he will be the guest at the country home of Spyros Skouras, president of 20th-Fox. On Monday, Mr. Rank plans to spend almost the entire day with Universal, being the guest of the company's board of directors at a private luncheon. In the afternoon there will be a board meeting and in the evening he will be the guest of Eric Johnston, president of the Motion Picture Assocation, and the MPA board at a Waldorf-Astoria dinner.

Tuesday will see conferences with Arthur Krim, president, and Al W. Schwalberg, vice-president of Eagle-Lion, at which Mr. Davis will be present. A Pathe Industries board meeting also is scheduled. G. S. Eyssell, president and managing director of Radio City Music Hall, will give a luncheon for Mr. Rank at the theatre. On Wednesday, the whole party will entrain for Chicago, where it will stay three days before going to Toronto. A trip across Canada will follow, and then a California holiday. The group's return to England is scheduled for July 17.

Paramount Sets $600,000 Ad Budget on 2 Films

Paramount has budgeted $600,000 for advertising on "Welcome Stranger" and "Perils of Pauline," it was announced by Curtis Mitchell, advertising and publicity director. "Welcome Stranger," with Bing Crosby, Barry Fitzgerald and Joan Caulfield, is set for special handling, after withdrawal from the 1946-1947 release schedule. "Perils of Pauline," in Technicolor, starring Betty Hutton, will go into general release the first week of July.

M-G-M TRADE SHOW

SAN FRANCISCO TERRITORY ONLY

"GONE WITH THE WIND"

20th-FOX SCREEN ROOM

245 Hyde St., San Francisco, Cal.

TUESDAY, MAY 20

1:30 P. M.

David O. Selznick's production of Margaret Mitchell's Story of the Old South, "Gone With the Wind" • In Technicolor • Starring Clark Gable as Rhett Butler • Leslie Howard • Olivia de Havilland • and presenting Vivien Leigh as Scarlett O'Hara • A Selznick International Picture Directed by Victor Fleming • Screen Play by Sidney Howard • A Metro-Goldwyn-Mayer Masterpiece Release • Music by Max Steiner

NOW PLAYING WARNER AND LOEW'S CIRCUITS

BING Crosby

Premieres in Brooklyn

2 'SOCK' WEEKS WARNERS STRAND!



Astor Pictures Presents

The Road to Hollywood

ASTOR PICTURES CORP.
130 West 46th Street, N.Y. 19, N.Y.
R. M. SAVINI, Pres.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 71—Marhsall reports on Moscow. . . . Charles Gilbert is installed as Bishop of Protestant Episcopal Church. . . . Truman welcomes Mexico's President Aleman. . . . Chiang Kai-Shek on vacation. . . . British Royal Family in Africa. . . . Australian girls wear scarves for bathing suits. . . . British soccer final. . . . Boats shooting the rapids.

MOVIETONE NEWS—Vol. 29, No. 72—Visit of President Aleman. . . . President of France on tour of Empire. . . . Russian wives wait to join British husbands. . . . Tornado wrecks town in Missouri. . . . Abbott and Costello open Youth Centre. . . . Bathing fashions from Hollywood. . . . Jet Pilot wins Derby.

NEWS OF THE DAY—Vol. 18, 269—Mexican President gets ovation. . . . Royal Family sees Victoria Falls. . . . Chiang Kai-Shek on vacation. . . . Duck-billed Platypuses. . . . British football.

NEWS OF THE DAY—Vol. 18, 270—Kentucky Derby. . . . Inside Moscow today. . . . Aleman's triumphal tour. . . . Straits of Gibraltor. . . . Lew Costello's Youth Centre. . . . Bonnets good enough to eat.

PARAMOUNT NEWS, No. 72—Capital hails Mexican President. . . . Royalty in Rhodesia. . . . Platypuses from Australia. . . . Chiang Kai-Shek visits birthplace. . . . 1947 pioneers: Veterans win stakes in rich acres.

PARAMOUNT NEWS—No. 73—Aleman's visit. . . . New York pilot lands in traffic jam. . . . Fashion news: Chicago says it with hats. . . . First pictures: French President tours Africa. . . . Kentucky Derby.

RKO PATHE NEWS—Vol. 18, No. 74—Czech collaborators sentenced. . . . Princess Katherine weds. . . . Assembly-line homes. . . . Chiang on vacation. . . . Mexico's President visits the United States.

RKO PATHE NEWS—Vol. 18, No. 75—France's President in Dakar. . . . Sumptuous club for Red Army. . . . New York cheers President Aleman. . . . Kentucky Derby.

UNIVERSAL NEWSREEL—Vol. 20, No. 35—Mexican President welcomed. . . . Blasts in Palestine. . . . Royal Family visits Victoria Falls. . . . Funeral rites for Danish King. . . . Franco reviews parade in Madrid. . . . Greek King takes oath in Athens. . . . Platypuses draw throngs to Bronx Zoo. . . . Yo-yo demonstration at Houston, Tex.

UNIVERSAL NEWSREEL—Vol. 20, No. 36—Kentucky Derby. . . . Mexican President on tour of U. S. . . . President Auriol tours French colonial possessions. . . . Los Angeles Youth Centre opened by Abbott and Costello. . . . Sugar cake millinery novelties shown in Chicago.

TELENEWS DIGEST—Vol. 1, No. 2—French village fears masked murderer. . . . France plans "TWA" project. . . . Spring in Palestine. . . . Floods in Czechoslovakia. . . . French artist honored. . . . Polish police raid bootleggers. . . . Navy visits Belgium. . . . Poles hail Constitution Day in Chicago.

Telenews Releases First Newsreel Digest Issue

The first issue of Telenews Productions' newsreel, The Telenews Digest, was released to newsreel theatres throughout the country May 1. Produced weekly, the issue, running eight minutes, contained four subjects gathered from abroad. The subjects were: a Russian expedition to a Siberian outpost; the westward migration of Polish peasants into former German Territory; German prisoners of war in North Africa being trained for religious work in Germany, and a French-Jewish settlement in Palestine.

Film Classics Acquires San Francisco Exchange

Film Classics announced this week the acquisition of the company's exchange and franchise in San Francisco formerly owned by Robert Lippert. The company now owns all its exchanges on the west coast, in addition to other key centers throughout the country. This acquisition is in line with the company's policy of releasing new independent product, the first being "The Patient Vanishes," starring James Mason.

MPEA Product Gets Good Play, Big Promotion

Aided by energetic promotion, American pictures released by the Motion Picture Export Association in Europe and Japan are earning high grosses, MPEA box office reports indicated this week.

In Amsterdam, the Netherlands, MGM's "Gaslight" has just concluded a 13-week run and its "Boom Town" and Warners' "Casablanca" are popular in first run key city releases. Other first runs are "The Constant Nymph," "Phantom of the Opera" and "Hunchback of Notre Dame." RKO's "Suspicion" has just opened.

"Ziegfeld Girl" in Berlin

In Berlin, "Ziegfeld Girl" looks set for a long stay with "Keys of the Kingdom" going strong in its third week. "Union Pacific," "Suspicion" and "Gentleman Jim" also are hits in Germany. In Vienna, "Watch on the Rhine" is running in three theatres. MGM's "Lost Angel" is now in its fourth week at two houses. "Ziegfeld Girl," "Union Pacific" and "Keys of the Kingdom" are strong in the provinces.

In Budapest, where MPEA films are predominating in that city's 13 first run outlets, "Mrs. Miniver" has had a seven-week run. "Tarzan's New York Adventure" and "Reap the Wild Wind" have earned high grosses and "Yankee Doodle Dandy" had nine additional days on a first run move-over, having played two houses for two weeks. In Bucharest, Easter week saw the launching of eight MPEA films.

In Prague, "Reap the Wild Wind" set a post-war record with a nine-week run at the first run Svoboda. 20th-Fox "Guadalcanal Diary" is in its 11th week, "Casablanca" in the sixth and "Going My Way" in the fourth. "Shadow of a Doubt" and "House on 92nd Street" have just opened.

Five Pictures in Japan

"Rhapsody in Blue" opened in five Japanese cities at roadshow prices. Other MPEA films playing the country include "Suspicion," "Union Pacific," "The Sea Hawk" and "Moontide." In Europe also, where radio generally is in the hands of the state, MPEA product and music from it has been getting air time.

All MPEA releases are receiving increasing support through intensified promotion. In Prague, a "Hollywood Greets Prague" exhibit in one of the Czechoslovakian capital's biggest department stores has drawn 4,000 visitors daily.

Irving Maas, MPEA vice-president and general manager, meanwhile announced by cable from Europe this week the appointment of E. Van Dee as manager and Alexander Zablodowski as sales manager of the Association in Poland. Active release of MPEA product in Poland is expected to get under way in two weeks.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

¶ Frequently a manager receives compliments for a job well done, and, in most cases, behind the scenes, is a well-trained assistant manager who does 101 non-spectacular jobs, writes Cyril Mee, manager of the State and Strand theatres, Harrisonburg, Va. Mee's letter was in recognition of a job well done by his assistant manager, Alton W. Lawson, for "Song of the South." The promotion came about this way. Lawson is secretary of the local Exchange Club and the president of the same organization also is principal of the Main Street School. This prompted Lawson to arrange a tieup with the result that the principal and teachers sponsored 100 grade students to the opening matinee.

¶ Dick Peffley, manager of the Paramount Theatre, Fremont, Ohio, and a member of this club, is serving on a citizen's committee to facilitate the promotion of Fremont's new $700,000 municipal sewage disposal plant. The bond issue goes before the voters in a special election to be held on May 6th. It's good to see this sort of interest in community affairs originating with a local theatre. Dick is also circularizing the students in Junior-Senior classes in all the surrounding schools within a 15-20 mile radius, with a suggestion for theatre parties, inasmuch as small-town schools seldom have facilities for entertainment.

¶ "Buzzy" Mixson buzzes in, via the mails, from the Arcade theatre, Williston, Florida, with an entry for the Round Table. It's his third such visit and he says he has twice been awarded by his company for having been listed as a contender for the Quigley Awards.

ASTRONOMICAL

ROBERT N. PATTON, manager of the Uptown theatre in Sonora and the Angels theatre, Angels Camp, Calif., has submitted one of the most comprehensive exploitation campaigns to reach the Round Table in many moons. The most impressive part of the letter which accompanies the entry is a notation from Patton stating that his gross receipts in both towns exceeded normal business by 300 per cent. Considering that the population of Sonora is 3,500 and Angels Camp 1,200, results attained by the energetic showman seem to indicate that special exploitation is effective even in those communities where a limited number of potential customers would ordinarily preclude the possibility of such an astronomical increase.

¶ Charley Zinn, of the State theatre, Minneapolis, had his printers working late at night, turning out a special mailing card to let teachers of his city know he had made a quick booking of March of Time's "The Teachers' Crisis." The subject was hot, and only 48 hours to do something about it, sufficient for a fast worker like Zinn. He maneuvered a screening for leaders of local teacher's organizations and arranged to have the cards mailed out in the morning through school channels, reaching several thousand teachers by direct delivery from the main office of the Board of Education, although it has been unwritten law that no commercial mail ever gets this special handling.

¶ Over in England an intensive showmanship drive is in process at theatres in the North Western division of Odeon Theatres. It is the first of a series planned for that division. A silver cup will be presented every six months to the Odeon manager who submits the best and most consistent efforts in the preceding 26 week period. Harry Murray, formerly manager of the Odeon in Bristol, England, and a Round Tabler, created an exploitation department in the division to start the ball rolling. Each manager's entries will be compiled and recorded in separate folders in the exploitation department. The judge will be a prominent London showman. The initial drive is named in honor of L. B. Fancourt, controller for the North Western division.

¶ Eddie Schrieber sends in his weekly "salaam" from the Century Circuit, New York, with a lead "headitorial" that may be calculated to prevent headaches. He warns the increasing number of reissues bring back for exhibition certain stars who, when the picture was made, were only newcomers in minor roles. So, when you sell such pictures, take pains to let the patron know in your advertising that this is an earlier picture. It isn't ethical or profitable to give your patrons any grounds for justifiable complaint.

¶ The April 23rd bulletin from the Associated Theatre Owners of Indiana, under the caption, "A Stone for Two Birds," comments: "We like the new RKO mailing pieces that can double for lobby display. A particularly good one is the latest on 'Tarzan and the Huntress'."

Efforts That Pay Off



The special theatre front, right, designed by manager Vilhelm Bryde for his engagement of "Notorious" at the China theatre, was the envy of every other exhibitor in Stockholm, Sweden. The picture, incidentally, set a new house record for length of run. The eye-arresting front was particularly impressive ablaze at night and a contributing factor in establishing the record.



The impressive set-piece, left, was used by manager Maurice Druker as an advance lobby promotion for "The Yearling" at the State theatre, Cleveland, Ohio. Loew's publicist Ed Fisher aided Druker in arranging the display.



The truck, right, which ordinarily is used to repair trolley wires, was utilized to excellent advantage for purposes of street ballyhoo by Jerry Sager, theatre publicist, to advertise "Odd Man Out" at the Criterion theatre in New York town. Truck also aided Greek War Orphans Drive.



Left, street ballyhoo arranged by manager Mike Guttman to exploit his playdate of "Bedelia" at the Century theatre, Minneapolis, Minn. The costumed man paraded downtown streets for two days prior to opening.

Through a tieup with a railway, right, 100 street cars were bannered with copy publicizing "Pursued" at Warners' Hollywood theatre, Los Angeles. The tieup was arranged by John McManus, advertising manager for the theatre.



The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

RAMROD (Enterprise-United Artists): Co-starring Joel McCrea and Veronica Lake, this picture is a filmization of the popular novel by Luke Short. It tells the story of a headstrong girl in the early, lawless days of the West.

There are many interesting facts about Utah, the locale of "Ramrod", suggesting an essay contest for school children. Offer a "Ramrod" prize for the most interesting essay about Utah. Tie in a Utah Historical Exhibit in schools with this contest.

Have your local Inquiring Photographer pose this question: "In 'Ramrod', blonde Veronica Lake and brunette Arlene Whelan battle it out for the affections of McCrea. Do you believe in the old saying that gentlemen prefer blondes?" Offer guest tickets for the most interesting replies. Also feature photos of those questioned—and the answers—in a lobby display.

Out West, when times were rugged, the men could wield a mean skillet in addition to their handiness with a gun. How about the man of today? Could he cook a meal fit for the little woman to eat? Arrange with a restaurant to hold a "'Ramrod' Night" where the food served will be according to recipes sent in by men. A panel of gourmets could vote for the dish they enjoyed the most. The winner could receive a free dinner for his family. Plant a story of the promotion in the local press.

Use a still of McCrea in western costume for window dressing in music shops and on music counters of department stores, etc. Center the photograph in a display of western sheet music and records. Have local disc jockeys play western request numbers a few days before the picture opens along with spot announcements.

BORN TO KILL (RKO Radio): The efforts of a ruthless man and an ambitious woman to achieve their goals at any cost are portrayed in this picture starring Claire Trevor, Lawrence Tierney and Walter Slezak.

Utilize a corner of your lobby for an advance build-up. For this purpose, adapt a one-sheet or a three-sheet by mounting the poster, but with the head of Claire Trevor cut out to appear blank. Cover the aperture with scrim, and behind it paste the lithograph head, with no backing under it. A light bulb operated on a flasher button could illuminate the face at intervals. The billing on the front of the board could be touched up with luminous paint. Snipe the display with the word: "Coming."

Out of a children's animal book, such as one obtainable at a five and dime store, cut out animals—tiger, bear, wild cat, etc.—and mount them around a still of Miss Trevor. Make this a display board captioned: "The female of the species is deadlier than the male. See 'Born to Kill.'"

Peephole box: This stunt is always likely to stir curiosity. Build a long box with peep holes at eye level. Inside the box use illustrated stills or 11x14's. On the outside use such teaser copy as: "The most dangerous creature alive!" "Men! See what danger lies ahead! Was she 'Born to Kill'?"

Dress an attractive girl as a huntress and supply her with a bow and arrow. Have her parade the streets with a card, reading: "Look out, men! She's deadlier than the male. See, etc." The girl could return to the theatre periodically, leading curiosity seekers where the ticket window will give them an idea to see the show.

Radio Essay Contest Helps Cohen Sell "Brooklyn"

An essay contest over radio station WTHT was arranged by manager Lou Cohen to exploit his playdate of "It Happened in Brooklyn" at the Poli theatre, Hartford, Conn. Listeners were requested to write a letter on the question: "What I Like About Frank Sinatra." Guest tickets were awarded the winners. A juke box was promoted for the lobby of the theatre and was used to play tunes from the picture.

False Front Exploits "Bedelia"

An attractive false front was used by manager George Daransoll to exploit "Bedelia" at the Granby theatre, Norfolk, Va. Two 24-sheets were used on the side panels, two 6-sheets on front panels and a three-sheet mounted for the banner. They were blended with display paper for backgrounds, plus the use of water colors and cutout titles silver flittered and air brushed.

Classified Ad Contest Exploits "Nocturne"

A classified ad contest was planted in the Norwich Sunday *Record* and in the *Bulletin* the following day to promote the playdate of "Nocturne" at the Poli-Broadway theatre, Norwich, Conn. Guest tickets were awarded to persons whose names were listed in the classified ad section and who called at the newspaper office to identify themselves. Spot radio announcements, window and lobby displays also helped to advertise the playdate. The campaign was arranged by assistant manager Matilda Pysyk.

Promotes Radio, Newspaper Tieup For "Avenue"

A tieup with a newspaper and a radio station resulted in a wealth of free publicity for the playdate of "It Happened on 5th Avenue" at the Palace theatre, Cincinnati, Ohio. The campaign was arranged by RKO publicist Nathan Wise.

The tieup was made with the Cincinnati Post and WCPO for their annual Spelling Bee Contest, which is held throughout the entire school system of the city. The winners from the various schools were given a theatre party to see the picture.

A tieup also was set with the largest drug chain in Cincinnati, Dow Drug Stores, which has 42 stores locally. The tieup was for a "5th Avenue" sundae, with the stores using 200 window and fountain displays. 7,000 four-page heralds were distributed a week in advance in parked cars and from house-to-house.

Six different 50-line teaser ads were used in each daily newspaper two days before opening. Each teaser carried a quote from a screen or a radio star praising the picture. Cards were placed in a number of book store windows and in hotel lobbies.

Girls Parade for "Missouri"

Three girls dressed as hillbillies and wearing usher ribbons paraded the streets to exploit "Down Missouri Way" at the Lincoln theatre, Goshen, Ind. The ribbons, carrying the title of the picture and playdate, also were worn by the entire theatre staff for a week in advance. The campaign was arranged by manager Daisy Peterson.



Awards Flowers To Syracusans For "Duel"

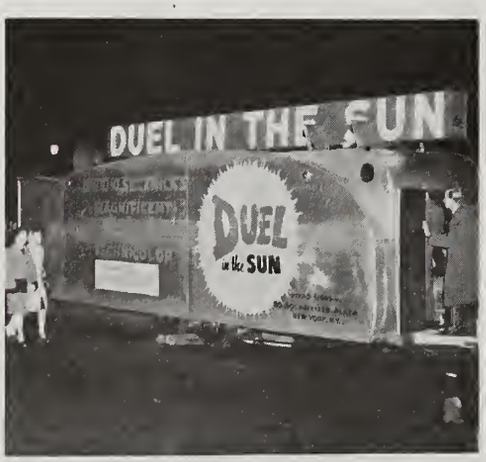
A street ballyhoo held with the cooperation of a Selznick exploiteer greatly helped to advertise manager Harold Mortin's opening of "Duel in the Sun" at the State theatre, Syracuse, N. Y. The exploiteer, Charlotte Parker, appeared on the streets as Miss "Duel in the Sun," followed by two ushers bearing bunches of gardenias. The flowers were pinned on each of 12 Syracusans whom she judged to be likely motion picture prospects.

A *Herald-Journal* photographer took pictures of Miss "Duel in the Sun" with each of the 12 selected. They were used in an eight-column layout strung out over the top of the newspaper's picture page. The exploiteer made seven radio appearances, was interviewed by reporters from both local newspapers and was the guest of honor at a special luncheon.

Approximately 60 stores in Syracuse used full window displays. More than 200 others carried special window cards, stills and posters. Over 100 cards were fastened to lamp posts along Salina Street. 15,000 eight-page heralds were distributed among students at high schools and Syracuse University.

The mayor of Syracuse attended the luncheon and also received Miss "Duel in the Sun" in his office.

Radio was used extensively to promote the playdate, including 50 spot announcements. A bright yellow sunflower, 10 feet in diameter and bearing the title in red letters, was placed over the box office. Individual heads of the eight stars in the picture were imposed on sunflowers against a background of red cardboard and placed in the outer lobby.



Mobile trailer, currently touring New England cities in the interest of "Duel in the Sun", stops off at Boston Commons for the opening of the picture at Loew's State and Orpheum theatres there. Managers James Tibbetts of the State and Jack Mercer of the Orpheum were at hand to facilitate the promotion.

ENCOURAGEMENT!

Proving film industry's successful policy of encouraging theatre managers to build individually-tailored exploitation and promotion campaigns, A. W. Schwalberg, vice-president and sales manager of Eagle-Lion, announces $2,500 in cash awards to managers and publicists for the best campaign produced for the forthcoming dramatic romance, "Repeat Performance". The contest will be open to all theatres, large and small, playing the picture. No theatre will be penalized because of limited seating capacity, and awards will be made on the basis of the best proportionate results obtained. A first prize of $1,000, second prize of $500, third prize of $200, three prizes of $100 each, and ten prizes of $50 each, bring the total to $2,500 for the most complete selling campaign within the limits of any particular situation.

Street Ballyhoo Aids "Trail"

A stage coach with a complement of four riders was used for street ballyhoo to exploit the engagement of "Trail Street" at the Golden Gate theatre, San Francisco, Cal. RKO publicist Helen Wabbe arranged the campaign.

The personal appearance of "Gabby" Hayes also drew a good deal of attention to the playdate. The coach and riders met "Gabby" on his arrival in town. Newspapers covered the promotion.

Helen borrowed some old west paraphernalia, including three lighted dioramas from the History Room of the Wells Fargo Bank for display on the mezzanine floor.

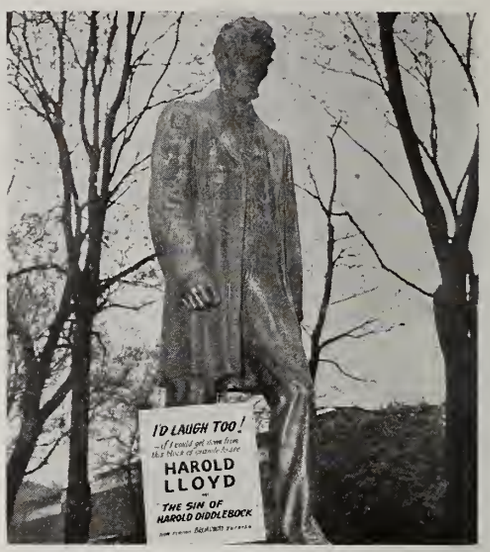
Classified Ad Contest Helps "Andy Hardy"

A hidden name contest in the classified ad section of the Norwich *Bulletin-Record* was promoted by manager Joseph Boyle to exploit "Love Laughs at Andy Hardy" at the Poli-Broadway theatre, Norwich, Conn. Boyle tied-in with the Wednesday night quiz program over WNOC with guest tickets awarded as prizes. Radio spot announcements were promoted for a week in advance and opening day. A 7½-ft. standee was used atop the marquee for a week in advance and during playdate. Cards were placed on buses.

Conklin Promotes Page Co-Op

A full page cooperative display ad was promoted in the Ashland *Times-Gazette* to publicize manager Ted R. Conklin's date of "The Perfect Marriage" at Schine's Ashland theatre, Ashland, Ohio. The ad was paid for by six local merchants.

Teasers, Street Ballyhoo, Help "Diddlebock"



An extensive campaign with all promotional facets widely employed heralded the opening of "The Sin of Harold Diddlebock" at the Broadway theatre, Portland, Ore. The campaign was the work of Jack Matlack, manager and advertising director for the J. J. Parker theatres.

A powerful newspaper teaser campaign was started two weeks before playdate with one- by three-inch ads. A special screening was held for the drama editors of the Oregon *Journal* and the *Oregonian,* resulting in special Sunday displays in both newspapers. The picture was mentioned on several radio programs, including a review by Grace Elliott on her popular radio show.

On opening day, Matlack had a young man dressed up in odd fishing attire dangle a small, child-size fishing pole into the gutter while perched atop a fire hydrant. A large sombrero covered most of his face. A sign on his back read: "I'm crazy because I'm not at the Broadway seeing, etc." The promotion was staged in front of the Meier & Frank department store at rush hours.

All downtown parking meters had signs reading: "You'll need two hours to laugh at Harold Lloyd in, etc." This promotion proved to be an effective business getter. A statue of Abraham Lincoln and another of George Washington were placarded with copy reading: "I'd laugh, too, if I could get down from this block of granite to see, etc."

Match Promotion Attracts Attention to "Fools"

Free "cigarette lighters" were distributed at the theatre to advertise manager Floyd Robinson's engagement of "I've Always Loved You," at the Jefferson, Goshen, Ind. For this promotion, paper matches were inserted in envelopes. Copy on the envelopes read: "Every time you use this free cigarette lighter—let it remind you to see that lovely musical romance, etc."

Hauschild Sets Special Preview For Clergymen

The four principal churches in Cambridge, Maryland, used "The Beginning or the End" as a theme for Sunday morning sermons or Men's Bible Classes, as a result of a special screening of the picture arranged by Thor Hauschild, manager of the Arcade theatre there.

Clergymen, heads of PTA and school authorities were invited, and comment cards, filled out at the screening, were displayed in a dtowntown window for advance advertising value. Metro's well-printed "Facts" booklet about the picture, went to social service and science classes, and advertising was posted on school bulletin boards and referred to in school assembly.

A week before the opening, manager Hauschild blanketed the entire county with special heralds distributed from an airplane, covering every cross-roads and village for miles around, with the punch-line, "If this had been an atomic bomb, you would now be dead." The herald carried a "Lucky Number" coupon good for a free admission if posted at the box-office, and the front of the herald sold the romance and heart-tug qualities.

Newspaper approach was calculated to make the most of both the mysterious and the serious angles of the picture, and brought forth editorial comment in the daily paper. Manager Hauschild used Metro's pressbook advertising, plus a personal recommendation of the picture over his signature, and he spoke from the stage of the theatre in conjunction with the use of the advance trailer.

Co-Op Ad, Teasers, Contest Sell Double Feature

A cooperative newspaper ad was promoted for the double feature, "Temptation" and "Beat the Band," at Reade's Paramount theatre, Plainfield, N. J. Ten merchants paid for the ad. A drum contest was held opening night on the stage. Gregory's Music Center advertised the contest and gave a drum set to the winner. Teaser ads were run in the personal columns of the Plainfield *Courier* for five days. Seven window tieups also were set. The campaign was arranged by manager John Koehler of the Paramount, with assistance from manager Sabie Conti of Reade's Oxford theatre.

Arranges Attractive Display

An attractive window tieup drew attention to manager Abe Ludacer's date of "Blue Skies" at the Park theatre, Cleveland, Ohio. The display carried a miniature cutout of Fred Astaire, dancing. The action resulted from having it illustrated on a turntable. A song title contest and a Fred Astaire fan competition were promoted in local newspapers.

English Football Crowd Made Aware of "Jolson Story"

A series of tieups drew considerable attention to manager L. Stanley Hodnett's engagement of "The Jolson Story" at the Gaumont Palace, Middlesbrough, Yorkshire, England.

The tieup which drew the most attention was arranged with the Middlesbrough Football & Athletic Company, permitting Hodnett to set up a display board at the entrance to the athletic field. Copy read: "A certain win for the 'Boro', 'The Jolson Story', etc." In case the team failed to win, another board was held ready. It read: "Hard luck, 'the Boro', but here is a certainty that can't go wrong, etc."

A man in blackface, with straw hat and white gloves, stood alongside the board and distributed throwaways to specators. It marked the first time an outside promotion had been carried out in the district since the war, and it is estimated that at least 20,000 people saw the display.

A special midnight screening of the picture was held for city officials and prominent townspeople, with the press in attendance. A story of the screening appeared in the *Evening Gazette*. Glass panels at the entrance to the theatre and on all doors leading to the auditorium were painted with



slogans, so that it was practically impossible for anyone entering or leaving the theatre not to see "The Jolson Story" everywhere they looked.

Window tieups were arranged with 10 of the better stores and shops in town. An old-time dance contest was held at the Empress Ballrooms, with guest tickets being awarded for prizes. Nearly 2,000 people danced to the music from the picture.

Starts Campaign Week in Advance

An extensive newspaper campaign, starting a week in advance, heralded the opening of "California" at the Century theatre, Rochester, N. Y. In addition, a weekly shopping guide, circularized from door-to-door, boosted the playdate. The campaign was arranged by manager Arthur Krolick.

A lobby display, measuring 20x15 feet, drew the attention of patrons to the picture. It consisted of a desert scene done in oil, with a red-orange tile roof effect suggestive of early California. Colored photographic enlargements of Ray Milland and Barbara Stanwyck, stars of the picture, were recessed in simulated arch windows at either end of the display.

Five hundred 22x28 window cards were placed in stores, etc. Directional arrows were placed on lamp posts along Main Street with copy reading: "This way to 'California' . . . Century Now!" Bulletin announcements were posted in all hotel lobbies, bus depots and leading restaurants. Book marks were distributed at book departments of a number of the city's leading stores.

The radio campaign provided for spot announcements over stations WSAY, WRNY and WHAM, beginning two days before the engagement and running through opening day.

Jolson Trademark Theme of Campaign in Halifax

Knowing that people associate white hands and blackened face with Al Jolson, assistant manager Tiff Cook used the white glove theme as often as possible to exploit "The Jolson Story" at the Capitol theatre, Halifax, Nova Scotia. White hands and white lettering against the lobby floor background of dark grey flagstone drew considerable attention to the playdate. A number of patrons commented on the display. White gloves were stencilled on the front door, mirrors, candy counter and in washrooms.

Mails Postcards for "The End"

Postcards were sent out by manager James G. Bell to exploit his date of "The Beginning or the End" at the Penn theatre, New Castle, Pa. In addition to playdate copy, the card contained a large question mark, with the words: "The picture of pictures . . . the story of the most hush-hush secret of all time!"

Sound Truck Helps "Jolson"

A sound truck helped advertise the engagement of "The Jolson Story" at the Malco theatre, Memphis, Tenn. Window tieups were arranged all over the city and were topped by complete window displays with the two leading department stores. The campaign was arranged by Elliott L. Johnson, publicity director for the theatre.

SHOWMEN PERSONALS

In New Posts: Jack Campbell, manager, Osawa and Kansas theatres, Osawatomie, Kans. French Harvey, Howell, Palatka, Fla. Howard Palmer, Sunrise, Ft. Pierce, Fla. McNeil Smith, co-manager, Apollo, Chicago, Ill. R. J. Wehrle, Federal, Denver, Colo.

Remell Young, city manager, Malco circuit, Fort Smith, Ark. Mark Cadle, city manager, Theatre Enterprises, Parsons, Kans. William Bryan, manager, Oriental, Denver, Colo. Pete Gloriod, Rodgers and Varsity theatres, Carbondale, Ill. William Cadmus, Annex, Wilmington, Del.

Charles Hacker, Wisconsin; Rudy Koutnik, Paradise; Joseph Bouldin, Palace; all in Milwaukee, Wis. A. H. Cohan, Chief; Rollin K. Stonebrook, Orpheum; Ted Emerson, publicity, Tri-States Theatres; all in Omaha, Nebr. Roy Hayden, Criterion and Jewell, Poplar Bluff, Mo.

Sonny Shepherd, Miami theatre; Philip Masters, Rosetta; Claude Norton, Surf; Ray Toemmes, Parkway; Gordon Spradley, Tower; Labe Mell, Ace; Bernard Schaft, Strand; all in Miami, Fla. Ed May, Lincoln; Cecil Tuggle, Variety; Joe Sommers, Royal; all in Miami Beach, Fla.

Assistant Managers: Carl Youngquist, Jr., Astor, East Hartford, Conn. Louis Calamarie, Apollo, Chicago, Ill. Harold George, Capitol, Miami, Fla. Luther Smith, Chief, Omaha, Nebr. Leon Schult, Loop, Detroit, Mich. Richard Grosso Triangle; Joseph Schwab, Quentin; Ralph F. Small, second assistant, Kingsway; all in Brooklyn, N. Y. Bert Levine, Sunnyside, Sunnyside, Long Island. Trainees: Ted Duval, Uptown; Larry Doyle, Admiral; Donald Hurst, Gateway; all in Chicago, Ill.

Junior Showmen: Alexander Weinstock, owner of the Midway theatre, Greenpoint, L. I., and Mrs. Weinstock are the parents of a baby girl.

Birthday Greetings: David Goerlitz, Harry Sweet, George H. MacKenzie, Carter S. Troyer, L. V. Collins, Doris L. Rex, James T. Willis, Noyes C. Starr, Al Weiss, Jr., George E. Van Buskirk, H. S. Twedt, Bob Rosen, Bernard Goodman, Jack Howe.

Nat Salander, C. T. Kraegel, William Kays, Edward L. Rogers, Andrew J. McGoldrick, M. S. Joiner, Fred L. Danico, James R. Cattell, Jack Suckstorff, Weldon Parsons, W. Lee Johnson, Benjamin Gold, Fred Conrad, Harold Simons, Walter F. Helm.

David Silverman, James Macris, R. P. Couger, Frank V. King, A. H. Lawter, J. R. Long, Harry R. Himes, Dave L. Cantor, John J. Baker, Nicholas Feenan, Saul Korman, Nelson D. McCollom, Jim Simmons, J. D. Ensminger, Melvin Sparks, Robert C. Cannon.

William Dabb, David R. Sablosky, Maurice E. Sperling, Willard W. Sides, E. R. Millican, Corlett W. Burrus, Barnes C. Perdue, Leslie Campbell, Roger Burby, Richard Schacht, Germain Germain, Roger J. Beruke, George E. Yost.

Jeep Employed for Ballyhoo

A jeep with a loud speaker mounted on the front was used for street ballyhoo by manager Joe Isenhower to exploit "The Strange Woman" at the Hamlet theatre, Hamlet, N. C. In the jeep, Isenhower had one of his staff, dressed in Santa Claus costume, announce at intervals that old Santa couldn't wait until Christmas "to bring you the best present you have ever had, etc."

"Betty Zane" POPCORN

TOP QUALITY Ohio Super Yellow

Packed in convenient 50 pound individual bags $5.00

100 to 500 pounds per 100 lbs. $9.75

500 lb. or more, per 100 lbs..... $9.50

Packed in either 50 lb. or 100 lb. moisture-proof bags at same price per 100 pounds

Prices F.O.B. Marion, Ohio

★

"Lou-Ana" COCOANUT OIL

Returnable drums 31½¢ per lb.

38½ lb. tins 33¢ per lb.

★

POPCORN BOXES per 1000 $7.50

F.O.B. Chicago

(PRICES SUBJECT TO CHANGE)

★

Distributors for

CRETORS Popcorn Machines

POPPERS BOY PRODUCTS CO.

56 E. 13th St., Chicago 5

Radio, Merchants Aid McCoy Date

The cooperation of three radio stations and several merchants were enlisted in the interests of "The Fabulous Dorseys" at the Miller theatre, Augusta, Ga. The campaign was arranged by manager P. E. McCoy.

Commencing several days in advance, radio station WRDW featured music from the picture daily through the run of the picture. WGAC featured special music by Jimmy and Tommy Dorsey. WBBQ featured Dorsey music on the "Good Morning, Augusta" program, which runs from six to nine each morning, and on the "Dr. Jive" program in the afternoon. In each case, theatre credit was given.

Two of the city's leading department stores and five music shops helped the playdate through newspaper ads, window and department displays. Davison & Paxon ran a three-column by eight-inch cooperative ad opening day with about 75 per cent of the space devoted to art on the Dorseys with title, theatre and playdate mention. The J. B. White store also used a co-op ad, featuring art on the Dorseys.

Plants Stories in Newspapers

Two human interest stories planted in the local newspapers by manager Richard Feldman drew attention to the engagement of "Angel and the Badman" at the Paramount theatre, Syracuse, N. Y. The stories concerned two local residents of Syracuse who appeared in the picture.

Star Appearance Boosts Premiere Of "Orleans"

The personal appearance of Dorothy Patrick, star of the picture, highlighted the world premiere of "New Orleans" at the Saenger theatre, New Orleans, La. The campaign was arranged by manager Holland Smith and United Artists' exploiteer Ben Hill.

The blonde star, flown from Hollywood, was starred in a huge fashion show sponsored by Holmes Department Store, at the City Auditorium. The entire affair was tied-in with New Orleans' annual Spring Fiesta. Miss Patrick was entertained by prominent society and civic personalities, including Mayor de Lesseps S. Morrison, with resultant photo and publicity breaks in the New Orleans *Item, Times-Picayune* and *States.*

Mayor Morrison designated "New Orleans" as the official picture of National Jazz Week. A total of 70 radio producers and stars made mention of the event on local and coast-to-coast programs. Leading orchestras in the city played tunes from the picture, with playdate mention.

Cooperative advertising was promoted for the opening, with the Holmes Department Store leading the way through a series of full page ads in three newspapers. A co-op also was set with Werhlien's Music Store, which featured the musical artists from the picture.

Lobby Display Contrasts The Old with The New

An interesting lobby display, in which live models were used, drew considerable attention to manager Rudy Koutnik's playdate of "The Shocking Miss Pilgrim" at the Fox Wisconsin theatre, Milwaukee, Wis. The display consisted of two girls sitting at desks on one of which was a typewriter of the type used in the picture, and on the other a modern typewriter. The old model typewriter was obtained from the public museum.

Uses Old Door for "Richard"

Manager John H. Arnold used an old door on the sidewalk with copy, reading "This is the door that Richard wouldn't open" to promote the short subject "Open the Door, Richard" at the Yale theatre, Houston, Texas.

HENRY R. ARIAS



PURCHASING AGENT

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Serving the Industry Since 1913. Negotiations In Any Language

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LADIES' MAN (Para.)

First Report:

Total Gross Tabulated	$74,000
Comparative Average Gross	65,800
Over-all Performance	112.4%

BALTIMORE—Keith's	94.6%
BUFFALO—Buffalo	149.2%
MINNEAPOLIS—State	94.6%
PHILADELPHIA—Stanton	91.6%
PITTSBURGH—Warner	108.4%

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THE IMPERFECT LADY (Para.)

First Report:

Total Gross Tabulated	$108,800
Comparative Average Gross	101,100
Over-all Performance	107.6%

BOSTON—Metropolitan	90.1%
(DB) For the Love of Rusty (Col.)	
MINNEAPOLIS—Radio City	80.5%
PHILADELPHIA—Karlton, 1st week	203.3%
PHILADELPHIA—Karlton, 2nd week	126.3%
SAN FRANCISCO—Paramount	101.3%
(DB) Easy Come, Easy Go (Para.)	
TORONTO—Loew's	113.6%

•

PURSUED (W.B.)

Final Report:

Total Gross Tabulated	$859,700
Comparative Average Gross	865,200
Over-all Performance	99.3%

BALTIMORE—Stanley, 1st week	114.4%
BALTIMORE—Stanley, 2nd week	88.6%
BOSTON—Metropolitan	88.3%
(DB) Winter Wonderland (Rep.)	
BOSTON—Paramount, MO 1st week	98.5%
(DB) Winter Wonderland (Rep.)	
BOSTON—Fenway, MO 1st week	90.9%
(DB) Winter Wonderland (Rep.)	
BUFFALO—Buffalo	85.5%
BUFFALO—Hippodrome, MO 1st week	68.3%
CHICAGO—Roosevelt, 1st week	105.2%
CHICAGO—Roosevelt, 2nd week	87.7%
CHICAGO—Roosevelt, 3rd week	87.7%
CINCINNATI—RKO Grand, 1st week	142.8%
CINCINNATI—RKO Grand, 2nd week	71.4%
CINCINNATI—RKO Lyric, MO 1st week	66.6%
CLEVELAND—Warner's Hippodrome, 1st week	111.3%
CLEVELAND—Warner's Hippodrome, 2nd week	76.7%
CLEVELAND—Warner's Lake, MO 1st week	105.5%
DENVER—Webber	102.9%
(DB) Little Iodine (UA)	
DENVER—Denver	101.1%
(DB) Little Iodine (UA)	
INDIANAPOLIS—Indiana	70.9%
KANSAS CITY—Orpheum	86.2%
(DB) Ginger (Mono.)	
LOS ANGELES—Warner Downtown, 1st week	124.3%
LOS ANGELES—Warner Downtown, 2nd week	106.5%
LOS ANGELES—Warner Downtown, 3rd week	60.9%
LOS ANGELES—Warner Hollywood, 1st week	154.1%
LOS ANGELES—Warner Hollywood, 2nd week	113.0%
LOS ANGELES—Warner Hollywood, 3rd week	68.4%
LOS ANGELES—Warner Wiltern, 1st week	154.9%
LOS ANGELES—Warner Wiltern, 2nd week	112.6%
LOS ANGELES—Warner Wiltern, 3rd week	63.3%
NEW YORK—Strand, 1st week	144.1%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 2nd week	111.7%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 3rd week	102.7%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 4th week	86.4%
(SA) Louis Prima's Orchestra	
OMAHA—Paramount	87.5%
(DB) Born to Speed (PRC)	
OMAHA—Omaha, MO 1st week	104.4%
(DB) Born to Speed (PRC)	
PHILADELPHIA—Mastbaum, 1st week	115.8%
PHILADELPHIA—Mastbaum, 2nd week	65.2%
PITTSBURGH—Stanley, 1st week	120.7%
PITTSBURGH—Stanley, 2nd week	72.4%
PITTSBURGH—Ritz, MO 1st week	83.3%
SALT LAKE CITY—Utah	108.5%
SAN FRANCISCO—Fox	84.9%
(DB) Big Town (Para.)	
SAN FRANCISCO—State, MO 1st week	88.7%
(DB) Big Town (Para.)	
ST. LOUIS—Ambassador	90.4%
(DB) Lighthouse (PRC)	

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IT HAPPENED IN BROOKLYN (M-G-M)

Final Report:

Total Gross Tabulated	$689,700
Comparative Average Gross	681,700
Over-all Performance	101.1%

ATLANTA—Loew's Grand	111.9%
BALTIMORE—Century	112.7%
BOSTON—Orpheum	107.7%
(DB) Blind Spot (Col.)	
BOSTON—State	133.3%
(DB) Blind Spot (Col.)	
BUFFALO—Buffalo	94.5%
BUFFALO—Hippodrome, MO 1st week	133.3%
CLEVELAND—Loew's State	95.1%
CLEVELAND—Loew's Stillman, MO 1st week	120.5%
INDIANAPOLIS—Loew's	85.1%
(DB) So Dark the Night (Col.)	
KANSAS CITY—Midland)	95.9%
(DB) Blondie's Holiday (Col.)	
LOS ANGELES—Egyptian, 1st week	109.2%
LOS ANGELES—Egyptian, 2nd week	76.1%
LOS ANGELES—Fox-Wilshire, 1st week	135.2%
LOS ANGELES—Fox-Wilshire, 2nd week	94.2%
LOS ANGELES—Los Angeles, 1st week	83.3%
LOS ANGELES—Los Angeles, 2nd week	50.0%
MINNEAPOLIS—Radio City	88.8%
NEW YORK—Capitol, 1st week	133.1%
(SA) Sammy Kaye's Orchestra	
NEW YORK—Capitol, 2nd week	102.0%
(SA) Sammy Kaye's Orchestra	
NEW YORK—Capitol, 3rd week	91.7%
(SA) Sammy Kaye's Orchestra	
NEW YORK—Capitol, 4th week	76.9%
(SA) Sammy Kaye's Orchestra	
PHILADELPHIA—Stanley	163.2%
PITTSBURGH—Penn	78.9%
PITTSBURGH—Ritz, MO 1st week	70.0%
SALT LAKE CITY—Centre	108.9%
SAN FRANCISCO—Warfield	93.1%
(DB) Jungle Flight (Para.)	
ST. LOUIS—Loew's State	93.1%
(DB) So Dark the Night (Col.)	
TORONTO—Loew's	131.6%

Urges Sponsored Film Exchanges

Calling for an organization to distribute, publicize and exploit the increasing number of commercially sponsored films, Phillips B. Nichols, head of RKO Pathe's commercial department, this week suggested the establishment of a system of key-city exchanges to handle industrial pictures.

"American commercial films are at a dangerous crossroads and chaotic distribution conditions have brought on a crisis which the industry cannot afford to ignore," he said. "What commercials need is a coordinating association. Efficiently organized and publicized, such an organization would have clubs and managements lining up for booking dates."

RKO Pathe will have 20 films completed by June of this year, he said, with an audience potentiality far broader than existing distribution facilities can provide. These films are distributed by the clients themselves who, unlike radio and publishing, have no yardsticks to gauge their audience. "An outside service, handling commercial films from all producers, would have enough product to meet the demand for approximately 5,000 such releases a year and would, at the same time, also be able to service the educational market," he said.

The exhibition of sponsored films, even with the most subdued advertising approach, is a comparative rarity in the nation's theatres. There are several thousand houses which play sponsored one-minute shorts in return for a payment amounting to about $3.50 per 1,000 attendance. From 5,000 to 6,000 theatres in the past have shown a willingness to exhibit one or two-real commercial product, but, in the main, the sponsored film still finds its market in the non-theatrical field, with television looming on the horizon as a promising possibility, he has indicated.

Reck Sells Kalama House

Nick Reck has sold his Kalama, Wash., theatre to Mr. and Mrs. Charles Maggard.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

EXPERIENCED MOTION PICTURE THEATRical secretary available. Also experienced as script and production assistant. College and business school background. BOX 2118, MOTION PICTURE HERALD.

USED EQUIPMENT

FOR SALE—1, FACTORY REBUILT SIMPLEX rear shutter head; 1, PG32 RCA amplifier (racktype) with soundheads; 1, MI 1500 RCA exciter lamp and field supply cabinet; 2, ¼ h.p. motors with belt drives; 1. booth monitor speaker; 1 RCA speaker. H. ROTH, Suffolk, Va.

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SMALL FLOOR MODEL STAR POPCORN MAchine. Nice appearance and condition. Clean. $175.00 crated. STAR, Willow Springs, Mo.

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STUDIO EQUIPMENT

BH EYEMO TURRET CAMERA, $395, LESS lens; Eyemo Bomb Spotter Cameras, $119.50, less lens; 35mm. Positive Stock, $11.95 per M; BH Hispeed Shuttles, $195; WE Dynamic Microphones, $39.50; Cine Kodak special Camera, with 3 lenses and case, $695; New Bell & Howell Sound Printers, $3,250; Fresnellite Studio Spots, 2,000W, $67.50; new Mitchell 24V Motors, $295; Neumade 16mm. Automatic Film Cleaners, $135; New 35mm. Film Phonographs, $795. Send for latest stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

NEWSREEL CAMERA DEBRIE 400-Ft. CAPACity, 35-mm. Four magazine, tripod, excellent for theatre use. $400.00. OSCAR GOODMAN, Clermont, Hotel, Atlanta, Ga.

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THEATRES

FOR SALE—5 SMALL LEASED THEATRES around Norfolk, Portsmouth and Newport News, Va. Exceptional opportunity for experienced operator. BOX 2115, MOTION PICTURE HERALD.

FOR SALE—COMPLETE THEATRE AND REAL estate together with well known going general merchandise establishment with complete stock of merchandise. Ready to step in and continue business. For details write VINCENT SOBOLEFF, Angoon, Alaska.

ONLY THEATRE IN COUNTRY AT COUNTY seat of beautiful San Juan Islands, featured in last October issue of Holiday magazine. Year round fishing; dairy and poultry and ranching. Tourists and sportsman's paradise. Branch of University of Washington located here. Home of International Boy's and Girl's Camp. Airport with daily service to Seattle and all northwest points. All cash. Information to qualified buyers only. ISLAND THEATRE, Friday Harbor, Wash.

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

THEATRE WANTED—600 SEATS WITHIN HUNdred mile radius of Manhattan. Details desired. BOX 2113, MOTION PICTURE HERALD.

RCA Delivers Transmitter

The delivery of RCA's first post-war television transmitter to Station WNBW, in Washington, D. C., was announced this week by W. W. Watts, vice-president in charge of the RCA Engineering Products Department. The transmitter is of the five-kilowatt type which now are being produced in quantity. It provides satisfactory operation on all of the 12 television channels allocated to commercial metropolitan television by the Federal Communications Commission. It is a compact unit measuring 17 feet by three feet by seven feet.

OBITUARIES

Cohn Dies in Pittsburgh; Was UA District Manager

Ira H. Cohn, district manager for United Artists and one of the pioneers in the industry, died May 5 at Pittsburgh after a lingering illness. Prior to joining UA, Mr. Cohn was with Twentieth Century-Fox for more than 20 years, mostly as Pittsburgh branch manager.

Russell Shields

Russell Shields, 55, short subjects film editor for Movietonews, Inc., died at his home in New York, May 3 after a long illness. He had been associated with Twentieth Century-Fox for 15 years when he first joined that company as film editor for Mr. and Mrs. Martin Johnson.

John Hale

John Hale, 88, actor and stage manager for 50 years, died May 4 at the Actors Fund Home in Englewood, N. J., where he had been living since his retirement in 1943. He made his first stage appearance in 1888 and was associated with Daniel Frohman and various Shubert theatres.

Harry Holman

Harry Holman, 75, vaudeville and film character actor, died of a heart attack in Hollywood, May 3. He had been working in pictures since his retirement from vaudeville 15 years ago.

Dr. William M. Marston

Dr. William Moulton Marston, 53, former director of public service for Universal in Hollywood and later president of All-American Pictures, died at his home in Rye, N. Y., May 3.

John Muller

John Muller, 53, projectionist for 18 years at Loew's Palace, Memphis, died April 30 after a short illness. He had been a projectionists for 35 years.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions last week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Banjo," "Bulldog Drummond at Bay," "It's a Joke Son," "The Captive Heart" and "Cynthia." In Class A-II, unobjectionable for adults, were: "Dick Tracy's Dilemma" and "Philo Vance Returns." "Homestretch" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce" and because of "suggestive scenes and situations."

Miller Leaves Goldwyn

Llewellyn Miller has resigned from Samuel Goldwyn's New York publicity office after having traveled more than 20,000 miles as a special representative in advance of "The Best Years of Our Lives."

PRODUCT DIGEST

SHOWMEN'S REVIEWS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Miracle on 34th Street

***20th-Fox*—Fresh, Fascinating and Funny**

There haven't been any pictures like this before, so it takes a bit of telling to convey an impression of it, but it can be said at once that the business of telling people about it is a pleasant one in which first-day audiences will engage with gusto, starting a spiral of person-to-person comment quite likely to run up extraordinary grosses everywhere. With John Payne, Maureen O'Hara and Edmund Gwenn as principal names to bill with, the film promises to start big and play bigger.

Producer William Perlberg threw away the book of don'ts before he started planning the picture, with the result that real names and places—Gimbel's and Macy's department stores, even a Mr. Gimbel and a Mr. Macy, the New York Supreme Court, the U. S. Post Office Department the CIO, the AFL, and many another organization and institution—appear in the picture as themselves. Having gone that far, it's no strain on the credulity of the audience to grant in degree necessary to story purposes that the Kris Kringle in the story is really Santa Claus, and that the miracle—which includes such phenomena as Messrs. Macy and Gimbel instructing their salespeople to send customers to other stores for merchandise to be had there better or cheaper—really could happen and perhaps did.

Mr. Gwenn plays with great charm a kindly old gentleman who looks like Santa Claus and believes he really is Kris Kringle. When a phony Santa is taken drunk on a float in Macy's Thanksgiving Day parade, Kris volunteers to substitute for him, and does so with such success that Macy's installs him in the toy department to listen to the little kiddies' wants. But Kris crosses up the management by telling the little ones where they can find what they want, if Macy's hasn't got it in stock, instead of pushing the stuff Macy's has on hand. Before he's fired for this, however, so many customers applaud the new Macy policy, in person and by mail and telegram, that the store adopts Kris' policy as its own. Gimbel's jealous of the torrent of goodwill sweeping over Macy's, adopts the same strategy, and in no time both stores, plus all their branch stores in other named cities, are all-out in their efforts to de-commercialize Christmas. The clerks in both stores are supplied with lists of merchandise to be had elsewhere in better quality or at better prices, and dazzled customers are sent to competing stores as happy as can be.

The principal complication in the story arises from a mental examination given Kris by the store psychiatrist, played as a comic neurotic by Porter Hall, who recommends the man's dismissal on the ground that he can't really be Santa Claus, as he claims, and is therefore demented. This finding, with its consequences, leads to a hearing before the New York Supreme Court at which it is proved, on the authority of the U. S. Post Office Department, which delivers to Kris all the letters addressed to Santa Claus, that the nice old gentleman who looks like Santa really is Santa.

It's a totally unorthodox type of motion picture, immensely amusing when it is amusing, dramatic when it is dramatic, and altogether wholesome, stimulating and enjoyable. It is a particular triumph for George Seaton, who wrote the screenplay, from a story by Valentine Davies, and directed with fine understanding and considerable courage.

Invite your friends as well as customers in to see it.

Previewed at the Academy Awards theatre, Los Angeles, to a capacity audience which enjoyed every minute of it. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, June, 1947. Running time, 96 min. PCA No. 12122. General audience classification.
Doris Walker ..... Maureen O'Hara
Fred Gailey ..... John Payne
Kris Kringle ..... Edmund Gwenn
Gene Lockhart, Natalie Wood, Porter Hall, William Frawley, Jerome Cowan, Philip Tongue, James Seay, Harry Antrim, others

The Big Fix

***PRC*—Basketball and Racketeers**

Following closely the recent professional football scandal involving bribery and "fixed" games, Producers Releasing Corporation has a somewhat similar story, this time involving college basketball. Under the supervision of Ben Stoloff and Marvin D. Stahl, executive and associate producers, respectively, director James Flood has competently unfolded the story of a college basketball star who unwittingly becomes the tool of a gambling ring.

Heading the cast are James Brown, as the student athlete; Sheila Ryan, as his sister working with the gamblers; Noreen Nash, the college girl whom he eventually marries, and Regis Toomey, a lieutenant of detectives assigned to smash the ring, but who is actually the head of it. The story is obvious and, as expected, ends with the ring exposed and captured and the athlete returning to star in and win the championship game.

George Bricker and Aubrey Wisberg wrote the screen play from an original story by Sonia Chernus and George Ross.

Reviewed at the Preview theatre projection room in New York at a screening for the trade press. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, April 19, 1947. Running time, 63 min. PCA No. 12178. General audience classification.
Ken Williams ..... James Brown
Lillian ..... Sheila Ryan
Ann Taylor ..... Noreen Nash
Brenner ..... Regis Toomey
Tom Noonan, John Shelton, Charles McGraw, Charles Mitchell, John Morgan, Nana Bryant, Howard Nebley

Spoilers of the North

***Republic*—Alaskan Adventure**

Paul Kelly, as an arrogant operator of an Alaskan fishery, has the leading part in a film of adventure and romance. The adventure is supplied by the exciting workings of salmon fishing and canning in a remote section of Alaska. Adrian Booth, cast as a half-breed, and Evelyn Ankers provide the romance.

Kelly promises a better haul of salmon than his fishery is able to produce during the season and then schemes with the Indians to unlawfully obtain fish for him. Miss Booth, as the native girl, helps him obtain salmon and when they are about to be apprehended by the U. S. Fisheries police patrol she kills an Indian so he would not be able to divulge the identity of his co-workers. Kelly's brother, played by James A. Millican, disapproves of brother's plans. Finally the half-breed mortally wounds Kelly with a salmon harpoon. Later she confesses the two murders and is taken into custody. There is a happy ending for the young brother and Miss Ankers, who marry and plan to return the following season to operate the fishery.

Milton M. Raison wrote the original screenplay. The film was directed by Richard Sale and Donald H. Brown was associate producer.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, April 24, 1947. Running time, 66 min. PCA No. 11917. General audience classification.
Matt Garraway..... Paul Kelly
Jane Koster..... Adrian Booth
Laura Reed..... Evelyn Ankers
James A. Millican, Roy Bancroft, Louis Jean Heydt, Ted Hecht, Harlan Briggs, Francis McDonald, Maurice Cass, Neyle Morrow

REISSUE REVIEW

THE PHILADELPHIA STORY (*MGM*)

Scheduled for tradeshowing to exhibitors May 8, and to be reissued shortly thereafter, "The Philadelphia Story" is the screen adaptation of Phillip Barry's Broadway comedy success of the late 1930's. Reviewing the picture in the November 30, 1940, issue of MOTION PICTURE HERALD, the reviewer said: "This comedy of upper crust manners and marriages has emerged with its smooth and smart format still slick and sophisticated and with the double advantage of having as two points in the stellar triangle, Cary Grant and James Stewart." Ruth Hussy and Katharine Hepburn are in the cast.

THE BIG PARTY (RKO Pathe)

This Is America (73,107)

"The Big Party" is the latest in the "This Is America" series of two-reel subjects produced by Frederic Ullman, Jr., for RKO Pathe. In this, the camera takes the audience behind the scenes of New Orleans at Mardi Gras time and captures the preparatory spirit of the carnival. It shows the work entailed by the many organizations which sponsor the event; the parade which climaxes it, and the many fancy dress balls that take place during the Mardi Gras season. At the same time, the subject provides an interesting travel-talk of the city.

Release date, May 9, 1947 18 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3612-3613, issue of May 3, 1947.

Feature product listed by Company on pages 3600-3601, issue of April 26, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	(T) Apr. 14,'47	68m	Apr. 19,'47	3586	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Apr. 15,'47	....	.....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	.....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	.....	....	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	(T) Apr. 14,'47	92m	Apr. 19,'47	3585	3078	....
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	REVIEWED Service Data Page
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	....
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	.....	....	3587	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15.'47	....	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3601
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	..	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	...	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	....	.....	....	....	....
Corpse Came C.O.D., The	Col.	..	George Brent-Joan Blondell	Not Set	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	..
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	..
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	...	Elizabeth Taylor-George Murphy	(T) May 12,'47	....	.....	....	3611	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	...	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	...	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	..	Lucille Bremer-James Craig	(T) Apr. 7,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	...	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	..	John Hodiak-Lizabeth Scott	Not Set	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desirable Lady	Screen Guild	....	Jan Wiley-Phil Warren	Apr. 15,'47	....	.....	....	....	....
Desperate (Block 6)	RKO	....	Steve Brodie-Audrey Long	(T) May 14,'47	....	.....	....	3599	....
Destry Rides Again (Reissue)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	...	Ralph Byrd-Lyle Latell	(T) May 12,'47	....	.....	....	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	....
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	...
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3601
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	....	.....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	May,'47	....	.....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	(T) Apr. 14,'47	74m	Apr. 19,'47	3585	3539	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Not Set	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3601
It Happened on Fifth Avenue (Allied Artists)	Mono.	....	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	.....	....	3563	....

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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	833	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	...
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	...
KILLER at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	.....	....	....	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3601
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	....	.....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	May,'47	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Law Comes to Gunsight, The (formerly Backfire)	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 24,'47	....	.....	....	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	(T) Apr. 14,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	Not Set	....	.....	....	....	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	....	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	...
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	....	.....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	...	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228

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Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One Hundred Men and a Girl (Reissue)	Univ.	....	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	....	.....	....	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PERFECT Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3601
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	(T) May 23,'47	....	.....	....	2939	....
Personal Column	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3601
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	...	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	....	.....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge	MGM	....	Van Johnson-Thomas Mitchell	(T) May 26,'47	....	.....	....	3611	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SADDLE Pals	Rep.	....	Gene Autry-Lynn Roberts	June 7,'47	....	.....			....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	....	.....	....	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	.....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....

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Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	..
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	548	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	Mar. 15,'47	65m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stalion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Robert	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	Not Set	....	.....	....	....	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Wasteland	Mono.	....	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	....	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
So Well Remembered (British)	RKO	...	John Mills-Martha Scott	Not Set	....	.....	....	....	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	.....	....	....	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	...	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	....	.....	....	3434	....
That's My Man	Rep.	....	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	....	Robert Young-Susan Hayward	(T) May 12,'47	....	.....	....	3599	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (Briitsh) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder Mountain (Block 6)	RKO	....	Tim Holt-Richard Martin	(T) May 13,'47	....	.....	....	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	.....	....	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	....
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	....	Ann Sheridan-Zachary Scott	(T) May 26,'47	....	.....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	..	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	May,'47	....	.....	....	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	....	Edmond O'Brien-Ella Raines	May,'47	....	.....	....	3611	....
Web of Danger	Rep.	....	Adele Mara-Bill Kennedy	June 10,'47	....	.....	....	....	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	....	.....	....	3599	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	....	Joan Bennett-Robert Ryan	(T) May 13,'47	....	.....	....	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	...

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3600-3601





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COLUMBIA PICTURES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Trouble With Women
Cynthia
Northwest Outpost
Desperate
They Won't Believe Me
Dick Tracy's Dilemma
Thunder Mountain
Land of the Lawless
Sarge Goes to College
Hoppy's Holiday

(In News Section)

Woman on the Beach

MR. RANK COMES TO AMERICA

With camera report

BRITISH INDUSTRY WOOS CZECH TRADE

MONOGRAM CLOSES STUDIO IN STRIKE

WARNER NEWSREEL SET FOR AUTUMN

VOL. 167, NO. 7; MAY 17, 1947

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BIG NEWS FOR THE FAMILY TRADE!



Okay Mr. and Mrs. America and offspring!
We want you to know that
M-G-M has launched the Biggest
Production Program in movie history!
Yes, Mr. M-G-M Exhibitor, your Friendly Studio
Is the busiest spot in California!
We safeguard your business future
With Big Stars in Big Entertainments!
Millions of dollars in star names and
Production values for your public!

(continued)

(*continued*)

Within the next few weeks all these Mighty attractions will be under way:

"HIGH WALL"—Robert Taylor • Audrey Totter

"IF WINTER COMES"—Walter Pidgeon • Deborah Kerr • Angela Lansbury

"VIRTUOUS"—Van Johnson • June Allyson

"KILLER McCOY"—Mickey Rooney • Elizabeth Taylor

"ALIAS THE GENTLEMAN"—Wallace Beery • Tom Drake

"CASS TIMBERLANE"—Spencer Tracy • Lana Turner

"KISSING BANDIT" (*Technicolor*) Frank Sinatra • Kathryn Grayson

"UPWARD TO THE STARS"—Robert Walker • Donna Reed

"ON AN ISLAND WITH YOU" (*Technicolor*) Esther Williams • Peter Lawford
Ricardo Montalban • Cyd Charisse • Jimmy Durante

"SPEAK TO ME OF LOVE"—Greer Garson • Walter Pidgeon

"THREE MUSKETEERS" (*Technicolor*) Lana Turner • William Powell
Gene Kelly • Van Heflin

"B. F.'S DAUGHTER"—Katharine Hepburn

"HOMECOMING OF ULYSSES"—Clark Gable • Deborah Kerr

"STATE OF THE UNION"—Spencer Tracy • Claudette Colbert

Irving Berlin's **"EASTER PARADE"** (*Technicolor*) Judy Garland • Gene Kelly
Peter Lawford • Cyd Charisse

Yes, it's big news for America's millions! And as usual, M-G-M leads the way with optimism, daring and greatness!



FAN MAIL! Last week we reported a series of Previews of completed M-G-M attractions that have thrilled theatre audiences. We're still getting fan mail about these big hits and so will you when you play them: "THE HUCKSTERS"—Clark Gable, Deborah Kerr, Sydney Greenstreet, Adolphe Menjou, Ava Gardner, Keenan Wynn, Edward Arnold • "SONG OF LOVE"—Katharine Hepburn, Paul Henreid, Robert Walker • "FIESTA" (Technicolor)—Esther Williams, Ricardo Montalban, Akim Tamiroff, Cyd Charisse, John Carroll, Mary Astor, Fortunio Bonanova • "GREEN DOLPHIN STREET"—Lana Turner, Van Heflin, Donna Reed, Richard Hart • "CYNTHIA"—Elizabeth Taylor, George Murphy, S. Z. Sakall, Mary Astor • "THE UNFINISHED DANCE" (Technicolor)—Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas • "THE ROMANCE OF ROSY RIDGE"—Van Johnson, Janet Leigh, Thomas Mitchell, Marshall Thompson, Selena Royle, Dean Stockwell • "LIVING IN A BIG WAY"—Gene Kelly, Marie McDonald, Charles Winninger, Phyllis Thaxter, Spring Byington • "THE BIRDS AND THE BEES" (Technicolor)—Jeanette MacDonald, Jose Iturbi, Jane Powell, Edward Arnold, Harry Davenport.

Wa



CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Rm.	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Rm.	2300 Payne Ave.	1:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.

CITY	PLACE OF SHOWING	ADDRESS
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.
Detroit	Film Exchange Bldg.	2310 Cass Ave.
Indianapolis	Paramount Sc. Room	116 W. Michigan St
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.
Los Angeles	Warner Screening Rm.	2025 S. Vermont A
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin A
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.
New Haven	Warner Th. Proj. Rm.	70 College St.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.

ers' May 26 Trade Screening of

"THE UNFAITHFUL"

YOU'LL SEE SOMETHING YOU'VE NEVER SEEN BEFORE !!!

ME	CITY	PLACE OF SHOWING	ADDRESS	TIME
5 P.M.	New York	Home Office	321 W. 44th St.	2:30 P.M.
0 P.M.	Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
0 P.M.	Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
0 P.M.	Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
0 P.M.	Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
0 A.M.	Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	10:30 A.M.
0 P.M.	Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
0 P.M.	San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
0 P.M.	Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
0 P.M.	St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
0 P.M.	Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

ANN SHERIDAN · LEW AYRES · ZACHARY SCOTT

in "The Unfaithful"

with EVE ARDEN · STEVEN GERAY

Original Screen Play by David Goodis and James Gunn · Music by Max Steiner

Directed by VINCENT SHERMAN · Produced by JERRY WALD

WB

Reprinted in its entirety from

THE Film DAILY

A PICTURE TO SHOUT ABOUT! WILL BRING GOLDEN YULETIDE IN JUNE TO THE NATION'S BOXOFFICE!

"Miracle on 34th Street"

Here again we have something to shout about. And we feel we can shout loud and long. It rates. A few worth while numbers have come off the line so far this season. This one easily tops them all, stands considerably above, very much apart.

Christmas coming in June is a phenomena. June being the release date of "Miracle on 34th Street." Christmas will come in June and stay a long holiday while at the nation's box office. That it will be most welcome at the time of the doldrums, too, is not hard to imagine.

Many strange things happen herein. Macy's tells Gimbel's. Macy's tells its customers that other stores carry the goods they are looking for and even supplies names and addresses. And not only does this prove a sound method of ingratiating customers, it makes everybody concerned very happy.

Stranger still is the fact that via magnificent common sense and the utilization of splendid wit the existence of Santa Claus is proven by the United States Mail, an official agency of the United States Government; and all this is brought out in a Supreme Court hearing on Christmas eve in which the district attorney seeks to obtain a certificate of commitment to a mental institution for a white-bearded old man who calls himself Kris Kringle.

What is written above merely touches on a few of the highlights. This is a beautifully accomplished task of story-telling that is sparklingly new, crisp, intelligent, loaded with warmth, humanity and skillfully delineated performances that maintain levels of conviction in almost every case.

The story was written for the screen and directed by George Seaton. It has much plot intermixture to keep it diverting to a degree of constancy that is another new thing in screen treatments. The audience will sit fascinated, rock with laughter, roar with delight . . . and maybe even shed a tear.

In brief outline the story tells that Edmund Gwenn as "Kris Kringle" earnestly believes himself to be Santa Claus. He gets into the Macy's Thanksgiving Day Parade, later takes a job as Santa at the store. He startles—at first—the management by suggesting other shops to harried mothers trying to please their youngsters. However, the good people appreciate his suggestions and thank the management. That they later become lifelong customers is very evident. The Yuletide atmosphere pervades and Gwenn has himself a time making friends with Natalie Wood, who is about seven, her mother, Miss O'Hara, head of the toy department at the store, and John Payne, he lives next door to the Misses O'Hara and Wood. Gwenn has everything flowing smoothly until shortly before Christmas when he tangles with the store's psychiatric adviser, bops him one with a cane. He is taken to Bellevue. Payne, a lawyer, brings the case into Gene Lockhart's court and there ensures a legal battle touched with shrewd irony that is some of the best comedy in recent times.

The locale is all New York, including characters and their local argot, New Yorkese. Much, if not all, was shot about the town, in Macy's. around City Hall.

The NEW Boxoffice Miracle from 20th Century-Fox

"MIRACLE ON 34TH STREET"

WORLD PREMIERE · ROXY THEATRE · JUNE 4th

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 167, No. 7 — May 17, 1947

COMES MR. RANK

AMID the merry days of May and in lilac time comes Mr. J. Arthur Rank a-weaving new strands into the pattern of cinema-and-empire with a week of interviews, press audiences, cocktailings, luncheons, dinners and conferences without end, with every little movement having a meaning of its own.

Behind him Mr. Rank left in London a completed new figure in his around-the-world tapestry of organization in an agreement for his pictures in Czechoslovakia—with all that means about British screen impingement on the borders of Russian influence.

There had been fetes and splendours in London, too, as Mr. Peter Burnup's cabled story in this issue tells, with Britain's government somewhat incidentally participating but splendidly represented, reminding of "a *Corps Diplomatique* reception of those nigh-forgotten Edwardian days". Even members of Britain's embassy staff in Prague flew in for the Czech film festival in London, complete with screenings at Mr. Rank's New Gallery Theatre. Also there was excursion to Oxford University and a pouring of the ancient Balliol College port from crusted bottles hoary with the years, liquid tradition in topaz.

It would have been only reasonable had our own Government seen to it that some of the events of Mr. Rank's American Processional were graced with mint juleps contrived of jewel-beaded bourbon of old Kentucky. It takes centuries for nations to acquire finesse.

The New York program revealed a somewhat increasing contact between Mr. Rank and his contemporaries of the industry on this side. The functions tended to upper Fifth Avenue with the closest approach to the amusement center with Mr. G. S. Eyssell's luncheon in the swank of the Music Hall with a considerable overlay of Rockefeller atmosphere and personnel. All in all, kudos—most urbane kudos—was in control.

A special interest attached to the increasing identification of Mr. Robert R. Young, of Pathe Industries, with what may be called the Rank movement, what with Mr. Young's appearance alongside at the principal press audience, in which he participated. It is just an incidental thought that Mr. Young is considerably in transportation, before cinema, and that Mr. Rank is quite a shipper, too.

Entertainingly, Mr. Rank without a twinkle observed, replying to a question, that the British quota, to be pending some months yet, is but "a political question", adding that he was "not interested in politics".

■ ■ ■

Frederic Goudy

THAT line above is set in Goudy Bold Italic, one of the hundred type faces designed by Mr. Frederic Goudy, master of type design, who this week in his eighties passed to his reward. His is a name to remember among all of those of us who live by printed word. Among the arts no man of the modern era has made a greater impress upon his medium. The name of Goudy goes into the history of typography at one with the honoured ancients, the company of Laurence Koster, Peter Shoiffher, Nicholas Jensen, Henri Estiennes, William Caxton, the Frobens—all to be remembered for what they gave to type on page. Mr. Goudy was, as near as might be, authentic example of what the popular mind calls genius. In his boyhood he had been exposed to good books. A son of farmers and school teachers, he became a bookkeeper. Books lured him into print, and printing into type design. He came into special opportunity because he saw through the flimsy of nineteenth century elaboration and sought to make type something to read. His success may be measured by the fact that a check of one issue of the *Saturday Evening Post* found half of the advertisements set in types of Goudy design. The keen clarifying influence of Goudy has yet a way to go in the typography of the motion picture, on the screen and in other expressions, where the old "German wedding cake" school of taste holds a lingering influence. Goudy knew that type was for saying things, immediately, simply and with simple grace—and that the manner of saying was not to be permitted to get in the way of what was to be said.

■ ■ ■

¶ It is pleasant to record the presentation of a fourteen-reel album of his appearances before the camera to President Truman by the newsreels. It is a long time, indeed, since the newsreels have managed to bring themselves to attention either before the industry or on the national scene. It may be remarked that under Mr. Truman's administration the newsreels have regained a measure of their freedom and position lost under the restrictions surrounding his predecessor. The first President to take cognizance of the newsreels by personal expression was Woodrow Wilson who complained: "I do not walk that way." The first public official to get a movie album of his career was Mr. Josephus Daniels, Secretary of the Navy, a presentation by the long defunct Kinograms.

■ ■ ■

¶ Over from England for a Harvard symposium last week, Mr. E. M. Forester, distinguished British novelist and essayist, observed anent the creative and the critical mind that criticism possibly could teach the creative person "to avoid defects, it cannot help him to substitute merits". That has a relevancy to some conspicuous areas of motion picture review attention.

■ ■ ■

¶ This is the season of the dandelions in the valley of the Silvermine. They grow in decorative medallions of green geometric design studded over the lawns and meadows lush with the new vigour of the unfolding Springtime. Their leaves are packed with piquancy and delicately bitter flavours and vitamins, too, no doubt. They are a delicacy in the salad bowl, but better still as "greens" cooked in old American fashion with a slow simmering along with smoky bits of bacon until the essences blend. With such vital victuals direct from the soil, our forefathers builded the Republic. What this country needs now is more dandelion-greens and less spinach.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Dead Kangaroo

JOEY, an Australian kangaroo in training for almost a year for an important role in William Cagney Productions' "The Stray Lamb," tried to leap a wire fence last week, fell, broke his neck, and died. "The Stray Lamb," in which James Cagney will star, has to do with a man transformed into a kangaroo, so you can see how important Joey was. He had learned to walk instead of hop, to eat at a table, to drink from a bottle, to wear glasses and men's clothing.

Hollywood Plan

Washington Bureau

THE AMERICAN Federation of Labor announced Wednesday that a five-man committee had been set up to draft a plan under which all future Hollywood jurisdictional disputes would be barred. Members of the special committee are: Dan Tracy, International Brotherhood of Electrical Workers; Daniel J. Tobin, International Brotherhood of Teamsters; Richard Walsh, president of the International Alliance of Theatrical Stage Employees; L. P. Lindelof of the painters and decorators union, and Paul Dulzell of Associate Actors and Artists of America.

The Screen Actors Guild, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers announced Wednesday the extension of present contracts for 30 days.

No Parking

THE TRANSFER of the Motion Picture Association's statistical research division to Washington has been completed, but there are still problems. Mainly, where to put the division. MPA officials, it is understood, are considering converting the garage behind the present MPA headquarters into offices.

Crowned

London Bureau

TOM O'BRIEN, general secretary of Britain's National Association of Theatrical and Kine Employees, was to sail Sunday from England for New York. Having frequently advocated Eric Johnston's proposal of an International Films Council, he is keen to arrange an interchange of English and American production technicians. "My life's work," he said prior to sailing, "would be crowned if in the smallest fashion I could aid Mr. Johnston and J. Arthur Rank in their tremendous advancement of Anglo-American motion pictures relations. The only way international understanding can conceivably be achieved, without which world salvation is impossible, is by the free flow of motion pictures. Let America screen our films. Mr. Johnston knows how that is possible. Let all the world screen our films. Let Britain screen all countries' films. Otherwise the democratic idea perishes."

J. ARTHUR RANK, his own envoy, asks more U. S. playing time Page 13

BRITISH woo Czech trade with film festival red carpet Page 19

ON THE MARCH—Red Kann in comment on industry affairs Page 20

SUPREME Court agrees to hear argument in Griffith trust case Page 21

WARNER Newsreel to be ready for first release in the autumn Page 22

DEATH comes for Dick Rowland—article by Terry Ramsaye Page 27

COAST jurisdictional dispute will close Monogram's studio Page 32

VARIETY Clubs receive royal welcome at convention in Hollywood Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 37

PLAN Government inquiry into film industry in New Zealand Page 48

SERVICE DEPARTMENTS

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The Release Chart Page 3634

X-Ray Features

SCIENTISTS of the University of Southern California, collaborating with engineers of several industrial companies, have developed the first successful method of taking X-ray motion pictures, the New York *Times* reported Tuesday. The technique, which scientists have been working on for years, was developed to use in studying the fitting and use of artificial limbs, but may have "revolutionary" implications in the study of the circulatory and respiratory systems.

Unafraid

BELIEVING "that the best answer to the fear of spreading talk of recession lies in good pictures, made as efficiently as possible, and properly exploited and advertised," Bryan Foy, production head of Eagle-Lion, announced Tuesday in Hollywood that his company would produce 12 pictures on a total budget of $18,000,000 for its schedule starting July 1.

Remote Control

THE DIRECTOR'S life is going to be a happier one when Adolph N. Rosenthal's new inventions are put to practical use. He has wrapped a television transmission camera and a motion picture camera into a remote control system which enables a director, producer or editor to sit in a projection room far from the studio and supervise the direction and actual shooting of a motion picture in its entirety. The system enables the director to pick and choose from a number of differently angled shots before any of them are actually filmed. And if this weren't enough, Mr. Rosenthal has a two-way television unit which enables two people carrying on a conversation by telephone to see as well as hear each other.

Henry's Record

"HENRY V," the English Technicolor feature produced and directed by Laurence Olivier, will gross $8,000,000 in America, Gradwell L. Sears, UA vice-president in charge of distribution, predicted Monday. Net profit from the engagements is expected to hit $4,000,000. The picture celebrated its first anniversary in April with a net profit of more than $1,100,000 with only 16 prints in use. More prints have arrived and plans are now being made for shorter engagements. By June 1 it will have had 173 dates in North America, 52 of them in Canada.

Merchandising

TWENTIETH Century-Fox will have 7,500 dry goods stores advertising its "Miracle on 34th Street." This feature, built about Macy's and Gimbel's department stores, in and around 34th Street, New York City, has been endorsed by Lew Hahn, president of the National Retailers Dry Goods Association, who has written to the organization's 7,500 members urging their cooperation in promoting the picture. Twentieth Century-Fox and the group will consolidate the efforts of their advertising and publicity organizations in putting the picture across. In New York, where the picture will open at the Roxy June 4, the 34th Street Midtown Association, a group of prominent merchants, will hold a civic celebration in the Herald Square area for the run.

Jolson Record

TEEN-AGE Elaine Phinney of Chelsea, Mass., gets the pasteboard medal for the person seeing Columbia's "The Jolson Story" the most times. She's seen the picture on 56 separate and distinct occasions, spending about $27, and memorizing every word of dialogue in the more-than-two-hour feature. And after traveling all through Boston in search of the picture, she's not through yet.

Seeing Red

RUSSIA was at it again this week. The comrades were using their films as weapons against their allies and they were setting up American films as targets for their criticism. On Sunday out of Moscow came the news that Russia's forthcoming "The Battle of Stalingrad" has Prime Minister Stalin accusing his allies of wanting Russia to be "bled white" so that Great Britain and the United States could dictate the terms of peace. On Monday, again from Moscow, it was reported by the wire services that Yuri Zhukov, a writer for the weekly magazine, *Culture and Life,* had accused Hollywood of subordinating profits to join with the State Department in producing propaganda films that present a sweetened, distorted picture of the American way of life and "smell a mile of race propaganda."

Russia's industry is owned lock, stock and barrel by the state, so the speeches in "The Battle of Stalingrad" take on especial significance. According to excerpts from the script carried in the *Moscow News,* Stalin charges Britain and the U. S. with breaking a promise to open a Western Front in Europe in 1942 and with wanting to reach the Balkans ahead of the Russians in order to gain political advantage. Churchill is presented as the villain of that bit of business and President Roosevelt is shown as opposing him. Says the film Roosevelt at one point: "There is only one thing for which I am too old and that is to drag Churchill across the Channel in chains."

Mr. Zhukov, in his attack, asserted that Hollywood is distributing its films with these objectives in mind: to distract audiences from "the pressing social problems of the present"; to foster the idea that all crimes "are inspired by dangerous 'Reds' "; and to show American capitalists as "noble prospering people who should be imitated in every way and obeyed in every wish."

No Action

THERE HAVE been rumors about that the Pulitzer Prize awards committee might enlarge its scope to include motion pictures and radio programs—giving such art forms prizes similar to those annually awarded to novels, poetry, journalism and so on. But the rumors are wrong. The committee announced over the weekend that "action was indefinitely postponed" on such prize-giving.

How's That?

THE COMPLEXITY of legal language is ably demonstrated in a bill introduced into the California Assembly by Don Allen, who wants to place a $60 a year State tax on juke boxes, cigarette machines and other mechanical vending devices. That sounds simple. But Section Four of this act reads: "The present tense includes the past and future tenses, and the future, the present; the masculine gender includes the feminine and neuter; the singular number includes the plural and singular."

Public Vote

IN A QUANDARY about whether to play single bills or double bills, the Northio Paramount theatre in Middletown, Ohio, has come up with this solution: for seven weeks the house will show single features for three days and double bills for four days. The more profitable policy will be adopted. The trial, ordered by Jack Keegan, Northio general manager, stems from a petition circulated by the Middletown Motion Picture Council, signed by more than 4,000 people, which protested double features.

PEOPLE

PAT CASEY, studio labor representative, has resigned from that post. His duties have been assumed by CHARLES BOREN, manager of the Motion Picture Producers Association.

STANTON GRIFFIS' nomination as American Ambassador to Poland was approved in Washington Wednesday by the Senate. Mr. Griffis is chairman of Paramount's executive committee.

JOSEPH BORKIN, formerly chief economic advisor and attorney in the anti-trust division of the Department of Justice and economist with the Federal Communications Commission, has been retained as consulting economist by the J. Arthur Rank Organization it was announced in New York Tuesday. Mr. Borkin will be advisor on all J. ARTHUR RANK interests in this country.

ERIC A. JOHNSTON, president of the Motion Picture Association, plans to leave New York June 22 for a tour of Europe in company with GERALD MAYER, head of MPA's international division; JOYCE O'HARA, Mr. Johnston's assistant, and perhaps others.

N. PETER RATHVON has been appointed chairman of the finance committee of the Academy of Motion Picture Arts and Sciences in Hollywood.

PAUL MILBERGER, owner and operator of the Gauntier theatre in Kansas City, Kan., has been elected to the board of governors of the Kansas City Chamber of Commerce and has been assigned the chairmanship of the membership committee.

JOHN FORD BAECHER Monday was named first assistant in the Justice Department's anti-trust division. He was transferred from a simliar position in the claims division where he worked with newly appointed Assistant Attorney General JOHN F. SONNETT.

FRANCIS S. HARMON, vice-president of the Motion Picture Association, was principal speaker in Cincinnati Monday night at a dinner honoring CHARLES P. TAFT as president of the Federal Council of Churches of Christ in America.

HARRY W. SMITH, RKO Pathe News director-cameraman, and JOHN D. LEVIEN, news editor of Pathe News, left for Europe Wednesday by air for four weeks' coverage of the European situation and to gather material for forthcoming subjects in the "This Is America" series.

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THIS WEEK the Camera reports:



BIRTHDAY PRESENT. On May 8, President Truman's 63rd birthday, the five American newsreels presented the President with a 14-reel film record of his life since 1944. Shown above at the presentation ceremonies: Robert Denton, Paramount; the President; James E. Lyons, Universal; J. C. Brown, MGM; Anthony Muto, Fox, and George M. Dorsey, Pathe.



WILLIAM J. KUPPER has been appointed managing director of Twentieth Century-Fox Film Company, Ltd., Great Britain. Formerly general sales manager for Twentieth Century-Fox, he will make his headquarters in London.



By the Herald

ERIC JOHNSTON, Motion Picture Association president, above, gratefully addresses a food package to the English doctors and nurses who brought him through a siege of pneumonia last year. Watching is Paul Comley French, director of CARE, rehabilitation agency.



GAG SHOT. Here MGM's Pete Smith, right, producer of those specialties that bear his name, gets a lesson in bowling from Andy Varipapa, recently signed to appear in Pete's "Bowling Tricks".



By the Herald

NEW TEAM, left. Sidney L. Bernstein, foreground, and Alfred Hitchcock met the press Tuesday in New York to discuss their Transatlantic Pictures Corporation. See page 50.

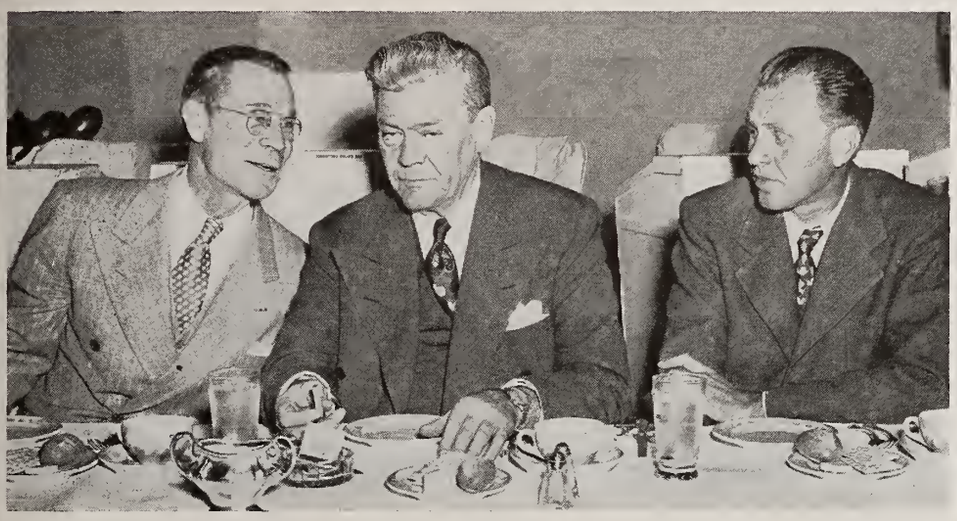


By the Herald

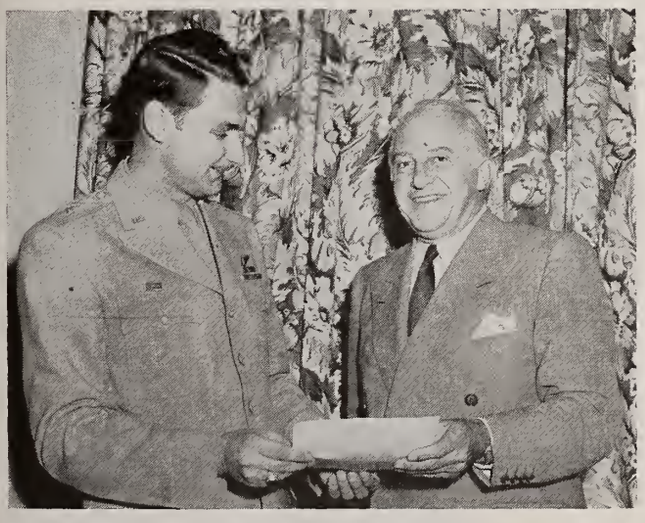
OSMAR BROMBERG, Central American supervisor for United Artists, left his post last week to visit UA's home office in New York for a report on work in progress.



FOR FATHER. Above, center, Babe Ruth presents a citation to Jack Eaton, producer of Paramount's Grantland Rice Sportlights, who has just turned out "Like Father, Like Son", selected as the "Father Short of the Year" by the National Father's Day Committee. Oscar A. Morgan, short subject sales chief, looks on. The award was made May 1 at the Hotel Pennsylvania, New York. The short will be released later this month.



NEW ASSIGNMENT. At left, comedian Joe E. Brown, now stage touring in "Harvey", beams on Chicago industrialist Edward Fleming and director Harold Schuster at a Chicago luncheon, following his signing with Edward Alperson to star in "The Tender Years" for Twentieth Century-Fox release.



COMMISSION. Above, right, William K. Jenkins, president, Georgia Theatre Company, receives his commission as Naval Aide to Georgia Governor M. E. Thompson from Adjutant General, Alpha Fowler, Jr.



By the Herald

VISITORS. An industry delegation from India visited the offices of MOTION PICTURE HERALD last week preparatory to a tour of New York and Hollywood. Above, left to right, are M. A. Fazalbhoy, equipment distributor; Mehboob R. Khan, producer; Fatehali Fazalbhoy and Allan E. Currimbhoy, son and nephew, respectively, of Mr. Fazalbhoy.



BRITISH INVASION. J. Arthur Rank's first feature to play New York's Radio City Music Hall is an adaptation of Dickens' "Great Expectations", opening soon.



By the Herald

JOSEPH M. FRANKLIN, president of Franklin and Herschorn Theatres, St. John, New Brunswick, Canada, a recent New York visitor, reports he is adding an eighth theatre to his circuit at Halifax, Nova Scotia.



The Motion Picture Theatres of New York
Join with J. Arthur Rank and
Universal-International in presenting these

GREAT SCREEN ATTRACTIONS!

"GREAT EXPECTATIONS"
by Charles Dickens. Next attraction at Radio City Music Hall!

JAMES MASON in "ODD MAN OUT"
a Carol Reed Production. Now in its 3rd record-smashing week at LOEW'S Criterion Theatre!

"STAIRWAY TO HEAVEN"
in Technicolor. Now playing the RKO metropolitan theatre circuit

"BRIEF ENCOUNTER"
by Noel Coward. On every ten best list, now playing LOEW'S metropolitan theatres!

"NOTORIOUS GENTLEMAN"
also current in RKO metropolitan theatres!

"THE YEARS BETWEEN"
by Daphne DuMaurier. Also current in LOEW'S theatres!

"THIS HAPPY BREED"
by Noel Coward. In Technicolor, now in its 5th record week at the Little Carnegie!

"THE CAPTIVE HEART"
setting new attendance records in its 3rd week at Studio 65!

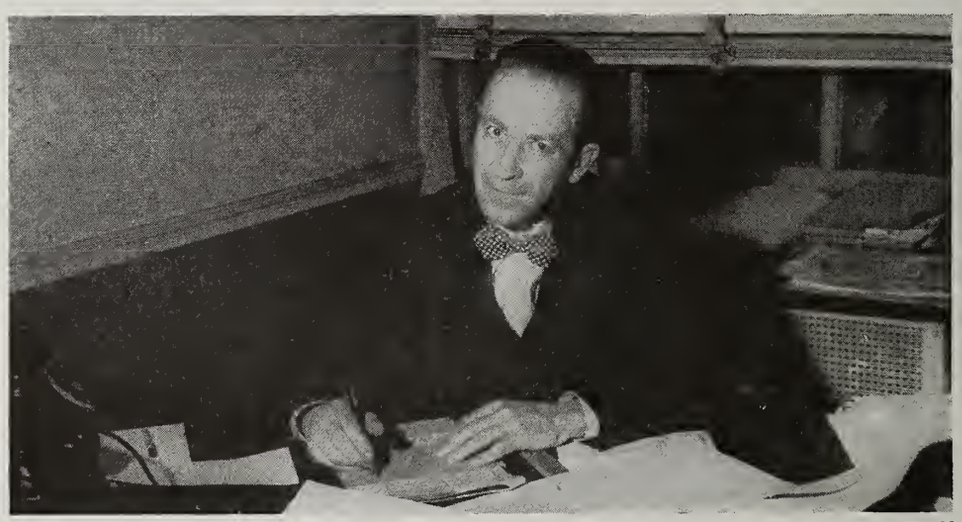
"THE WICKED LADY"
now playing at neighborhood theatres throughout the city...

"THE SEVENTH VEIL"
also current in your locality!

Wherever you go in search of entertainment ... whatever you seek in screen enjoyment ... you will find the best under the banner of

J. Arthur Rank *Universal-International*

J. ARTHUR RANK'S visit to America, see page 13, prompted his U. S. distributor, Universal-International, to take welcoming ads like the above in New York's newspapers.



By the Herald

ANNIVERSARY. Walter Liebler, above, United Artists foreign comptroller, celebrated 25 years of continuous service with the company on May 7. The job originally was to last one week.



COLLECTOR'S ITEM. At right, Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences, left, inspects a part of the 95 reels of historic film given the Academy by Walter R. Green, seen pointing out a scene from D. W. Griffith's "Judith of Bethulia", starring Blanche Sweet and the Gish sisters.

MR. RANK, HIS OWN ENVOY, ASKS MORE U.S. PLAYING TIME

by RAY LANNING

J. Arthur Rank, representing a large part of every branch of the British industry, sailed into New York Friday on the *Queen Elizabeth,* was welcomed by the World's Sunday School Association, and then, turning to more secular tasks, worked his way through a series of "we want more distribution" conferences and genial, back-slapping press interviews to an announcement that the British and American industries have set up a Joint Standing Advisory Committee "to facilitate cooperation in matters of common interest and public responsibility."

Under such headings as "Anglo-U. S. Films in Alliance," the New York newspapers devoted considerable space to the Advisory Committee formed by the British Film Producers' Association and the Motion Picture Association, formal announcement of which was made Monday night at a dinner at the Waldorf-Astoria, given by the MPA and president Eric Johnston in honor of Mr. Rank.

"The motion picture," said Mr. Johnston at the dinner, "is a universal medium of expression for exchange of ideas, information and entertainment. We hope that the establishment of this Joint Committee will promote the interchange of films among the peoples of the world and enable the British and American industries to make an ever increasing contribution to world understanding and peace."

Sees Competition in Interest Of Both Industries

In reply, Mr. Rank said: "Our two industries are in competition. They will always remain so. I feel that I am expressing your views as well as my own when I say that such competition is in the interests of both industries as well as of the public we serve. None of us would have it otherwise. Notwithstanding this, there is a large field in which the aims of our two industries and the interests of our public are identical and not competitive. . . . I welcome this decision to set up the Joint Advisory Committee."

English reaction to Mr. Rank's statements were immediate and unanimously in praise of the beliefs he expressed.

The committee will comprise three representatives of each association, together with a deputy for each, with one half of the personnel in London, the other in New York. The members of the committee include: Mr. Johnston, Nicholas M. Schenck, president of Loew's; Barney Balaban, president of Paramount; Mr. Rank, Sir Alexander Korda, member of the executive council of the BFPA, and Sir Henry L. French, director general of the BFPA.

The interest in Mr. Rank and in Mr. Rank's pictures was best demonstrated at interviews Monday, when almost 100 reporters, photographers and newsreel cameramen crammed into the peaches-and-cream colored Vanity Fair room of the Sherry Netherlands Hotel to question—and to praise—Mr. Rank and representatives of most of his American interests.

It was a high-powered conference. Sitting at a green felt covered table were, in addition to Mr. Rank: John Davis, Mr. Rank's second in command; Robert Young, the Terrible Tempered Mr. Bang of the railroads, and principal stockholder in Pathe Industries, which, in turn, owns Eagle-Lion Films, distributing Rank-made films; Nate J. Blumberg, president of Universal-International, partly owned by Mr. Rank; Matthew

(*Continued on following page*)

THE RANK WEEK

***FRIDAY:** Arrival on "Queen Elizabeth." Guest at luncheon of World's Sunday School Association, Hotel Commodore. Meeting with directors of American branch of J. Arthur Rank Organization. Dinner with Nate J. Blumberg, president of Universal Pictures.*

***SATURDAY:** Meetings with Universal officials.*

***SUNDAY:** Guest at the country home of Spyros P. Skouras, president of Twentieth Century-Fox.*

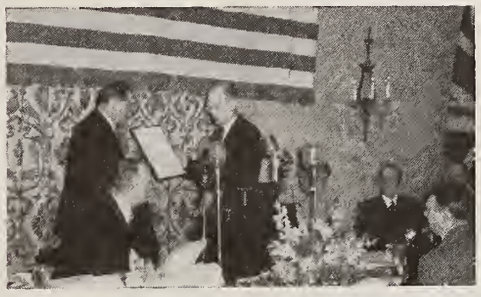
***MONDAY:** Morning press interviews at the Sherry Netherlands Hotel. Lunch with Universal's directors and conferences. Guest of honor at MPA dinner at Waldorf-Astoria.*

***TUESDAY:** Conferences with Eagle-Lion officials and a Pathe Industries board meeting. Luncheon guest of G. S. Eyssell, managing director of Radio City Music Hall.*

***WEDNESDAY:** Luncheon with I. W. Schlesinger and M. A. Schlesinger of African Theatres, Ltd., in which he holds an interest. Off to Chicago.*



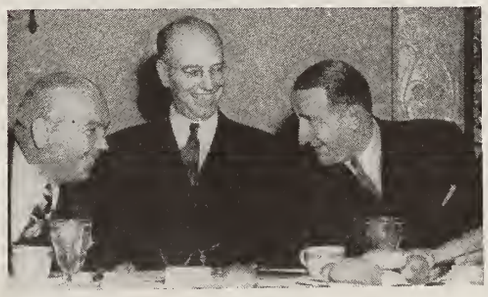
ARRIVAL, on the Queen Elizabeth. Mr. and Mrs. J. Arthur Rank on the deck of the liner after it had berthed at the pier. New York's trade and lay press was out in force.



WORLD SUNDAY SCHOOL ASSOCIATION CONFERENCE, Friday, May 9, the first item on Mr. Rank's crowded New York schedule. Here the British film leader is shown at the Hotel Commodore, where he was presented a scroll for his promotion of religious films by Dr. Forrest L. Knapp, secretary of the Sunday School Association.



—as Francis Harmon, vice-president of the Motion Picture Association, engages Mrs. Rank in conversation.



—discussing industry affairs. Mr. Rank here is shown having an affable chat with Spyros Skouras, president of 20th-Fox, on whose Westchester estate he and his wife spent a pleasant weekend. Dr. Knapp in center.

[All photos by Floyd Stone]

VIEWPOINTS BY J. ARTHUR RANK













PRESS CONFERENCE, at the Sherry Netherland Hotel, first order of business on Monday. Shown above are Mr. Rank, Eric Johnston and financier Robert Young.



—as they settled down to face a barrage of questions. John Davis, the Rank Organization's general manager; Mr. Rank and Mr. Johnston.



—seen are Jock Lawrence in conversation with Matthew Fox of United World Pictures.



—Arthur B. Krim, president of Eagle Lion, and Robert Benjamin, U. S. Rank head.



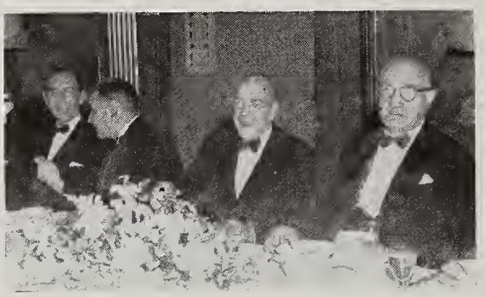
—as Mr. Young and Nate Blumberg, Universal-International president listen.



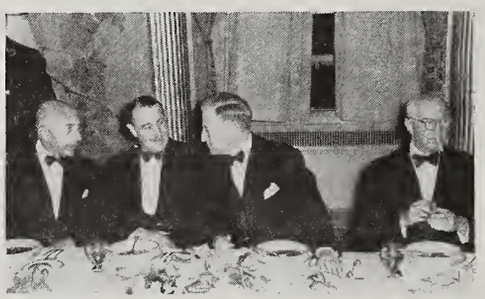
DINNER CONFERENCE, at the Waldorf Monday night. Pictured here are Otto Koegel, Nate Blumberg, Mr. Rank and Mr. Johnston.



—Tom Connors, Leopold Friedman, William A. Scully and Robert Perkins.



—J. Cheever Cowdin of Universal-International; Sir John MacGowan; Stanton Griffis of Paramount, and Major Albert Warner.



—H. M. Warner; Mr. Rank; Mr. Johnston, and Nicholas M. Schenck, Loew's head.



LUNCHEON CONFERENCE, Tuesday, at the Radio City Music Hall. Barton Turnbull, Rockefeller Center president; Mr. Young; G. S. Eyssell, managing director; Mr. Rank; Vanderbilt Webb, Center vice-president.



AND COCKTAILS, Tuesday afternoon, at the Metropolitan Club; the hosts, Universal-International's board of directors. Above, Mr. Benjamin, Mortin Quigley, Jr., Mr. Davis and Mr. Rank.

RANK'S VISIT

(Continued from preceding page)

Fox, vice-president of U-I; Robert Benjamin, president of the American branch of the J. Arthur Rank Organization, and Arthur Krim, president of Eagle-Lion.

Mr. Johnston occupied the center position at the table, introducing the principals first to the trade press and later to the lay press, and keeping the interviews going with a prodding, "Are there any more questions?"

There were numerous questions and newsworthy answers.

Mr. Rank on the distribution of his pictures: "I am satisfied with the progress my films have been making in America. But we have got to have much more distribution than we're getting at present. This increased playing time must start with the theatre circuits. I realize that it takes two or three years to achieve proper distribution."

Mr. Fox on theatre acquisition: "Universal will acquire 50 show case theatres in major American cities within the next two or three years. This is a move to bring British pictures directly before American audiences."

Mr. Rank on the possibility that the American film quota will be cut: "You can't tie in quota with the dollar situation. As long as we have dollars we will buy American pictures. The dollar situation is not my problem. I am not interested in politics."

Young Cites International Value of Pictures

Mr. Young, on an Anglo-American exchange of films: "The chief problem today is to bring order into international relations. Motion pictures are the best means for this. We can help Britain by taking her products when she takes ours, instead of Britain taking our products and giving us IOU's. For four years, in our world trade, we've been taking back for our product something no more valuable than a Sears and Roebuck catalogue. We have to be more realistic: take goods in exchange for ours. I'm taking Arthur's films."

Mr. Johnston, on the interview: "When I was in England I was told that the American press was antagonistic to British films. I am glad you have demonstrated that you

(Continued on page 20, column 3)


THE SPIRIT.....so Willing!
THE FLESH.....
.....so Weak!
BOXOFFICE.....
so Wonderful!


THE
BOXOFFICE
LOVE
TEAM
OF
THE
YEAR !

GENE  TIERNEY

comes upon a lover who won't succumb to her charms!

REX  HARRISON

comes upon a role to become the delight of your life!

GEORGE  SANDERS

comes upon them both . . . without the ghost of a chance!



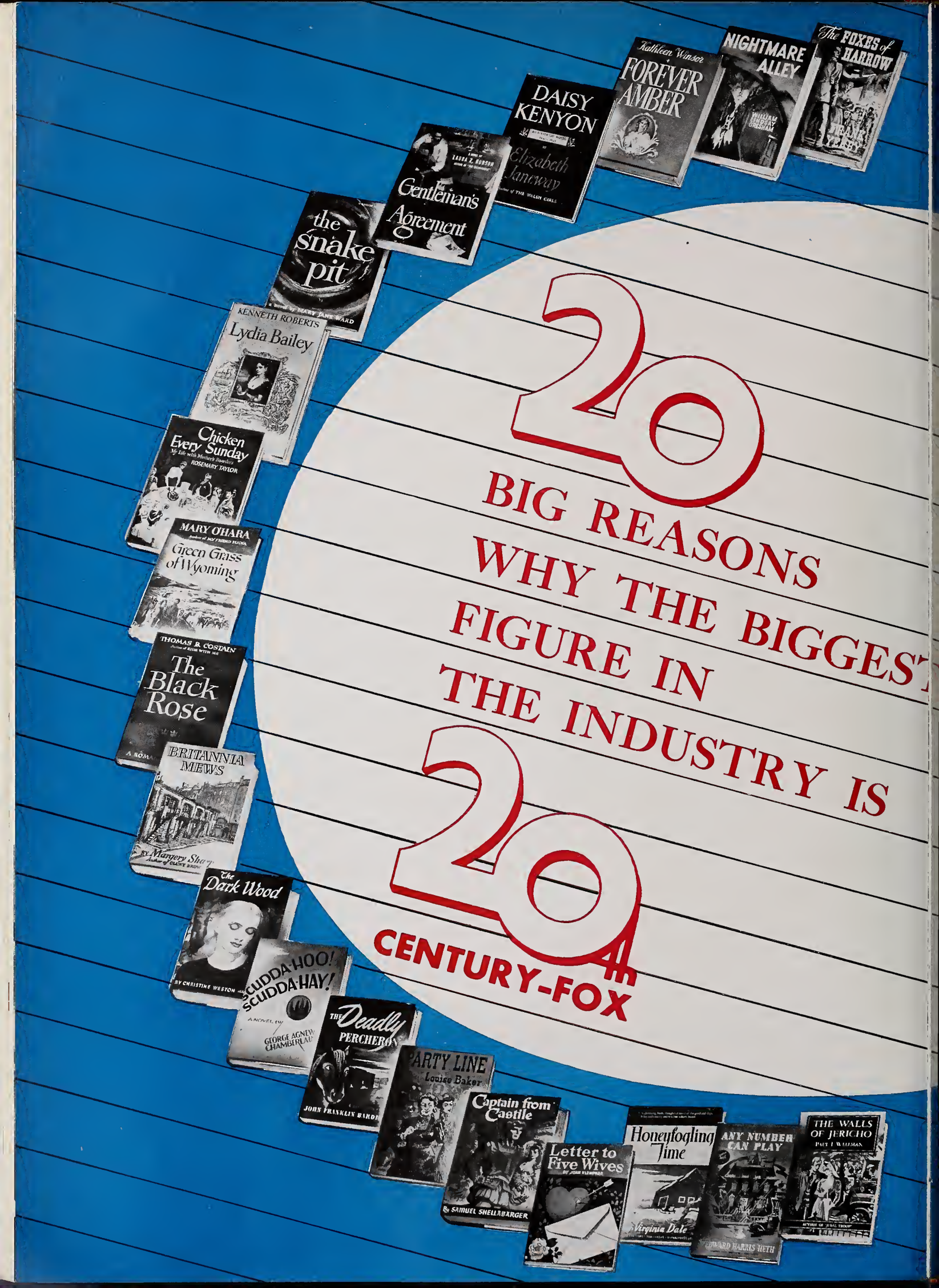
From the best-seller that spread a sly grin across the face of America!

The Ghost and Mrs. Muir

with EDNA BEST · VANESSA BROWN · ANNA LEE · ROBERT COOTE
NATALIE WOOD · ISOBEL ELSOM · VICTORIA HORNE

Directed by JOSEPH L. MANKIEWICZ · Produced by FRED KOHLMAR

Screen Play by Philip Dunne · From the Novel by R. A. Dick


20
BIG REASONS
WHY THE BIGGEST
FIGURE IN
THE INDUSTRY IS
20th
CENTURY-FOX
DAISY KENYON
Elizabeth Janeway
Kathleen Winsor
FOREVER AMBER
NIGHTMARE ALLEY
The FOXES of HARROW
Gentleman's Agreement
the snake pit
KENNETH ROBERTS
Lydia Bailey
Chicken Every Sunday
ROSEMARY TAYLOR
MARY O'HARA
Green Grass of Wyoming
THOMAS B. COSTAIN
The Black Rose
BRITANNIA MEWS
The Dark Wood
SCUDDA-HOO! SCUDDA-HAY!
GEORGE AGNEW CHAMBERLAIN
THE Deadly PERCHERON
JOHN FRANKLIN BARDIN
PARTY LINE
Louise Baker
Captain from Castile
SAMUEL SHELLABARGER
Letter to Five Wives
Honeyfogling Time
Virginia Dale
ANY NUMBER CAN PLAY
EDWARD HARRIS HETH
THE WALLS OF JERICHO
PAUL I. WELLMAN

BRITISH WOO CZECH TRADE WITH FESTIVAL RED CARPET

London Film Junket Has More Than Blessing of Government Ministers

by PETER BURNUP
in London

Sedulous, subtle, wooing of Czech public opinion by British Governmental representatives characterizes the Czechoslovak Film Festival now in progress in London.

Ostensibly, the occasion was promoted in order that Britain's motion picture industry might return the compliment to the Czechs who organized an English Film Festival in Prague last year. But considerable high-powered selling of Britain and her goods (particularly motion pictures) is to be discerned in the course of the welter of entertainment junkets laid on for the visitors.



***INTERNATIONAL EVENT:** the Czechoslovak Film Festival, in London. Above are notables at the screenings in the New Gallery. Left to right, Zdenek Fierlinger, Czech Deputy Prime Minister; Lord Jowitt, British Lord Chancellor; Ernest Bevin, Foreign Secretary; Dr. B. Kratochvil, Czech Ambassador; and George Tomlinson, British Education Minister.*

Czech Deputy Prime Minister Heads His Delegation

Significantly, the Czech Communist Deputy-Prime Minister, Mr. Zdenek Fierlinger, heads his country's delegation which —originally designed to represent the motion picture industry alone—is found to embrace all sections of Czech intellectual and cultural activity. Britain's Foreign Office, under whose facade of bland urbanity lurks always and notoriously a high degree of subtlety and design, is participating prominently.

Members of Britain's Embassy staff in Prague flew here as couriers to the party. Foreign Secretary Ernest Bevin, Lord Chancellor Jowitt, president of the Board of Trade Sir Stafford Cripps, lesser Government Ministers like W. Glenvil Hall of the Treasury and Hugh Gaitskell, have gone out of their way, and slightly ostentatiously, to be gracious to the visitors.

Though officially the trippers are the guests of the British Film Institute and the British Film Producers' Assocation, the Government's Hospitality Fund is believed to be well in the van of the provision of suitable sustenance and such like. The initial party to the delegates had all the glittering consequence of a Corps Diplomatique reception of those nigh-forgotten Edwardian days.

Taken to Oxford to Partake Of Balliol Port Wine

Chosen members of the delegation were taken to Oxford University, there to discuss the rare Lucullan luxury of Balliol College port-wine and other refinements of living. Receptions, parties, soirees, go on night and day. After a week in London—where J. Arthur Rank has given the Festival's organizers his New Gallery Theatre for the screening to the public of Czech films—the safari (Foreign Office couriers and all) moves on to Glasgow, for similar treatment.

Reason for the gay, determined palaver and all the mutual back-slapping between Cabinet Ministers and the Communist controllers of the nationalized Czech film industry is that Britain's Government is very much in the market when it comes to selling this country's motion pictures abroad. In 1944, an agreement was signed with the provisional Czech Government which guaranteed the latter's screening of a substantial volume of Britain's pictures every year. Britain's Government wants that agreement to continue in perpetuity; certainly appears to be going the right way about accomplishing that objective.

Said one of the Czech diplomats to your London Bureau: "England may be out of the limelight of my country in the political sense — we feel we are only a pawn in the power-politics game of chess between Russia and America — but we think England's films lead the world."

English Foreign Office observers confirm that view. They report that—living on the most exposed fringes of the conflict between American and Russian policies; with the threat hovering always of the Soviet taking an even more pronounced interest in their affairs—the Czechs turn more and more towards Britain.

The American Picture Export Association doubtless will mark the circumstance as they must have done MOTION PICTURE HERALD's world-market survey, which revealed that at the end of October, 1946, Britain had 620 prints in the country against 72 from America.

Film makers here were not interested so much in any artistic merits the pictures on view might possess; they wanted to know what technical developments had occurred during the last eight years in Prague, particularly in the use of Agfacolor. The Czech industry has been completely nationalized. It has obvious advantages in that the Germans, when they were driven out of Prague, left the Barrandov studios intact.

German-Equipped Czech Studio Called Best in Europe

These studios were designed and built mainly by German refugees from the UFA plant in Berlin. During the war they were enlarged and—it is claimed—equipped as finely as any in Europe. The Czechs are allowed a ration of raw stock by the Russians and have a measure of access to the central AGFA laboratory in Russian-controlled Wolfen.

Principal criticism of the general tenor of the Czech films shown is that they are overladen with their several "messages." It is conceded as inevitable that, following on the years of Nazi occupation and in consequence of the Communist character of the nationalized industry, there should be an ideological tinge to the product.

Nevertheless, there is an immense and refreshing robustiousness about all the Czech pictures seen here.

CZECHS SIGN FOR FORTY RANK PRODUCTIONS

An agreement providing for the distribution in Czechoslovakia of a minimum of 40 J. Arthur Rank features by the end of 1948 and of the Rank documentary shorts series, "This Modern Age", was signed in London May 7. A similar deal recently was made between Film Polski, the state monopoly in Poland, and the Rank Organization. The signatories to the Czech deal were J. Elbl, Plenipotentiary of the Minister of Information for the Import and Export of Film, and Air Commodore F. M. F. West, on behalf of Eagle-Lion Distributors.

ON THE MARCH

by RED KANN

IF you would learn which way RKO's own producing activities are heading under the alert and forward-looking Dore Schary, heed this smattering of his viewpoint. You may have misgivings. You may agree in part, or in whole. You may disagree completely. But you won't be wasting your time. Schary:

"Any medium improves as it becomes more articulate. In the purely escapist pattern lies oblivion. You must lead with your chin and take a chance. This is healthy for pictures and healthy for theatres.

"It is difficult to find a well of good story material. After a successful picture, there is a stream of imitations. By demonstrating a progressive spirit it is possible to attract writers and directors with imagination. Some of the ideas may not be practical, but the whole effect is stimulating. There are many intelligent, adult subjects not yet touched upon which have nothing to do with censorship."

This comprises his guidepost to the 12 attractions, minimum, which RKO will produce next season in addition to its low budgeteers. Schary's approach to the B's will match his viewpoint on the A's. He feels low-cost films make it possible to "take more chances"; therefore, he tends to describe them as "experimental" in that they can provide a clearing house for new directors, writers and performers.

Along with this exposition of production policy, however, there goes a required explanation. Schary is earnest and sincere. He believes what he says and intends following through. There is nothing opportunistic in his statement in the sense that he latches onto his yardstick in an industry of well-grooved patterns because it gets him a headline. As the new head of RKO production, his thinking will leave its impress on future films there as long as he is at the studio. Management, please note.

Yet Schary is practical enough to know the complexities and the demands of the market. He is aware that formula attractions have their place; westerns, for instance. He is hardly so immature in the ways of production requirements as to attempt to effect any complete changeover. Nor should he. He is abreast of the realization that there is room and need for all kinds of pictures. That to which he is committing himself becomes an honest effort to freshen the standard, but not necessarily reaching out for a new one in all directions.

Consequently, his policy statement deserves consideration and attention. Consideration and attention because in a business of showmanship Schary proposes to be showmanly by challenging the orthodox, foregoing the routine, exploring the new.

His conviction firm, Schary also has courage and our sympathetic ear and typewriter.

THE ITO of Ohio, by formal resolution, calls upon exhibitors to give "serious thought" to withholding playing time from "Monsieur Verdoux" until Charles Chaplin "proves that he is worthy of the support of American moviegoers." ITO suggests no method, but once again cites those three charges swirling in criticism around Chaplin's apparently undisturbed head: His personal conduct, his war record and his refusal to become an American citizen.

Chaplin's personal conduct, we take it, is his own business. It is for him to determine whether or not he endangers his professional career by what he does, or is charged with doing, as a private individual. It might well be asked why the concentration on him when there are others who make the press association wires with ofttimes lurid accounts of their private affairs. Why the one and not the others?

Chaplin recently said he was satisfied with his war record—speeches, recordings for the radio and the like. He undertook no tours on the ground he felt he was not as well qualified as the many who did. But if his war record is wanting—and who is to determine this?—so, too, might this be said of others who manage to escape the target of Ohio ITO. Why Chaplin and why not these others as well?

American citizenship, again, is a matter of private decision. Sam Eckman has been representing Metro in England for over two decades. He continues to root for Uncle Sam. Max Milder, representing Warners in Britain for many years, continues to retain his voting franchise here. Sir Cedric Hardwicke faces no challenge. Neither does Sir Aubrey Smith, Charles Laughton, Merle Oberon, George Sanders, Greer Garson or Brian Aherne, for example, may or may not be American citizens now. We don't know. Moreover, we have not bothered to find out. It's strictly their business. Not Pete Wood's. Not the directors of the Ohio exhibitor organization. Not anyone's.

There is the case of Kirsten Flagstad, operatic diva, under attack on charges of collaboration with the Germans in Norway during the war. She denies this, but the point is she apparently is finding ready access to some of America's biggest concert halls on the ground her fate should be judged artistically by the public in whose hands her future in this country rests.

Chaplin's case has its parallels. If he entertains with "Verdoux," his film is in, which is where it ought to be. The public will arrive at its own determination soon enough and requires no campaign to influence its decision.

The Ohio boys, busy deciding other people's futures, actually overlooked a real one. Why don't they call on J. Arthur Rank to take out his first papers?

RANK'S VISIT

(*Continued from page* 14)

are not. People want to see good pictures. They don't care who produced them."

Mr. Rank was affable and reserved, willing to answer all questions put to him. Only once did he lose his aplomb—that was when he had to laugh off an answer to a question on what made British features better than American ones.

During his five-day stay in New York, Mr. Rank was an exceptionally busy man. Met on the boat by reporters, he announced that two or three of his West End theatres in London would experiment with television next autumn.

Once off the boat, he attended the Sunday School luncheon Friday noon to receive a scroll in recognition of his work in religious films and to urge that Sunday School teachers—he, himself, is one—cooperate with theatre owners in expanding a program of religious films.

Guest of Skouras and Honored by MPA

After business conferences Saturday, and a Sunday spent at the country home of Spyros Skouras, Twentieth Century-Fox president, Mr. Rank was guest at a dinner given Monday night by the MPA, attended by industry executives. Tuesday, following other conferences, he was guest of honor at a luncheon given by G. S. Eyssell, president and managing director of Radio City Music Hall.

Wednesday, Mr. Rank and Mr. Davis and their wives, started out for Chicago, where they were to spend three days before going to Toronto. After a stop in that city, they will tour Canada and then spend a holiday in California. The party expects to leave for England July 17.

Undoubtedly tucked into Mr. Rank's brief case was a clipping of a big newspaper advertisement which U-I took in Monday's papers. In that ad nine current and one promised Rank-made features were named. It proclaimed an era.

Reports American Pictures Popular in South America

"The biggest box office attractions in South America are definitely the American-produced features. The only drawback is lack of sufficient American film releases in Spanish subtitles." This opinion comes from Norman D. Olsen, export manager for the DeVry Corporation, who recently completed a series of on-the-spot observations in South American countries. Visiting Haiti, the Dominican Republic, Puerto Rico, Guatemala and Mexico, among other countries, Mr. Olsen found new theatres under construction everywhere he went. His conclusion after his tour: "Our great American motion picture industry is helping materially to break down barriers between country and country; our film industry is providing greater understanding among peoples of the world."

High Court Will Hear Arguments In Griffith Case

Anti-trust suits made news this week in Washington, Philadelphia, Los Angeles and New Jersey.

In Washington the Supreme Court Monday agreed to hear arguments in the Government's anti-trust suits against the Giffith and Schine circuits. Both probably will be held in the session beginning next October, since the calendar for this session is full.

In the Giffith appeal, the Government is asking the high court to reverse a decision in the District Court of Western Oklahoma, dismissing a complaint against four exhibitor companies and three individuals.

The Schine circuit is appealing a lower court order for partial divestiture of theatre interests.

In Philadelphia last Friday, the U. S. Circuit Court granted the petition of defendants in the Goldman-Erlanger anti-trust suit for a rehearing of the suit in order to present new evidence. June 3 was set as the date for rehearing. The eight majors, all defendants in the suit, stated in their petition that they would seek to show that William Goldman had failed to bid or negotiate for pictures offered to him between December 19, 1946, and last April 25 for exhibition at the Erlanger theatre and that he had bid on only 16 out of 63 pictures offered for exhibition at the Goldman, Karlton and Keith's theatres.

Tuesday the Strand Theatre Operating Company, Plainfield, N. J., controlled by Walter Reade, filed an anti-trust action in Newark against Warner Circuit Management Corporation and 12 other companies. Triple damages of $3,900,000 and injunctive relief are sought. The Strand company, operating three Plainfield theatres, charges that since 1934 the defendants combined to give preference to their own theatres, creating a monopoly in Essex, Union and Middlesex Counties.

A $1,050,000 damage suit has been filed in Federal Court in San Francisco by Raymond William and Pauline Syufy, owners and operators of the Rita and Victory theatres at Vallejo, Cal. The complaint names 41 defendants, charging them with violation of the Sherman Anti-Trust Act in allegedly attempting to ruin their business through monopolistic pressure in competitive areas. The list of defendants includes Fox West Coast, Twentieth Century-Fox, Loew's, RKO, Warners, Paramount, Columbia, United Artists and National Theatres.

Goad Joins Altec

Ernest A. Goad has joined Altec's Chicago branch as a service inspector with headquarters in Iron Mountain, Mich. Mr. Goad was with the Eskin Circuit at Richland Center, Wis., and the Soo Amusement Company of Sault Sainte Marie, Mich.

THE HISTORIC MECCA BUILDING TO LOEW'S



TIDES of Broadway's history have flowed and eddied around and through the Mecca Building at 1600 for four decades. It's tenant roster down the years is a list of milestones in the development of the motion picture, too.

Now the building has been acquired by Loew's International Corporation for headquarters offices and is to be given extensive refurbishing. The assessed valution of the property is $2,700,000.

In 1914 George Rector, having been pushed about a bit in the hotel business by the consequence of a play, "The Girl from Rectors," went to the Mecca with a restaurant of some fame in 1914. Among those who officed in the building at times were Carl Laemmle, Mark M. Dintenfass, Louis J. Selznick and various officers of the Mutual Film Corporation.

Through the middle of the last century, before modern business came up town, the site was occupied by a livery stable and carriage house.

Schlaifer Visiting Cities For Promotion Meetings

Continuing advertising and publicity discussions and a general theatre survey in key cities, Charles Schlaifer, 20th Century-Fox advertising and publicity director, held meetings in Chicago Monday with midwest exploiteers, exhibitors and theatre advertising chiefs. Discussed at the meetings were exploitation plans for "Miracle on 34th Street" and "The Ghost and Mrs. Muir." Mr. Schlaifer held similar meetings in Washington last Saturday, and this week was to continue to Kansas City and then to Hollywood for meetings.

Diener Joins U. A.

David E. Diener, formerly with Republic, has joined United Artists' advertising department as copywriter.

All Parties File Trust Appeals in Supreme Court

All interested parties in the New York anti-trust suit filed their appeals with the Supreme Court last Thursday thus automatically staying the decree and clearing the way for a decision from that court on whether or not jurisdiction will be accepted.

Appeals were filed by the eight company defendants, the Department of Justice, and by the American Theatres Association and the Confederacy of Southern Associations.

In a joint appeal, RKO, MGM, Twentieth Century-Fox and Warner Brothers, appealed the New York District Court's ban on admission price-fixing, on general clearance systems, on the ending of the Consent Decree system of arbitration, on the enjoining of exhibitors from performing existing contracts, the ban on expanding present theatre holdings and the requirement that distributors must either own less than five per cent or more than 95 per cent of their theatres.

Paramount appealed all those provisions of the decree, plus the competitive bidding provisions.

Competitive bidding was also appealed by Universal, United Artists and Columbia.

The two exhibitor organizations appealed the District Court's denial of their right to intervene in the suit on the competitive bidding issue.

The Department of Justice asked the Supreme Court to order complete divorcement of theatre interests, to prohibit any further acquisition of theatres and to require that competitive bidding, which the Department wants as a stop-gap order, be conducted on a flat rental basis.

It is the opinion of Justice Department officials that the Supreme Court will not hear the suit until its next session, beginning in October.

Flexer Forms Company To Build 25 Drive-Ins

David Flexer, Memphis circuit operator, announced last week the formation of a new company, Flexer Drive-In Theatres, Inc., to build 25 drive-in theatres throughout America at a cost of $2,500,000. A. M. Avery, branch manager of RKO in Memphis since 1938, has resigned to become vice-president and manager of the new company, according to the Flexer announcement. The company will have a New York office in addition to headquarters in Memphis. Each of the drive-ins will handle from 700 to 800 automobiles.

To X-Ray Paramount Staff

Paramount Pictures has accepted the offer of the New York City Department of Health to have all its employees in the metropolitan area participate in the current mass chest x-ray survey.

WARNER NEWSREEL READY IN AUTUMN

James Allen Heads Staff; Headquarters in East; War Delayed Start

Under consideration for nearly five years, Warner Brothers this week officially completed plans for its own newsreel and announced in New York Tuesday, through Harry M. Warner, president, that the first issue will be available early in November and will be called the Warner Newsreel.

James Allen, a member of the Warner studio executive staff since 1943 and at one time head of public relations for the Department of Justice in Washington, will head the newsreel organization. Mr. Allen has been in New York for the past week conferring with Harry Warner and was scheduled to return to Hollywood Friday for further talks on the project with Jack L. Warner, vice-president in charge of production. On his return to New York again early in June, Mr. Allen will start assembling his newsreel staff.

Announced Plans in 1942

Late in 1942 Warners announced they would soon begin releasing a newsreel which would be concerned with the war effort and produced in cooperation with the Government. At that time it was reported that company executives were considering either Quentin Reynolds, Drew Pearson or the late Raymond Clapper as editors of the reel, and that Bette Davis, Warner star, would edit a section of the reel to be called "Women at War."

The plans at that time also called for Technicolor shots for some of the subjects and a staff of some 200 "amateur" 16mm photographers throughout the country to supplement material sent in by the regular newsreel cameramen.

However, Tuesday's announcement attributed the delay in the formation of the newsreel to "wartime shortages and other factors."

Headquarters of the Warner Newsreel will be in New York, and the company's film laboratory in Brooklyn will handle the job of turning out prints.

Under Shorts Department

Technical aspects of the new project, including the necessary equipment, have been worked out by Col. Nathan Levinson, head of sound activities at the Warner studio, who has also been in New York for the past month.

Distribution of the newsreel will be handled by the company's short subject department under Norman H. Moray, short subject sales manager. No indication was given as to the number of issues to be released each week.

Pommer Contract Extended By Military Government

Washington Bureau

"Completely satisfied" with the work of Eric Pommer, chief of the film section for the central division of American Military Government in Germany, the War Department announced last Thursday that Mr. Pommer's contract had been extended. Army officials in Washington said they believed the extension was for a 60-day period beyond the present July 4 expiration date, indicating that the film production program "might be in some sort of shape by early September." The War Department said it was making its announcement as a direct answer to reports that the film program worked out in Germany under Mr. Pommer, a German-born American film producer, constituted a "propaganda machine" and a "threat of the first magnitude politically, socially and economically." Mr. Pommer, they pointed out, was acting under complete military control.

20th-Fox International Names Brazil Chiefs

Roger Rosenvald has been appointed supervisor of the southern division of Brazil, and Alberto Rezende has been named supervisor of the northern division for the 20th Century-Fox International and Inter-America Corporations, Murray Silverstone, president, announced in New York Monday. Mr. Rosenvald will make his headquarters in Sao Paulo. Mr. Rezende in Rio de Janeiro, the latter to be assisted by Armando Pavan. Other promotions include Heitor Passerino to manager of Porto Alegre; Geraldo Morra, new manager in Sao Paulo, and Rudolph Schoham, head office traveling sales analyst and branch auditor.

Forms China Corporation

Paramount Films of Hong Kong, Ltd., was incorporated March 8 to assume the business formerly conducted by Paramount Films of China, Inc., in Hong Kong. The officers are: George Weltner, president; Floyd C. Henry and Robert V. Perkins, vice-presidents; Roger C. Clement, secretary, and Milton Kirshenberg, treasurer.

Bell on Two Boards

Ray Bell, formerly on the publicity and public relations staff of MGM, and now director of public relations for Capital Airlines-PCA, has been elected to the board of governors of the American Public Relations Association and to the board of directors of the National Association of Public Relations Counsel.

British Council Warns Against Foreign Danger

London Bureau

Britain's Board of Trade should "seriously consider the dangers of infiltration of foreign interests, whether financial or managerial, over British production, distribution or exhibition," the Cinematograph Films Council warned Tuesday in releasing its recommendations for the pending quota legislation.

The recommendations, drawn up by the independent, production, distribution, and exhibition representatives on the Council, were remarkable for the degree of dissension displayed between the conflicting interests represented. They do, however, show a remarkable retreat from the Council's 1944 report, which virtually recommended nationalization of the industry.

Major Recommendations

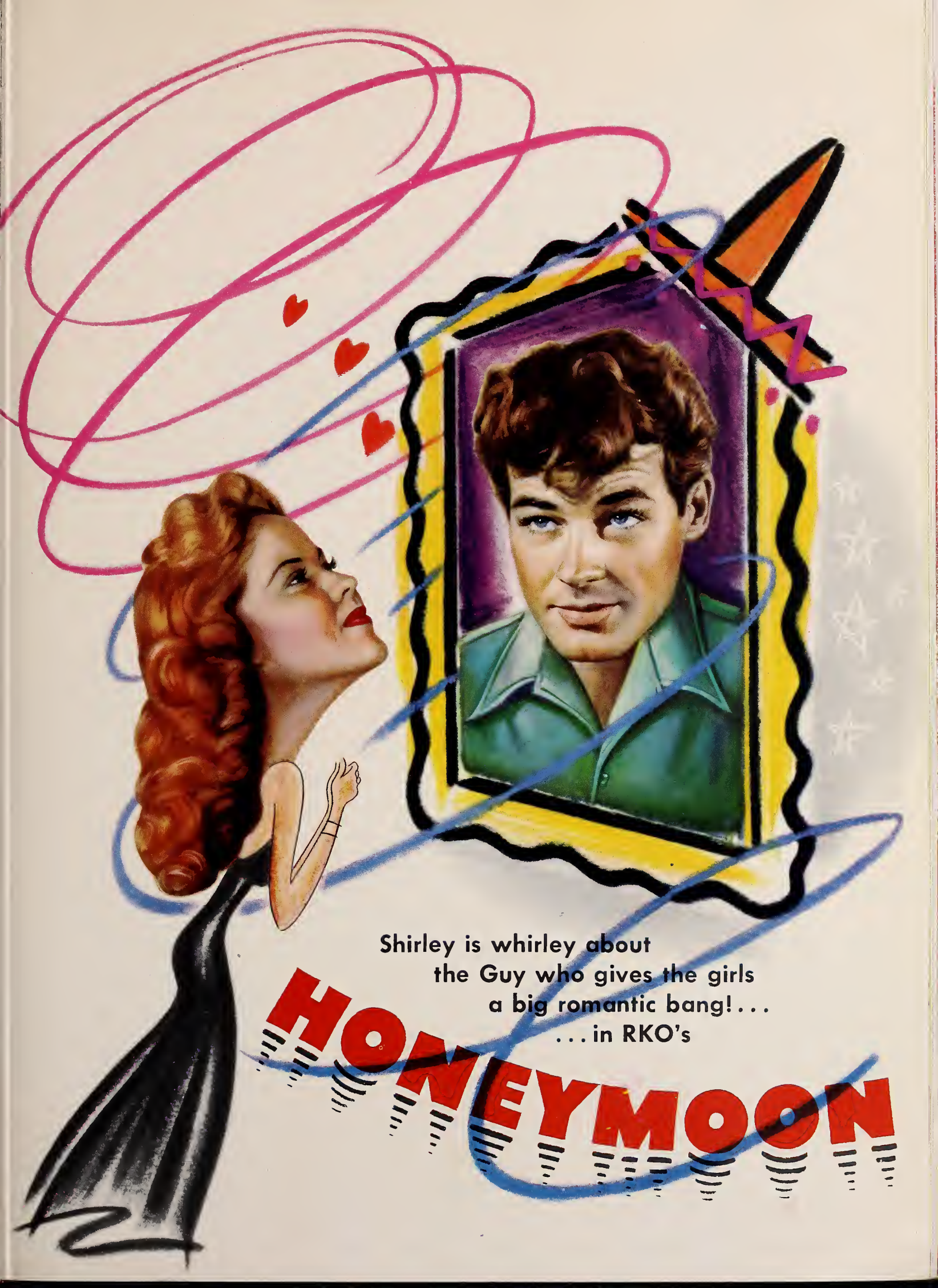
The major recommendations are these: the abandonment of the present footage and cost basis of determining first feature quota and the substitution of a flexible system whereby the BOT will give exhibitors each year a quota of American and British features, so that the production of documentaries can be encouraged; abolition of the renter's quota; the BOT should be empowered to appoint an arbitrator for all exhibitor-distributor disputes; the examination of the question of permitting independent exhibitors to operate a cooperative booking system; quota legislation should apply to 16mm as well as 35mm; no action should be taken on the suggestion by various Socialist Parliamentarians that the Government should create an additional circuit by acquiring houses from existing circuits.

Additionally, the Council wants a more effective means of distinguishing between long and short films for quota purposes, wants specific and differing quotas to be imposed upon variously grouped houses and wants the present informal arrangement whereby the three major circuits play more British films than legislatively required continued under statutory authority.

1946 Totals Announced

Coincident with the quota recommendations, the Board of Trade announced that a total of 46,903,000 feet of registered films were in shown in Britain during the year ending September 30, 1946, comparing with 46,095,000 feet shown the previous year. British films exhibited totalled 9,834,000 feet, or 20.96 per cent of the whole, comparing with 19.73 per cent for the previous year. The percentage of British long films shown was 18.58, compared with 16.99.

The BOT announced that 681 exhibitors defaulted on their long-film quota during the year, comparing with 1,014 who defaulted the previous year.


Shirley is whirley about
the Guy who gives the girls
a big romantic bang!...
...in RKO's
HONEYMOON

Miss Glamorous and Mr. Amorous . . . in a gay elopement adventure that makes Mexico City blush . . . !

Shirley TEMPLE

Franchot TONE

Guy MADISON

in

Honeymoon

A WILLIAM KEIGHLEY PICTURE

with LINA ROMAY · GENE LOCKHART
CORINNA MURA · GRANT MITCHELL

Produced by WARREN DUFF · Directed by WILLIAM KEIGHLEY
Screen Play by MICHAEL KANIN
Based on a story by VICKI BAUM




RKO
RADIO
PICTURES
NATIONALLY ADVERTISED
to 106,513,385 CIRCULATION—in Life, Saturday Evening Post, Look, Liberty, Cosmopolitan, Woman's Home Companion, Ladies' Home Journal, Red Book, Fan Magazines . . . American Weekly, This Week and Parade, circulated in 64 important Sunday newspapers.

RKO's PIC-TOUR OF THE MONTH



SPINNING YARNS at party given by Charlie McCarthy, attended by Mortimer Snerd, is many-voiced EDGAR BERGEN. Scene from WALT DISNEY's *Fun and Fancy Free*, full-length Technicolor musical. DINAH SHORE, Mickey Mouse, Donald Duck, also shine in cast.



PROUD PAPA is British film star JOHN MILLS, soon seen with (ter, *above*, in James Hilton's *So Well Remembered*, filmed in En Anglo-American cast includes MARTHA SCOTT, PATRICIA TREVOR HOWARD, RICHARD CARLSON. An RKO-Rank P



LAUGHTER SUSPENDED on RKO's *The Bachelor and the Bobby-Soxer* set while SHIRLEY TEMPLE gets touch-up from studio make-up man. Fun starts again when Shirley, as smitten bobby-soxer, begins swooning over wary CARY GRANT. Brilliant star cast includes MYRNA LOY.



HAPPY HUNTING. True lovers always find their own Magic JAMES STEWART, JANE WYMAN seek and find theirs in *Town*, film of many provocative situations, hailed the most unusua edy romance in years. An independent ROBERT RISKIN Prod

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

R R PI

LITHO U.S.A.

Pic-Tour is RKO's Dynamic Pre-Selling Advertising page running regularly in Life, Look and Col

DEATH COMES FOR DICK ROWLAND

by TERRY RAMSAYE

DEATH came for blithe Dick Rowland, long ill, in a New York hospital Monday morning. He had come to the fading final scene in one of the longest, the most fitfully adventurous careers of successive successes in the motion picture industry. He was the debonaire and genial showman in his triumphs, and a philosopher of moods in the dull days between. The forces of accident, propinquity and native genius played tag with his years from his youth.

It is happiest to remember him in his more effulgent days with his expansive country place at Rye in Westchester County. He had a fortune and five thousand a week from First National. There he lived in lively gaiety, with always a houseful of guests about him, a continuous garden party across the weekends, with the muffled flow of the river of motors on the adjacent Post Road running through the night.

Built for Aggressive Action

He was bright and fair in the morning on the handball court, first into the pool, effervescent with enthusiasms. He had a full-blown European count for secretary-valet-chauffeur. But he liked to take the wheel of his Hispano-Suiza and see if it would do ninety before he ran down a traffic cop. He was built for aggressive action, laden with optimism, always.

He was born Richard A. Rowland, 66 years ago, December 8, 1880, in Pittsburgh, Pennsylvania, and at the age of 12, upon the death of his father, succeeded to work and responsibilities in the Pittsburgh Calcium Light Company. That concern was engaged in the making and sale of limelights for the show world and the incidental production of oxygen for industrial as well as medical and other uses.

It was his frequent observation that "Edison and his electricity put me out of one business and put me into another." That was because Edison electricity empowered the Linde company which took over with electrolitic oxygen, and because the Edison motion picture came along with opportunities for a new line of merchandising to the show world contracts of the Pittsburgh Calcium Light Company.

Developed Exchanges

That became important with the beginning of the nickelodeon wave of 1905, and Mr. Rowland developed a system of eight exchanges which prospered in film and supplies. In 1910, when the Patents Company organized its merchandising arm, General Film Company, it acquired the Rowland exchanges. The reported price of a million dollars, so often quoted, was much exaggerated, but between what he had and what he got young Mr. Rowland was worth about a million on this thirtieth birthday.



RICHARD A. ROWLAND

He participated in various sorts of connections and interests with several of the concerns of the day, including Paramount, Mutual and Universal, but his next important step was the organization in 1914-15 of Metro Pictures Corporation, engaged in ambitious production and distribution. Older showmen will remember product and stars of the day, including Mme. Olga Petrova and Alla Nazimova, particularly "The Red Lantern."

Bought Out by Loew

As the battle of box office vs. distribution arose, the fortunes of Metro with excellent but limited product waned. First National Exhibitors Circuit was building, and Marcus Loew, exhibitor, was arming with production in his competitions with Adolph Zukor and Paramount. In 1919, Mr. Loew bought the Rowland interest in Metro and held him on in charge.

While this sale was being consummated the famed "Four Horsemen of the Apocalypse," with Rudolph Valentino, was in the making, costly and speculative in prospect. Dick Rowland had bought the story because be had seen a line in a New York *Times* book review section reading "Twenty-first printing." He had accepted Valentino for the stellar role on the judgment of June Mathis of his story department. After previewing the picture, and a conference with Marcus Loew, Mr. Rowland took off for Europe. One moonlit night at Monte Carlo, he walked Vicente Blasco Ibanez, the author, around for hours and ultimately bought his interest in the production. The picture made history and a vast profit. It also made Rudolph Valentino, who made a lot more money for the box office.

The next important Rowland post was as general manager of First National Exhibitors Circuit, headquartering in New York and with special attentions to production. He was the sponsor of many notable productions there; especially to be remembered now is the title "Flaming Youth," the great flapper story with Colleen Moore.

Left First National

In the late 1920's he left First National for a series of connections which included Paramount Publix Corporation in 1931, and later in that year a vice-presidency of the Fox Film Corporation. Then he went to production with RKO. In 1935 he was with Metro-Goldwyn-Mayer and the next year produced a picture for Paramount. After that he went to Republic Pictures and then to an association with Edward Small. The last Rowland production, an independent project, was "Cheers for Miss Bishop," with Martha Scott. It was distributed through United Artists. The picture had extraordinary merit as a sympathetic study of a devoted and virtuous school teacher, but its appeals were for oldsters, not the box office majority.

In 1942, Mr. Rowland joined the production staff of Twentieth Century-Fox and functioned in the New York office, a post he held until his death.

Mr. Rowland is survived by his wife, Mrs. Daisy C. Rowland, and two sisters, Mrs. Jessie Miller of New York, and Mrs. Oliver McCracken of California.

Funeral services were held Wednesday afternoon at the Campbell Funeral Parlor, Madison Avenue and 81st Street, New York. Burial was in the family plot in Homewood Cemetery in Pittsburgh.

J. P. Normanly

James P. Normanly, former banker and motion picture executive, died in Hollywood last week of a heart ailment. He was 53. Mr. Normanly joined Universal Pictures as vice-president and general studio manager in 1936 and remained in these positions until his retirement in 1941. He went to Los Angeles in 1932 to take charge of the branches of the Bank of America National Trust and Savings Association. He is survived by his widow, Mrs. Mae V. Normally, and a son, John F.

A. T. Worthington

A. T. Worthington, 56, former owner of the Star theatre, Bluffton, Ohio, died suddenly May 10 at his home in Bluffton of a heart attack. His wife and daughter survive. Since selling his theatre in 1938 to George Carmack he was affiliated with the Lima Locomotive Works at Lima.

Forms Story Unit

Albert E. Sindlinger, former executive vice-president of Audience Research, has formed the New Entertainment Workshop, Wynbrook Acres, N. J., to help develop stories for motion pictures, books and plays.

Production Increases; 10 Pictures Started as Six Are Completed

Hollywood Bureau

Production took a turn upward, after lagging for several weeks, with the completion of six pictures and the start of shooting on 10, bringing the over-all score up to 40 pictures before the cameras. Although the total is not impressive as compared with previous years, it does reflect important decisions on the part of studio heads generally, for production cost has never been so high as now and there are indications that it will be higher before it is lower.

The new ventures, started during the week are as follows:

Columbia trained cameras on two: "It Had to Be You" and "Bulldog Drummond Strikes Back." The former stars Ginger Rogers and Cornel Wilde, with Ron Randell, Percy Waram and Spring Byington supporting. It is produced by Don Hartman and co-directed by Don Hartman and Rudy Maté.

"Bulldog Drummond Strikes Back," the latest adventure in the series, is directed by Frank McDonald for producers Lou Appleton, Jr., and Bernard Small. Its cast includes Ron Randell, Gloria Henry, Anabel Shaw and Terry Kilburn.

"Time of Your Life" Started By Cagney Productions

At Enterprise work started on Harry Sherman's production, "They Passed This Way," for United Artists release. Joel Mccrea, Frances Dee, Charles Bickford and Joseph Calleia head the cast; the director is Alfred Green.

Independent producer William Cagney launched "The Time of Your Life," the William Saroyan play, for release by United Artists. It stars James Cagney, with William Bendix, Wayne Morris, Gail Page and Jeanne Cagney. Henry C. Potter is directing.

Cameras started grinding on Sol M. Wurtzel's latest production for 20th Century-Fox release, "Flamingo." Directed by Eugene Forde, its cast includes Don Castle, Virginia Christine and Richard Gaines.

Republic's new entry is "The Wild Frontier," with Allan Lane, Jack Holt, Roy Barcroft and Thomas London. Gordon Kay produces; Phil Ford directs.

At Eagle-Lion work began on "A Texas Story," with James Craig, Lynn Bari, and Johnny Johnston heading the cast. Leigh Jason directs for producer Joseph Fields.

Monogram cameras started turning on two: "Code of the Saddle" and a "A Guy Named Joe Palooka." The latter is the latest of the studio's series with Joe Kirkwood, Leon Errol, Morris Carnovsky and Elyse Knox. Reginald LeBorg directs for producer Hal E. Chester.

"Code of the Saddle" is a Western with Johnny Mack Brown, Raymond Hatton, and Kay Morley. Barney Sarecky is the producer; Thomas Carr the director.

At PRC "Black Hills" went before the cameras. Its cast includes Eddie Dean, Roscoe Ates and Shirley Patterson. Ray Taylor is the director for producer Jerry Thomas.

Academy Again Contemplates Awards Ceremony Change

The Academy of Motion Picture Arts and Sciences, so close to the hearts of Hollywood people in general that everybody makes its business their own, is again contemplating a change in the manner of presentation for its annual awards, and again under informal discussion, if not fire, around town. It will be a long time, probably about January, before the Academy's board of governors appoints an awards committee, which in turn will decide what form the presentation ceremony is to take, but the topic is already a dinner table matter in professional circles.

This year, it will be remembered, the Academy opened the awards ceremonies to the public for the first time, putting on a mammoth show in the 6,700-seat Shrine Autorium and selling out well ahead. Whether for this reason or others, the ceremonies received vastly more attention—computed on a carefully measured yardstick of newsprint displacement throughout the world—than they had ever received before.

Technical Groups Not Happy About It All

But some of the members of the 11 branches which make up the Academy were not happy and complained that the newspapers, and periodicals of all kinds, gave overwhelming emphasis to the stars awarded Oscars, and negligible notice to the off-screen craftsmen who, they argued, won the same kind of Oscars and were entitled to equivalent prominence.

And so, with his term of office running out, and with wish to be succeeded by someone else, Jean Hersholt, Academy president, recommended in his final report that it should be among the Academy's objectives "to make the 20th Annual Awards event more clearly an Academy presentation and less of an industry publicity stunt. As the outgoing president, I strongly recommend that our next Awards be presented at a dignified ceremony in our own theatre."

The report, intended for the attention of the board of governors only, got out of hand a few days later, and in the meanwhile the board had held its annual election and elected Mr. Hersholt for another term. This required him to issue a statement pointing out that the recommendation was personal.

COMPLETED

MONOGRAM
Robin Hood of Monterey
The Hunted

PARAMOUNT
Shaggy (Pine-Thomas)

20TH CENTURY-FOX
Scudda Hoo, Scudda Hay

UNIVERSAL-INTERNATIONAL
Secret Beyond the Door

WARNERS
Voice of the Turtle

STARTED

COLUMBIA
It Had to Be You
Bulldog Drummond Strikes Back

EAGLE LION
Texas Story

MONOGRAM
A Guy Named Joe Palooka
Code of the Saddle

PRC
Black Hills

REPUBLIC
The Wild Frontier

20TH CENTURY-FOX
Flamingo (Wurtzel)

UNITED ARTISTS
The Time of Your Life (Cagney)
They Passed This Way (Enterprise)

SHOOTING

COLUMBIA
Prince of Thieves
The Man from Colorado
Assigned to Treasury (Kennedy-Buchman)

EAGLE LION
Adventures of Casanova

MGM
Cass Timberlane
Alias a Gentleman
The Pirate
Good News

PARAMOUNT
Dream Girl
Whispering Smith

PRC
Tomorrow You Die
It's Moider

RKO RADIO
Memory of Love
Mourning Becomes Electra
Fighting Father Dunne
The Bishop's Wife (Goldwyn)

REPUBLIC
On Old Spanish Trails
It's Murder, She Says

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Foxes of Harrow
Off to Buffalo
Kiss of Death

UNITED ARTISTS
Intrigue (Bischoff)

UNIVERSAL-INTERNATIONAL
Wistful Widow of Wagon Gap
Exile
Lost Moment

WARNERS
Silver River
Treasure of the Sierra Madre
Whiplash
Two Guys from Texas

Produce More For Less: Nelson

by WILLIAM R. WEAVER
Hollywood Editor

Individual producers do not often refer publicly to the high cost of production, but last week Donald Nelson, president of the Society of Independent Producers, spoke out in his address to the Pacific Coast Conference of Independent Theatre Owners at the Ambassador Hotel.

Drawing upon his knowledge of American industry in general, which goes back to his presidency of Sears Roebuck and his chairmanship of the War Production Board, Mr. Nelson took as his general theme the statement that, "There has been a steady tendency throughout all industry to produce less and less for more and more. This must give way to a general effort to produce more and more for less and less."

Points to Key Fault

Breaking down his theme for specific application to the production branch of the film industry, he said, "In no industry is there more room for saving than in this one."

And without particularizing with respect to production practices which he considers unduly wasteful, he appeared to put his finger on what he considered a key fault when he observed, "In no other industry have I ever seen so much fear." The speaker's exhibitor listeners, who had been discussing the decline in the number of pctures produced annually, and ways and means of reversing that end, approved audibly of the Nelson remarks.

The list of reasons why production costs are up is long, but the wage increases obtained by all classes of studio workers during the past two years are matters of general knowledge. And in the forefront of the studio labor picture just now are two items regarded as certain to bring additional cost increases. The Screen Actors Guild is in triweekly session with producer employers on a new contract. The two principal unions in the Conference of Studio Unions which are still on strike, the carpenters and painters, are yet to be dealt with concerning contracts.

Nelson Objective

It has been a Nelson objective, since assuming the SIMPP presidency two years ago, to apply to production some of the principles of other industries in which he has been prominent. Late last week the SIMPP and the Association of Motion Picture producers, Hollywood arm of the Motion Picture Association, completed the implementation of a plan making available to the members of both organizations certain basic information heretofore compiled separately and incompletely.

In the past the AMPP has maintained for its member studios a four-ply system of reports concerning availability of talent. On the other hand, the 25 producer-members of the SIMPP have conducted a similar interservice. Beginning now, following plans worked out by AMPP's Howard Philbrick and SIMPP's Ted Cain, all producer members of both organizations will have access to all this information.

Similarly, Mr. Nelson recently inaugurated a collective-purchasing plan under which the 25 SIMPP members, pooling the money they normally spend individually for materials and services of various kinds, including items ranging from lumber to billboard advertising, are expected to benefit, both in dollar savings and preferential treatment, as in any mass-buying operation.



***LOOKS BAD** for Betty Hutton and John Lund; but it's to be expected in her career, as told in Paramount's "The Perils of Pauline". Sol C. Siegel produced and George Marshall directed. Theatremen will see it May 23.*



***HOLD ON, FELLOWS.** Van Johnson holds the mob in MGM's "The Night Raiders", starring himself and Thomas Mitchell. It was produced by Jack Cummings, and directed by Roy Rowland, and will be shown to exhibitors May 26 and 27.*

Form Production Unit

Daniel E. Field is organizing an independent production company in Hollywood and plans as his first film "Student Nurse," by Ann Froelick.

$1,750,000 Enterprise Ad Budget for Three

Enterprise has set an advertising budget of $1,750,000 for three of its productions, "Arch of Triumph," "Body and Soul" and "The Other Love." Funds will be split between magazines, newspapers, radio and trade papers, with $75,500 budgeted for institutional advertising. Donahue and Coe is handling the advertising. "Arch of Triumph," starring Ingrid Bergman and Charles Boyer, has a $900,000 ad appropriation. "The Other Love," starring Barbara Stanwyck and David Niven, and opening in New York May 14, has a $400,000 budget. John Garfield's "Body and Soul" will absorb the rest of the budget.

Reissue "Baker's Wife"

Siritzky International Pictures has acquired the rights of Marcal Pagnol's "The Baker's Wife." The French-language picture will be re-released on a percentage basis.

TRADE-SHOW AUDIENCES SAY:

"'GOING-MY-WAY' DA

"Will match 'Going My Way' and then some."
— *DAVE DAVIS, ATLAS THEATRES, DENVER*

"Should outgross 'Going My Way'."
— *EDWARD REED, STRAND, PROVIDENCE*

"Much better than 'Going My Way'."
— *BASIL CIRCUIT, BUFFALO*

"Should do better than 'Going My Way'."
— *WM. HISSNER, ACADEMY THEATRE, LEBANON, PA.*

"Will do as well if not better than 'Going My Way'."
— *MARVIN ARENT, SCHINE CIRCUIT*

"Equal to or better than 'Going My Way'."
— *JOHN HAROLD, CHARLIE KARR, MARTIN THEATRES, ATLANTA*

"Fitting running mate to the great 'Going My Way'."
— *ROBB & ROWLEY CIRCUIT*

"On a par with 'Going My Way'."
— *MRS.. PAULINE CORBETT, IDLE HOUR THEATRE, CINCINNATI*

"It's far and away Crosby's best picture."
— *LOIS CONE, TALGAR THEATRES, ATLANTA*

"Definitely in 'Going My Way' groove."
— *STERLING BEMIS, DES MOINES REGISTER-TRIBUNE*



BING AND BARRY ARE BACK

with
Wanda Hendrix • Frank Faylen • Elizabeth Patterson
Robert Shayne • Larry Young • Percy Kilbride
Directed by ELLIOTT NUGENT
Screen Play by Arthur Sheekman • Adaptation by Arthur Sheekman
and N. Richard Nash • Story by Frank Butler • Produced by Sol C. Siegel

ARE HERE AGAIN!"

They Came By Thousands, Jamming Every Screening Room With The Biggest Trade-Show Turnout in Paramount History. And Here are Just a *Few* of the Sensational Comments on the First Crosby-Fitzgerald Comedy Since "Going My Way," by Hundreds of Theatre Operators, Film Buyers and Reviewers:



"Keep making pictures of this calibre and we'll never have to worry about business."
— SAM EPSTEIN, EPSTEIN THEATRES, OMAHA

"Most entertaining picture I've ever seen."
— FRED MOON, ATLANTA JOURNAL

"Most heart-warming film in years."
— JEFFERSON AMUSEMENT CO., DALLAS

"One of the finest pictures I have ever seen."
— MAX FRIEDMAN, WARNER CIRCUIT, ALBANY

"A marvelous box office picture."
— BERNIE SHERMAN, DOUGLAS THEATRE, RACINE, WIS.

"'Welcome Stranger' is positively terrific."
— AL AVED, AVED BOOKING SERVICE, MINNEAPOLIS

"It's this year's box office champion."
— LARRY SHUBNELL, ALLIED THEATRES, DETROIT

"Public will love it and will buy it."
— SAUL ULLMAN, FABIAN THEATRES, ALBANY

"This is the best in the last few years."
— HERMAN FIELDS, CLARINDA THEATRE, CLARINDA, IA.

"Reunion of two top stars will be sure-fire boxoffice."
— MARK WOLF, Y & W CIRCUIT, INDIANAPOLIS

AGAIN

In Paramount's

"Welcome Stranger"

starring

BING CROSBY · JOAN CAULFIELD · BARRY FITZGERALD

MONOGRAM WILL CLOSE IN STRIKE

Broidy Orders Shutdown Until Negotiations with Guilds Are Clarified

The first complete shutdown in production due to labor difficulties in recent years was announced last weekend in Hollywood by Samuel Broidy, president of Monogram, who said he would "temporarily halt production at Monogram and Allied Artists when current pictures are completed." This action was brought about, Mr. Broidy said, because he is unable to plan any future production schedules until such time as current negotiations between the producers' groups and the various guilds are clarified.

Monogram currently has three pictures before the cameras, "Robin Hood of Monterey," "A Guy Named Joe Palooka" and "Code of the Saddle," all scheduled for completion within a few days.

Must Watch Expenses

The reason for his decision, the Monogram president indicated, was that the major portion of his company's product are low-budget pictures on which expense must be closely calculated. Monogram is not among the struck studios, but production costs would be affected by new contract wage scales or working conditions granted any guild or union. Despite the shutdown order, permanent studio personnel will not be affected.

Concurrent with the announcement from Mr. Broidy, William Green, president of the American Federation of Labor, summoned AFL unions in the film industry to Washington for conferences Tuesday to set up procedures for the adjudication of jurisdictional disputes without strikes.

The AFL president said he had called the meeting after polling the 12 unions involved. The crafts represented by these unions are the Stage Employes and Moving Picture Machine Operators, the Actors and Artists, Building Service Employees, Carpenters, Electrical Workers, Plumbers and Pipefitters, Painters, Musicians, Office Employees, Radio Directors, Operating Engineers and the Plasterers.

Walsh in Attendance

Monday Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, left New York for Washington to attend Tuesday's meeting.

According to Mr. Walsh before he left, the present Hollywood strike is not on the official agenda for Tuesday's meeting, and that the anticipated arbitration machinery will not apply to the current studio dispute because it has already been subjected to a "final and binding" arbitration.

However, union observers believe that strike will come up for some informal discussion, especially since William Hutcheson, president of the carpenters' union, was scheduled to attend. On several occasions in the past Mr. Walsh has expressed willingness to meet with Mr. Hutcheson, and has held that such a meeting could end Hollywood's labor difficulties.

SMPE Convention To Feature 80-Booth Theatre Display

The sixty-second semi-annual convention of the Society of Motion Picture Engineers, to be held October 20-24 at the Hotel Pennsylvania, will feature an 80-booth exhibit and demonstration of theatre material and equipment. This exhibit will be tied in with the Theatre Engineering Conference, a part of the Society's convention. The exhibit will be an educational and scientific presentation instead of merely a display of materials and equipment. General committee for the convention consists of James Frank, Jr., chairman; E. O. Sponable, Don E. Hyndman, Clyde Keith, W. C. Kunzmann, Harry Smith, Jr., and Boyce Nemec.

ITO Attacks Ohio Bill Permitting City Tax

Theatre taxation on a local level was the subject of an open letter sent to the Ohio House General assembly this week by P. J. Wood, secretary of the Independent Theatre Owners of Ohio. Attacking House Bill No. 398, which would repeal the state tax and allow cities to assess admissions, with no limit on the amount, Mr. Wood warned that this would create a new tax increasing the cost of theatre admissions to the public. He pointed out that under the state tax theatres absorb the three per cent levy, while any local admission taxes would be passed on to the public.

Union Protests Cut

The Associated Theatre Operating Managers Union in California is supporting the Fox West Coast theatre managers in Los Angeles County in demanding that the circuit rescind the 20 per cent reduction order on employees' share in concession profits. According to the union 100,000 handbills have been distributed to the public enlisting their aid.

Show B'nai B'rith Film

New York's Cinema Lodge of B'nai B'rith will hold the premiere of the new picture, "This Is B'nai B'rith," in the Auditorium of the Museum of Modern Art Monday evening, May 19, in connection with a special memorial tribute to the late Henry Monsky, international president of B'nai B'rith, Robert M. Weitman, president of the Lodge has announced.

MPA Names Six New Directors

Six additional directors of the Motion Picture Association, representing as many member companies, were elected at a special MPA meeting in New York last Friday. The appointments were described as a legal move assuring a quorum at future meetings, since in the past all company presidents, as board members, were not always available.

The new members are: Abe Schneider, vice-president and treasurer of Columbia; Joseph R. Vogel, vice-president of Loew's; Austin C. Keough, vice-president and general counsel of Paramount; John W. Whitaker, RKO vice-president; W. C. Michel, executive vice-president of 20th Century-Fox, and John J. O'Connor, Universal vice-president.

Prior to the board meeting MPA members approved the filing of a certificate of change to change the number of directors from the 18 previously authorized to not less than three nor more than 36.

Eric Johnston, MPA president, told the meeting of his appearances and testimony at hearings before the congressional committees on un-American activities and on reciprocal trade agreements. Spyros Skouras, president of 20th Century-Fox, reported on his recent tour of South America.

In addition to those previously mentioned, the session was attended by Nate J. Blumberg, N. Peter Rathvon, Ned E. Depinet, Nicholas M. Schenck, J. Robert Rubin, E. W. Hammons, Herman Robbins, Joyce O'Hara, Francis S. Harmon, Sidney Schreiber, Fred W. DuVall and Edward T. Cheyfitz.

Warners Have 570 Dates Set for "Cheyenne"

Warners announced this week that a record 570 advance playdates had been set for the company's "Cheyenne," which will have its world premiere May 22 in Cheyenne, Wyo. More than 180 theatres will participate in the Rocky Mountain preview of the picture, 80 theatres more than expected. In addition to Fox-Intermountain, Gibraltar Enterprises, Paramount-Publix and other circuits, houses taking part in the specially exploited pre-release showing include more than 100 independents throughout the Rocky Mountain and adjacent territory.

Time-Bomb Damage Shuts MGM's Theatre in Cairo

The Metro theatre, a 2,500-seat house in Cairo, Egypt, has been damaged by a time-bomb placed in the balcony, MGM reported in New York last week. The extent of the damage could not be ascertained, but the theatre has been closed for repairs. Political observers in Cairo indicated that they did not believe the bombing was an expression of anti-American or anti-foreign feeling. From two to four people were killed and about 10 injured in the explosion.

LADD'S IN CALCUTTA . . . AND "CALCUTTA" IS A

"100% GOOD MOVIE"... "THAT WILL MAKE A LOT OF MONEY!"

— Say Trade Critics



Engagement Extended At N. Y. Paramount After It Beat "Brunette"!

ALAN LADD
GAIL RUSSELL
WM. BENDIX
in
CALCUTTA
with
JUNE DUPREZ
Lowell Gilmore • Edith King
Directed by JOHN FARROW
Produced and Written for the Screen by Seton I. Miller

Paramount's
Greatest LADDventure

COAST WELCOMES VARIETY CLUBS

International Convention Is Top News Story in Los Angeles

Hollywood Bureau

This was Variety Club's international convention week in Los Angeles. With the press and radio competing to give the meeting the utmost news coverage the event took precedence over everything from climate to the city's latest "Werewolf Murder."

By midweek, with Texas, Pittsburgh and San Francisco sending special trains bringing costumed delegates who were welcomed with a Spanish Fiesta at the Union Station, registrations had passed the thousand mark. Hotels from Santa Monica to Pasadena were called upon to house delegates and families when urban hostelries were overcrowded. National officers and chief barkers were ensconced in the Ambassador, which was convention headquarters and the hub of principal activities.

Networks Cooperate

Radio networks, responding to a suggestion offered by Charles P. Skouras, chief barker of Los Angeles Tent 25, set up special programs and arranged to break Variety Club speakers into regularly scheduled programs.

J. J. Fitzgibbons, president of Famous Players Canadian, starred Wednesday afternoon on the ABC program, "Story of Los Angeles."

National chief barker, Bob O'Donnell, was to broadcast a special program over the same network Thursday and "The Story of the Variety Clubs," starring Teresa Wright and James Cagney, was down for Mutual Network broadcasting the same day.

Indiana Senator Capehart, met by California Governor Warren and police escort on his arrival Wednesday, was to be among the principal speakers Saturday night at the Humanitarian Awards Dinner at the Warner studio, with Jack Warner as host and studio talent providing a special entertainment program.

First Meeting Wednesday

The first official meeting of the convention got under way Wednesday morning after Monday and Tuesday had been devoted to registration and sight-seeing by the visiting delegates and their wives.

Following the registration at nine o'clock Wednesday morning the national officers and national canvasmen met in the West Gold Room of the Ambassador. After a luncheon at the Twentieth Century-Fox studio as guests of Darryl F. Zanuck, the meeting reconvened and that was followed by a dinner for the delegates.

Thursday the delegates again met in the morning, and at noon all registered barkers were luncheon guests of Gene Autry in the Embassy Room. Following the afternoon business meeting there was a dinner at Earl Carroll's Restaurant for all barkers and their wives as the guests of Samuel Broidy, Monogram president.

After Friday morning's business meeting, the barkers were to be guests of Henry Ginsberg, Paramount studio chief, while the delegates' wives were to attend a style show and luncheon at the Cocoanut Grove in the Ambassador Hotel. There were no business meetings or social events scheduled for the rest of the day or evening.

Saturday morning the delegates again were scheduled to meet—this time with their newly elected national officers and national canvasmen to select a site for the 1948 convention. Immediately following the meeting there was to be a luncheon at the California Cabana Club at Santa Monica.

The Humanitarian Awards Dinner, at which will be announced the year's winner of the honor, was to be held Saturday night at the Warner studio with Jack L. Warner as host.

In an address to delegates Thursday, E. V. Richards, southern circuit owner, urged the organization to back the Motion Picture Foundation and "make it a going concern before the year is out." He added: "For too long showmen have leapt to rescue others, but neglected their own. It is high time something were done about it."

Screen Guild To Release 19

Marking its first anniversary, Screen Guild Productions stockholders and directors met in Hollywood this week, at the Roosevelt Hotel. The board submitted the annual report Tuesday morning; stockholders held their annual meeting Wednesday morning, elected a new board, which in turn elected new officers. The convention was for five days.

The company will release three pictures for the new Zenith Pictures, Inc., John Jones, president, announced. The release schedule has been revised. It covers 19 pictures, including the 1946-47 program and two months of the 1947-48 program. In addition to the latter, it will re-release 12 more "Hopalong Cassidy" Westerns.

Among those attending were Robert L. Lippert, executive vice-president; F. A. Bateman, general sales manager; Madison Schwer, assistant; Arthur Lockwood, vice-president; John Franconi, secretary; S. K. Decker, treasurer; L. H. Prinsmetal, counsel, and Jack Cartwright, publicity head.

Name St. John to Two Cities Board

London Bureau

Earl St. John, the American, was appointed to the board of Two Cities in the last minute flurry of tidying up done this side by J. Arthur Rank and his right hand man, John W. Davis, managing director of the Rank Organization, prior to their sailing for America. (See pages 13-14.)

Mr. St. John will serve at Two Cities under the managing directorship of 62-year-old, Hungarian born, ex-UFA, ex-Nordisk, Josef Somolo. Their appointments followed the long anticipated, but nevertheless surprising resignation of Filippo del Giudice from the control of Mr. Rank's prestige-building and money-making Two Cities' concern.

Alabama-born Mr. St. John has been in Britain since he was brought here by Paramount to open in 1927 the swanky, if not snooty, Haymarket Plaza. Later he was to open and control Paramount theatres in every British key city. These provincial theatres were subsequently absorbed into the Odeon Circuit, and Mr. St. John went with them.

His directorship of Two Cities puts him in executive charge of all that company's productions, but he will also be responsible for liaison between the various feature film producing companies operating within the Rank Group.

An immediate preoccupation may well be with the Laurence Olivier production of "Hamlet," which has begun its seven-month shooting schedule at Denham studios.

Another behind-the-scenes achievement of John Davis has been the preparation of what he calls "insurance pictures." These have been the concern of Alexander Galperson, another of the Two Cities' directors. There are four of these "insurance" productions prepared to the ultimate detail and modestly budgeted. Intention is to utilize one or other of them if and whenever one of the more ambitious threatens to hold up the general outflow of pictures.

Hyams Brothers Enter Reissue Field

London Bureau

Phil and Sid Hyams will enter the reissue field it was announced here following their purchase of the Anglo-American renting organization from Associated British Pictures Corporation. Renaming the company Eros Films, the brothers have made two considerable deals; firstly, with Universal, secondly, with J. Arthur Rank. Under the former they get reissue rights to virtually the whole of Universal's product. Mr. Rank has agreed to let the Hyams' firm reissue the pick of his own past output so that Eros may meet its quota obligations. The two deals involved an unnamed number of hundreds of thousands of pounds and Phil Hyams estimates that his long term program will represent £15,000,000 of British and American product.

FUN good for hearty laughs in any situation. MP HERALD

fun should have audiences on their funnybones continually. EXHIBITOR

FUN a solid entertainment bet. FILM DAILY

FUN a boxoffice natural. HOLLYWOOD REPORTER

fun for exhibitors any time of the week. MP DAILY

FUN is all the name implies. DAILY VARIETY

It's that FUNderful...FUNderful...

ANDREW STONE presents

EDDIE BRACKEN · PRISCILLA LANE

For a boxoffice take as great as the reviews!



"FUN ON A WEEKEND"

with

TOM CONWAY · ALLEN JENKINS · ARTHUR TREACHER · Clarence Kolb · Fritz Feld

Directed by ANDREW STONE

It's "FUN" for all from UA!



ALBANY

The Palace played two RKO releases, "The Locket" and "Lady Luck." The Strand had "My Favorite Brunette." The Grand continued with "The Best Years of Our Lives" to excellent patronage. The Rita booked "Stallion Road," seen a few weeks ago at the Strand, and "Philo Vance's Gamble." . . . Warner's Delaware and the Paramount both featured bicycle giveaways last week. . . . In Troy, Warner's Troy, Griswold, Lincoln and American are ballyhooing a $2,500 giveaway of RCA television sets and radios. . . . The Republic Pictures exchange and the Variety Club were both robbed recently. . . . Herman Ripps, MGM district manager here, has been appointed field assistant to Jack Byrne, eastern division sales manager.

ATLANTA

L. J. Pepper, former city manager for many years for Wilby-Kincey in Kingsport, Tenn., has resigned. . . . W. D. Wade, former manager of the Seminole theatre, Tampa, died at his home there recently. . . . Independent Theatres, with headquarters in Chattanooga, are building a new $200,000 house in the town of Rossville, Ga. . . . John Lakeman, of Haleyville, Ala., at a cost of $120,000, is building a 700-seat house and the Martin Theatres Company are building a new theatre near De-Funiak, Fla. . . . E. N. Claughton, of Miami, Fla., is scheduled to start work on his new 1,000-seat theatre in Coral Gables, Fla. . . . Springfield, Tenn., will vote on Sunday shows on June 7. . . . Mr. and Mrs. Fred Weis, Savannah, Weis and Roxy theatres, Savannah, Ga., paid Film Row a visit. . . . William K. Jenkins, president, Georgia Theatres, has been appointed Naval aide to the governor of Georgia. . . . Mrs. William Richardson, Astor Pictures, back at her desk after a siege of illness.

BALTIMORE

Business picked up considerably over the weekend of May 11. The New theatre doing very well with "The Homestretch," with ads on sports pages and Saturday being Preakness day, it hit a happy moment for being on view. There were three holdovers including "The Yearling," at the Century; "Carmen," at the Little; "The Farmer's Daughter," at the Town theatre. All doing fine. Other new first runs included Keith's with "Buck Privates"; Hippodrome with "Tarzan and the Huntress"; Times and Roslyn with "Lighthouse," plus "Dead End." Besides those with double features, the Stanley offered a combined attraction with "The Sea Wolf" and "The Sea Hawk" and the Valencia offered "Arizona" with "Texas." Mayfair brought back "Last of the Mohicans." . . . Heading the group of Baltimore Variety Club members from Tent No. 19, entraining for California to attend the Variety convention there were F. C. Schanberger, chief barker; Frank H. Durkee and Rodney Collier. Prior to leaving Mr. Schanberger, with W. K. Saxton, L. C. Garman and Al Vogelstein presented Provident Hospital with a check for $900 for the maternity ward. . . . Shift of personnel at the I. M. Rappaport houses including Hippodrome, Town and Little. Milton D. Crandall becomes publicity and advertising executive succeeding H. Ted Routson, who goes to the Little as manager. John G. Volz is Mr. Crandall's assistant. . . . In Rome circuit, at the Leader, Vincent Cinquegrani has resigned and been succeeded by Charles McGruder, formerly assistant at the Capitol. . . . Chairman of downtown theatre committee for Baltimore Cancer Fund is Morris A. Mechanic, New and Centre.

BOSTON

Negotiations are now in progress for a change in ownership of the Concord theatre in Concord, New Hampshire. . . . The Open Air theatre at Norwood, a few miles west of Boston, has reopened for the 1947 season. . . . Governor Robert F. Bradford has asked the legislature to impose a sales tax in Massachusetts and to increase the state income tax one hundred per cent. . . . Phil Lavigne, former district manager for Ralph Snider, has returned from Florida to take on his new job as manager of Nuttings Ballroom on the Charles. . . . Luncheon for Frank Lydon at the Bradford Hotel was a complete sellout. The dinner was sponsored by the Independent Exhibitors. Lydon has left Affiliated Bookings to go with Selznick Releasing Organization. . . . The Rialto theatre, Brockton, has changed hands. . . . The Center theatre in Boston, owned by E. M. Loew, is to return to a policy of first run road pictures and it is likely that the first of the new showings will be that of Admiral Byrd's South Pole pictures, with the Admiral appearing in person on opening night. . . . Arthur Howard, of Affiliated Theatre Bookings, has been operated upon for the second time in the Newton Hospital.

WHEN AND WHERE

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

June 3-4: Motion Picture Theatre Owners of Arkansas convention, Little Rock, Ark.

June 23-25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24-26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

July 13-16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CHARLOTTE

Ralph Iannuzzi has asked to be relieved of the chairmanship of the Variety Club house committee Tent. 24, as his duties as Charlotte branch of Warner Brothers takes most of his time and will prevent his doing the full job for the committee. In his place as chairman of the House Committee, Jim Frew, branch manager of Universal-International, has been appointed and will take up the duties on or before May 15. . . . H. D. Hearn, owner and operator of Exhibitor's Service, flew down to Charleston, S. C., the past week on business, in his personal plane.

CINCINNATI

"The Egg and I" is continuing to establish a box office record for extended runs at Keith's, which is devoted to playing Universal-International product. . . . Meyer Adelson and Bud Wessel have been granted the franchise for physical distribution of Selznick Releasing Organization product in this territory. An office has been opened in the Film Building on Central Parkway, formerly occupied by Popular Pictures, which recently took over the quarters of Midwest Supply Co., the latter company having moved into the old MGM offices, made vacant when that company became established in its new building nearby. . . . Fanny Voss, head inspector at the local Paramount branch, recently celebrated her 31st year with the company. She is said to be the oldest exchange employee in point of service in this area. . . . The 3,300-seat RKO Albee, which has been switching between straight pictures and a stage show and picture policy for several months, has reverted to straight films, opening May 8, with "The Late George Apley. . . . Headed by Alan S. Moritz, Ralph Kinsler, William Onie and Noah Schexter, 32 local barkers attended the national convention of Variety Clubs, in Los Angeles.

CLEVELAND

Continued cold weather, including snow, has discouraged drive-in theatre attendance, which, according to managers of these theatres, has been practically negligible. . . . "Duel in the Sun," passed by the Ohio Censor Board, is scheduled to open an extended run at Loew's Stillman theatre. . . . Fred Meyers, U-I central division sales manager, held a local sales meeting here the beginning of the week. . . . Sid Kramer, RKO 16mm assistant sales manager, was here looking for sales agents to handle sale of RKO 16mm product, with shipping to be handled by local RKO exchange. . . . PRC district manager James Hendel was here to look over the entirely remodeled exchange. . . . Wade M. Carr, Manley district manager, has named John Stalker Cincinnati sales representative succeeding Warren Miller, now in the Cleveland area. . . . Charles Raymond, Loew theatre division manager, transferred Abe Ludacer from the Park, Cleveland, to the Valentine, Toledo, as manager, succeeding Ted

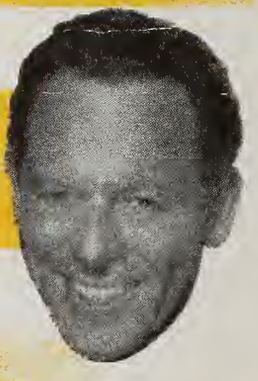
(*Continued on page* 40)

....a Great Big













"Is There Anyone Here From Texas?"

"I Guess I'll Have That Dream Right Now"

"The Cats Are Goin' To The Dogs"

"Chiquita From Santa Anita"

with a host of hit songs by Jimmy McHugh and Harold Adamson

KEEP YOUR BOX OFFIC

Wonderful Show!

EDDIE ALBERT · CONSTANCE MOORE · JOAN EDWARDS

HIT PARADE of 1947

"It Could Happen To Me"

with GIL LAMB · BILL GOODWIN · WILLIAM FRAWLEY

WOODY HERMAN and his ORCHESTRA

AND REPUBLIC GUEST STARS

ROY ROGERS and TRIGGER

BOB NOLAN and the SONS OF THE PIONEERS

Screen Play by Mary Loos · Original Story by Parke Levy · Songs by Jimmy McHugh and Harold Adamson · Associate Producer and Director, Frank McDonald

A REPUBLIC PICTURE

EYE ON SKY-ROCKETING REPUBLIC!

(*Contined from page 37*)

Teschner, resigned. . . . Gertrude Tracy, former Loew's Ohio theatre manager, returns to Cleveland to manage the Knickerbocker, an Associated Circuit house. . . . Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association was in Chicago.

COLUMBUS

The coldest May 8 in the history of the local weather bureau greeted the only new picture offered on downtown first run screens, "Suddenly It's Spring" at Loew's Ohio. The cold snap kept many patrons huddled around their firesides. First run of "Stairway to Heaven" at five Academy neighborhood theatres did fairly well in a week's run at downtown prices. Three holdovers, rather a rare thing here recently, played simultaneously—"The Best Years of Our Lives" in a second week at the Palace, "The Yearling" for a second week at the Broad and "The Farmer's Daughter" in a third week at the Grand. . . . Opening of the World neighborhood theatre, formerly the Olentangy, as a British and foreign language house, has been delayed a week until May 21. . . . Fairfield county fairgrounds at Lancaster, Ohio, will be the background for harness racing scenes in Twentieth Century-Fox's Technicolor production of Mary O'Hara's "The Green Grass of Wyoming." Crew and actors numbering 125 will spend the month of June at Lancaster shooting racing scenes.

DENVER

The newly organized Denver Drive-In Theatre Corp., headed by John Wolfberg and Harold Cohen, is building Denver's first drive-in. Costing $115,000, the theatre will be a 750-car affair, to open about June 1. . . . The Craig, Craig, Colo., closed for remodeling, owned by Gibraltar Enterprises, burned to the ground. . . . Film employes local celebrated 10th anniversary at dinner and entertainment at Albany hotel. . . . Barney Shooker, Columbia salesman, at office for first time since operation. . . . A. P. Archer, president, Civic Theatres, suffered broken collar bone and three broken ribs when car he was driving turned over four times. Arthur Sears, Civic auditor, incurred sprained shoulder, and his son, Charles, suffered broken shoulder. . . . Panayes G. Dikeyou, Denver tobacco and candy wholesaler, having architects draw plans for 1,700-seat half-million first run downtown theatre on three and half lots bought three years ago for purpose. Construction to start as soon as conditions permit. . . . Godfrey Briggs named assistant manager at State by dad Buzz, manager many years. . . . RKO exchange, Tom Bailey manager, reports 100 per cent sales of all three specials during Ned Depinet drive.

DES MOINES

"Best Years" is the first picture ever to run in Des Moines four consecutive weeks. The show began it's fourth week at the Orpheum May 8 thus besting such previous record holders as "Bells of St. Mary's (23 days) and "Gone With the Wind" (three weeks). . . . Harry Hamburg, Paramount branch manager, won the $50 cash prize offered by Paramount for the best slogan for



ON THE JOB TRAINING for veterans, a contribution by the District Theatre Corporation, operating theatres in Maryland, Virginia, and the District of Columbia. Above, Shep Allen, seated, general supervisor, as he signed the application for approval of the company as a training establishment. Joseph F. Albright, Veterans Administration, is at the left. Under the program, veterans will receive training wages and a subsistence allowance from the VA.

the nationwide drive beginning in August. His slogan: "Celebrating 35 Years of Leadership." . . . The PRC exchange won three out of five prizes offered in a pre-convention drive. . . . MacKlinlay Kantor, Iowa-born author and several executives of King Brothers, Hollywood producers, visited Webster City last week surveying the town as a possible site for a motion picture based on a story by Kantor, "Gun Crazy." . . . Fire leveled the Ruthven at Ruthven causing damage estimated at $10,000. . . . Park S. Robuck, 57, owner and operator of the Ideal, Des Moines, died of a cerebral hemorrhage here May 4. . . . F. R. Thomson, owner of the Rose at Audubon, is planning to open the Isis, Audubon, in a remodeled store building.

HARTFORD

A banquet was held at Hotel Bond, Hartford, for 45th anniversary of Local 84, IATSE, with Richard F. Walsh, IATSE president, and Hy Fine, M&P Theatres district manager, among the 100 persons in attendance. Newly-installed Local 84 officers: Rube Lewis, business manager; Charlie Obert, president; John Sullivan, vice-president; Harry Sweet, secretary; Lew Mello, treasurer; Frank LaCava, Harry Hoff, Oscar Majorie, and Lew Mello, executive board; Jack Terry, George Richardson, Dan Debonee, trustees. . . . Hartford visitors: Harry Green, Alexander Film Co.; L. J. McGinley, Prestige Pictures; Tim O'Toole, New Haven branch manager for Columbia; Harry F. Shaw, Loew's Poli-New England Theatres division manager; Arthur Moskowitz of Loew's Theatres, New York; Allen Dowling, Frank Clark, SRO exploitation representatives.

INDIANAPOLIS

"The Best Years of Our Lives" made the big noise at local box offices last week, taking $18,000 at Keith's. "Easy Come, Easy Go" also was well above average in a $23,500 split with Frankie Carle's band at the Circle. But things were tougher for "Suddenly It's Spring," with $11,500 at the Indiana, and "Johnny O'Clock," with $10,000 at Loew's. "The Egg and I" finally closed with an excellent $7,500 in a moveover at the Lyric, its fifth week first run. . . . A. C. Zaring, veteran Indianapolis exhibitor who recently leased his Zaring theatre to Manny Marcus, was made an honorable life member and director of ATOI. . . . Eddie Ornstein, Marengo, Ind., exhibitor, made a public relations hit by inviting every child under 12 in town to be guests of the house when his daughter, Frances, celebrated her 11th birthday. Schools dismissed classes early and permitted the use of the school buses to get the kids to the show. . . . James Clark has been named manager of Harry Markun's Talbot. . . . Bernard Van Borsum, 70, owner of the Savoy and West theatres, Terre Haute, Ind., was critically injured May 4 when struck by an automobile in Terre Haute.

KANSAS CITY

Fox-Midwest has used the Esquire, 800 seats; Fairway, 700 seats, and Uptown, 2,000 seats as a day-and-date first run group for several years. Starting Friday, May 9, the Tower took the place of the Esquire in the three-way first running; the Tower having 2,100 seats. Even more significant than the substitution of the Tower for the Esquire (gaining more seats for the downtown first run) is that this marks a transition of the Tower from a many-year policy of stage-and-screen bill. The Esquire will have special features (its first under the new arrangement being "The Westerner"). The Tower-Uptown, Fairway feature this week is "The Late George Apley." . . . The Tampico, which changed from Spanish-language pictures to special attractions recently, started "The Baker's Wife" May 9. The Kimo will show "Bedelia" when the present run of "Carmen" ends. . . . The Bijou, a neighborhood theatre, appears to be the first in Kansas City to lower prices—it now has a scale of 10 and 15 cents Tuesday-Thursday and 10 and 25 cents Friday through Monday. . . . Paul Hannon has joined Monogram as salesman. . . . The Kansas City office of MGM is making June-July-August a period of testimonial through short subjects bookings to Al Adler, whose anniversary as branch manager comes in June. Adler started his film career with MGM here, in the shipping department.

LOS ANGELES

Fox West Coast Theatres opened "Duel in the Sun" in 25 theatres in the Los Angeles area, playing continuous performances at a slight increase over popular prices. . . . Sam Lebedeff, Minnesota exhibitor, has announced he will make his home in Los Angeles, where he expects to acquire one or two theatres. . . . Dick Lang, RKO salesman, has been promoted to sales manager. . . . The four Academy theatres, the Pic Fair, Vermont, Cinema, and the Arlington, have broken all house records playing a double PRC reissue, "The Last of the Mohicans" and "Kit Carson." . . . Film Classics has acquired its San Francisco exchange. . . .

(*Continued on opposite page*)

(Continued from opposite page)

Red Harkins, Tempe, Ariz., was a visitor on Film Row. . . . Film Classics' Bob Abelson Drive for playdates will run May 17 to July 25.

LOUISVILLE

Electric power service to Hickman, Ky., population 2,500, was cut off in a fire which destroyed the Ritz theatre there. . . . Foster Lane, owner and operator of the Dixie at Williamsburg, Ky., has awarded a contract for a new theatre to be built in that city. It will seat 624. . . . Business on "The Best Years of Our Lives" took such a bad dip in its second week in Louisville that RKO wanted to slash admission prices. This the exhibitors refused to do because newspaper ads had stated that the picture would not be shown at reduced admissions. . . . The Bonnieville Amusement Company is in the process of completing its Bond theatre in Bonnieville, Ky. . . . The Associated Theatre Owners of Indiana has recommended that every exhibitor exploit to the fullest the March of Time release, "Teacher's Crisis." . . . McAdoo Bruington is building a theatre near Owensboro, Ky. . . . Robert Suell is manager of the Park, Nicholasville. . . . Construction has begun on the new 600-seat de luxe theatre to be built in Scottsburg, Ind. . . . A new theatre has been opened in David, Ky., by Virgil Warex. . . . Towne Hall of Prestonsburg, Ky., is building a new theatre at Allen, Ky. . . . Louis A. Arru is opening a new drive-in theatre June 1 in Louisville. . . . New programs were in order for most of the city's first runs. Only one holdover was recorded and that was "Duel in the Sun" at Loew's.

MEMPHIS

This was Cotton Carnival week in Memphis when parades, street carnivals, outdoor fireworks and an epidemic of balls competed with theatre attendance. Theatre managers met this competition with what they considered a fine array of attractions and early reports indicate a pretty fair week's business in spite of the carnival. . . . Loew's Palace opened with "The Yearling," Loew's State held over "The Farmer's Daughter" for a second week, Strand held over "The Best Years of Our Lives," Warner opened with "The Red House," Malco opened with "California," and the Ritz brought back "The Prisoner of Zenda." . . . R. V. Reagin, salesman and former office manager, was promoted to branch manager of RKO to succeed A. M. Avery, who resigned to become general manager of Flexer-Drive-In Theatres, Inc. . . . Ralph Carter, house manager, Warner, was transferred back to his former post in Oklahoma City and was succeeded by Allen Smith, who formerly worked in Memphis.

MIAMI

Claughton theatres have reduced their prices. On Wednesday nights all children accompanied by parents are admitted free into the theatre. . . . Jim Brandt, owner of the Flamingo theatre, will open a new theatre on Miami Beach soon. The name will be "Esquire." . . . "Tomorrow Is Forever" returns to the Royal this week and "G. I. Honeymoon" is featured on the same bill. . . . "The Flying Serpent" had its first showing at Greater Miami at the State this week. . . . "Hit Parade of 1947" opened at the Sheridan, Paramount and Beach theatres this week. . . . At the Cinema, Boulevard, Shores, Glade, Coral and Tivoli theatres on Saturday morning, a cartoon carnival will be given for the benefit of the South Florida Children's Hospital.



OMAHA

"The Best Years of Our Lives" keeps rolling at the 1,200-seat RKO-Brandeis with an $11,000 third week. Other grosses were only average. . . . First report on Variety Club-sponsored children's matinees for Memorial Hospital is $3,000 in so far. . . . Raymond Johnson, former manager at the Strand, Hastings, Neb., has a new house at Republican City, Neb., the Garden, which opened this month. . . . Anita Bruno joins MGM as a stenographer. . . . Dorothy Paulsen, Warner Brothers, underwent an operation. . . . Omaha will have no change in time. A poll showed opinion so divided the Mayor will seek no switch to daylight saving. . . . Manager Will Singer hopes to find a way to enlarge the RKO-Brandeis by 400 seats. . . . Maurice Wolf, MGM assistant to Henderson Ritchie in exhibitor relations, was here to welcome Allied Independent Theatre Owners of Iowa and Nebraska at their convention. Leon Bamberger, RKO; Dave Palfreyman, Motion Picture Association; and John Wolfberg, Denver, new president of the Allied unit in the Rockies, also were on hand. . . . Tri-States will lease its Grand theatre at Grand Island, Neb., for a week for the showing of "The Best Years of Our Lives."

PHILADELPHIA

It's a double opening for "The Egg and I," day and dating at William Goldman's Karlton and Goldman theatres. . . . Sam Schwartz, former head of the Pennsylvania State Board of Motion Picture Censors, is handling the contact work here for "Duel in the Sun" before the present censor board. The picture opens May 20 at the Fox theatre. . . . Universal-International will take over the quarters vacated by Warner Brothers, which moved into its own exchange building, with Columbia moving into U-I quarters when the Vine Street widening project gets underway. . . . Stanley Kositsky was named city salesman for Columbia. . . . Locals B-100, F-7 and B-7, IATSE locals representing the exchanges, have moved into new quarters at 1225 Vine Street with Mildred Goodman as office manager. . . . Henry Weiss, until recently with PRC, has opened his own law office. . . . A slash in the annual license fees for theatres in Wilmington, Del., from $600 to $450 impends as the result of special studies by a City Council committee there. . . . Arthur B. Remley has purchased the Lacey theatre, Laceyville, Pa., from Eugene Minier. . . . William C. Hunt reopens his Strand theatre in Wildwood, N. J., with the Memorial Day weekend.

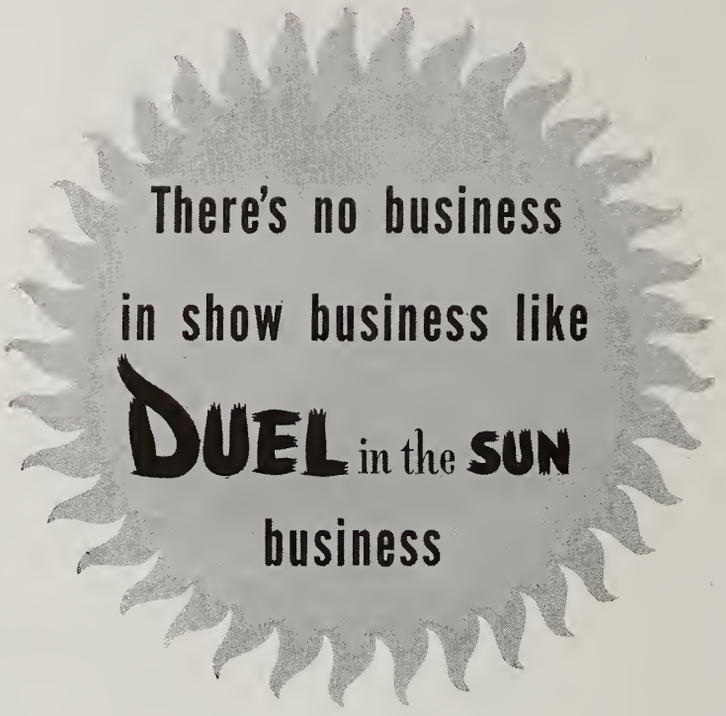
PITTSBURGH

M. O. Silver, Warners' zone manager, has been elected Motion Picture Foundation Board trustee for Western Pennsylvania. Monogram gets its first de luxe house booking when "It Happened on Fifth Avenue" opens in the Stanley later this month. . . . "The Farmer's Daughter" is giving the Warner its best business since "Gone With the Wind." However, a previous commitment takes it out after a third week. . . . "Duel in the Sun" still has to get the OK of the State Censor Board before showing here. Joe De Mann, chief projectionist for Warners, is bedded with arthritis. . . . Paul

(Continued on page 44)



THE FIRST SLICE. Harry Sack, left center, first manager of the Irving theatre, San Francisco, and now a partner, cuts the 20th Anniversary cake, as the staff and manager Matt Knighton stand by.


There's no business
in show business like
DUEL in the SUN
business

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

Directed by
KING VIDOR

Three Million Paid Admissions in one week!*

*Never before have so many paid so much to see a motion picture as have paid to see "DUEL" during the past week

(*Continued from page 41*)

Morakoff, who has been away from here for 10 years, has returned to produce the stage shows at George Jaffe's combined motion picture and stage house. . . . Charles Baron, MGM's exploitation man here, has chalked up his tenth year in the business. . . . Ike Sweeney has resigned at RKO to become branch manager for PRC. . . . Fading grosses aren't going to be helped by such strong competition here as the Roller Derby, grand opera and baseball.

SAN FRANCISCO

An unprecedented dive in grosses has caused a furor among local exhibitors who are at a complete loss to account for the alarming trend. For example, the Golden Gate with a weekly average of $32,000, garnered for the current week a disastrous $15,500. The United Artists, in its second week of "Bel Ami," chalked up a weak $5,500 as against its usual gross of $10,000. Similar returns were reflected all the way down Market Street, with the Orpheum alone coming to the fore with a socko $33,000 (average, $14,000) with the extravagantly advertised "Egg and I." . . . Exhibitors of neighborhood houses reported their business too was way off normal grosses. . . . William Peters, owner of the Escalon theatre, announces the postponement of the opening of his new Del Rio theatre in Riverbank. House will seat 750 and is equipped with Simplex booth and American Seating Company chairs. . . . CPA approval has been given for the construction of the new theatre in Farmersville. The house, to be built by Rotus Harvey of Westland Theatres, will seat 600. . . . Jay Golden has taken over the reins at the Golden Gate theatre as coast division manager of the Denver, Los Angeles and San Francisco territory. D. Awling will be local house manager. . . . The Oakland *Post Enquirer* carried this week in its "Fact and Fancy" column a story on Joseph Blumenfeld, head of Blumenfeld Theatres. . . .

SEATTLE

"Duel in the Sun" opened at the Fifth Avenue, after the Seattle Board of Theatre Supervisors, by a vote of five to four, rescinded its previous order to ban the film if several scenes were not deleted before presentation. . . . Eugene O'Brien, formerly with the Columbia staff here, has joined the Selznick Releasing Corporation. . . . Evergreen State Theatres has made a wholesale shifting of its Bremerton managers: Ronald Rousse is the new manager of the Bay theatre; Don Putnam has been transferred to the Rialto; Murt Makin is now at the Admiral. . . . E. L. Clawson, formerly associated with Western Theatre Equipment Company, has become a partner of Selom Burns, operator of the Little Victor Preview theatre. . . . Les McEacheran has resigned as salesman for Eagle-Lion. . . . Among the out-of-towners booking on the Row were Billy Conners, Tacoma, and Gene Groesbeck, Enumclaw.

ST. LOUIS

Holdovers of "The Yearling" and "Carnival in Costa Rica" were proving better bets as business generally doffed its hat to a week-long spell of spring-and-sunshine weather. . . . At Mt. Vernon, Ill., Fox Midwest Theatres was to open its new 700-seat Stadium theatre on May 14 with "The Homestretch." Homer Marvel is resident manager; Leon Koch, theatre manager. In Metropolis, Ill., the Massac and Royal theatres have been sold by the Robert C. Cluster interests to Massac Theatres, Inc., made up of Metropolis business men headed by Bernard Lurie and Eddie Clark. . . . The new quarters of the St. Louis Variety Club have been opened in the Victorian Club building, Edward B. Arthur of Fanchon & Marco is Chief Barker. . . . The National Senior A. A. U. handball singles championship was won by Gus Lewis, Paramount sound technician of Hollywood.

TORONTO

The theatre business in Toronto has been somewhat adversely affected by a backward spring. Yet "The Jolson Story" has continued at the Tivoli and Eglinton theatres for an eighth week and "The Egg and I" has rounded out its sixth week at the Uptown. "It's a Wonderful Life" was also held for a second week at Shea's theatre and the one important new feature is "Humoresque" at the Famous Players' Imperial. "Beware of Pity" opened at the International Cinema after two weeks of "Carmen." . . . The talk of the week has been the report of Chairman O. J. Silverthorne of the Ontario Board of Moving Picture Censors for the fiscal year ending March 31 in which he praised British and foreign pictures which had formed 11 per cent of all film subjects passed by the Board during the 12 months. Much of the success of films produced in countries other than the United States was due, he said, "to the candid way in which non-American producers approach their topics, which are wider in range than those permitted Hollywood craftsmen as dramatic material." . . . During the year the Board approved 472 features, of which 64 were graded as "Adult Entertainment," and 1,867 film subjects had been passed all told, with 87 shorts being found unacceptable. . . . During the 1946-47 period, licenses had been issued for the operation of 421 theatres and 45 others were in course of construction at March 31. it was reported.

VANCOUVER

Business generally on the down-beat here. Most spots away below average; too much outdoor competition and balmy weather the cause. "Theirs Is the Glory," a British picture at Plaza, and "Smash Up" at the Vogue, both opened to big business. . . . Projectionists local 348 has accepted Famous Players' counter offer to settle the wage and working condition dispute. Agreement, in force until August, 1949, gives the operators in F-P houses a 20 cents an hour increase, two weeks holiday with pay after three years employment; time and a half after 36 hours in downtowers and the same after 32 hours in suburbans, also time and one-half for five statutory holidays. . . . In addition to feature length films and short subjects on a variety of subjects North American Productions of Vancouver will soon be releasing an all-Canadian newsreel for the 16mm market here and in the U. S. and Great Britain. . . . Odeon Circuit switched two of their downtown managers: Roy McLeod from the Odeon Hastings, takes over the Vogue theatre, Odeon's western showcase, and Al Jenkins, of the Vogue, takes over the Hastings in Vancouver's east end. . . . A band of teenage pickets paraded in front of the Campbell River theatre in protest of the 75 cents admission price. It is reported only six patrons crossed the picket line. Theatre has a seating capacity of 450.

WASHINGTON

Washington theatre business was good, with "California" at Loew's Palace holding for a second week, and new pictures opening in all the first run situations — "Stallion Road" at Warner's Earle; "It Happened on Fifth Avenue" at Warner's Metropolitan; "Tarzan and the Huntress" at RKO Keith's; and "Song of Scheherazade" at Loew's Capitol. "The Yearling" opened at Loew's Columbia as a carryover after a successful run at the Palace; Sidney Lust's Hippodrome held over "Brief Encounter" for a second week after a sensational first week's business; and the Little theatre announced the last two weeks of "Henry V" after a six months' run. . . . Sam Cummins, owner of the Pix theatre, announces that he plans an International theatre seating about 600, in a choice downtown spot. He plans to build stores, a radio station as well as the theatre. . . . Local Columbia exchange welcomed Charles H. Mitz back to the shipping department after a three-year stint in Japan with the Army. . . . Local Variety Club Tent No. 11 was honored by having Secretary of Agriculture Clinton Anderson and Mrs. Anderson as guests at their Mothers Day Luncheon. . . . Daylight Saving Time went into effect in the District of Columbia on May 11.

Washer Named Paramount Eastern Publicity Head

Ben Washer, eastern publicity manager for Samuel Goldwyn, will join Paramount Pictures in New York in June, as eastern publicity manager, it has been announced by Curtis Mitchell, national director of advertising and publicity for Paramount. Gordon Swarthout will continue as publicity-exploitation coordinator, with Sid Mesibov as assistant manager of exploitation, and C. N. Odell as New York press chief.

Legion of Decency Reviews Five New Productions

The National Legion of Decency reviewed five new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Dog of Flanders", "I Know Where I'm Going" and "The Last of the Redmen". "Dishonored Lady" was placed in Class A-II, unobjectionable for adults. "Born to Kill" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce".

Pathe Has Palestine Film

"Look Homeward, Wanderers," the United Palestine Appeal's documentary film of Palestine's growth and development since the end of the war, has been completed by RKO Pathe. The film is available to interested groups in 16mm with sound.

UNIVERSAL-INTERNATIONAL announces that prints of "TIME OUT OF MIND" are now available in our exchanges for screenings.



UNIVERSAL-INTERNATIONAL presents

Phyllis CALVERT *Robert* HUTTON *Ella* RAINES

"Time out of Mind"

Eddie ALBERT

with LEO G. CARROLL · HELENA CARTER · JOHN ABBOTT

Produced and Directed by **ROBERT SIODMAK** who directed

"THE SPIRAL STAIRCASE" • "THE DARK MIRROR" • "THE KILLERS"

Screenplay by ABEM FINKEL, ARNOLD PHILLIPS • Based on a novel by Rachel Field • A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

MPEA Demands Full Facilities In German Area

Unless American Military Government officers in Germany assure the Motion Picture Export Association of facilities needed for the conduct of commercial operations in the U. S.-occupied zone, MPEA will refuse to pick up its trading license at the projected July 1 deadline. This was disclosed in New York this week by Irving Maas, vice-president and general manager of the Association, who has just returned from a five-week tour of Germany, Austria, Czechoslovakia, Holland, France and England.

Mr. Maas announced the appointment of Harold Smith, former Motion Picture Association representative in Paris, as MPEA home office representative in charge of policy at Anglo-American Military Government headquarters in Berlin. Robert Vining, former MPEA executive and civilian advisor to AMG in the Reich capital, will be reassigned. An MPEA distribution head for Germany remains to be appointed.

Need Necessary Facilities

"What we need is the definite assurance from AMG that MPEA will have at its disposal certain necessary facilities like film vaults, office space and office equipment. In addition, we must have a staff and one decent meal a day for our employees," Mr. Maas said. "AMG has tentatively agreed to these things, but we must be sure of them before we are willing to participate in the transfer of distribution control from military into civilian hands."

He added that MPEA also would expect to distribute the Anglo-American newsreel through its channels. The Association plans to maintain six branches in Germany. In his Berlin conferences, Mr. Maas said he discussed the British and American zone-merger with a view to the establishment of a free and competitive market. If there is a shortage of American product in Germany today it is only because AMG moved so slowly in selecting films from the MPEA list, he declared. The British apparently overcame such a shortage in their zone by simply releasing hundreds of old German pictures.

Discounts Pommer Plan

Asked to comment on published reports concerning the intention of Eric Pommer, head of AMG's film section in Germany, to build up the German industry and to export German-made product, Mr. Maas said all this didn't mean a thing commercially. However, he repeated a previously made assertion that it was "not in our national interest to have a rapidly reviving German industry." Beyond that he refused to discuss the situation on the ground that it concerned a higher policy level.

Elsewhere, in MPEA countries, the Association's product was doing excellent business, Mr. Maas said.

LATE REVIEW

The Woman on the Beach

***RKO Radio*—Confused Drama**

Mitchell Wilson wrote "None So Blind," a novel on which Frank Davis and Jean Renoir predicated their script. The precise affinity between book and script and finished film is outside this reviewer's knowledge. Springing off its triangular story base, however, you find Robert Ryan, Coast Guard officer, trying to live down the horrors of a torpedoing and suffering nightmares; Joan Bennett, sultry damsel successfully on the make, and Charles Bickford, her noted and blind artist-husband. Miss Bennett, of course, is the woman on the beach.

She hates Bickford for whose blindness she acknowledges responsibility growing out of a fight resulting from a drunken orgy back in their New York days when the couple lived constantly at the breaking point. In turn, Bickford, his other senses sharpened, calls Miss Bennett beautiful on the outside and rotten on the inside. Ryan, not at all unwillingly, gets caught in her meshes and likes it. Meanwhile, he throws Nan Leslie into the discard for lingering kisses and much more with Miss Bennett.

He also is propelled to the fringe of murder in a test of Bickford's eyesight and later crosses the fringe when he tries to scuttle a rowboat in order to eliminate Bickford and set Miss Bennett free. But Bickford supports Ryan until the rescue boat arrives and later cuts off his connections with the past by burning his cottage and his valuable paintings. According to script and dialogue, this gives him liberty—from his memories as well as his wife, who elects to remain with him anyway. This suggests Ryan will return to Miss Leslie.

The mental gyrations of the three principals frequently appear foggy. While there are episodes in "The Woman on the Beach" which are excellent and strong in dramatic power, the total result is shy on conviction.

In point of acting, Bickford dominates the small cast. Miss Bennett suggests the sensuality which is in the character she is portraying, but does not always succeed in capturing the indicated mood.

Renoir's direction is uneven. Often he fails to capture completely the dramatic objective he was seeking. Will Price was associate producer for Jack J. Gross, executive producer on the job.

Previewed at Normandie theatre tradeshow to no audible evidence of audience acceptance or rejection. Reviewer's Rating: Fair.—Red Kann

Release date, not set; in Block 6. Running time, 71 min. PCA No. 11450. Adult audience classification.
Peggy .....Joan Bennett
Scott .....Robert Ryan
Ted .....Charles Bickford
Nan Leslie, Walter Sande, Irene Ryan, Glenn Vernon, Frank Darien, Jay Norris

U-I Realigns Foreign Management Staff

In a realignment of its foreign staff, Universal-International this week announced that Keith Goldsmith, formerly general manager in India, had been transferred to South Africa as home office contact for the company. He will act as liaison between Universal interests and African Consolidated Films, the Schlesinger-Universal-J. Arthur Rank combine. He will make his headquarters in Johannesburg. Vincent Palmeri, recently executive assistant to Monroe Isen, general manager in Argentina, Uruguay and Paraguay, has been appointed manager in Mexico, replacing Jack Epstein, resigned. Karl Jungmarker has been announced as the new manager for Sweden, replacing Leo Gussen, retired.

Open Talks with French to Halt Import Ceiling

Washington Bureau

Last week was not a good one for film companies anxious to get back remittances from abroad. The State Department announced it had instructed its Paris Embassy to enter into discussions with the French authorities on their request for $3,000,000 yearly ceiling on U. S. film imports.

Swedish State Bank officials were reported considering placing a $1,000,000 ceiling on the annual revenue that may be taken out of Sweden. Egyptian authorities "temporarily" cut in half the dollar remittances from that country.

Open French Talks

The most significant development was the opening of the talks with the French authorities, for these concern not only a current dollar ceiling but also the question of the remittance of all frozen film accounts. Frozen funds as of June 30, 1946, amounted either to $11,827,730, if the American companies are allowed to use the rate of exchange prevailing when their applications for remittances were filed, or $6,899,158, on the 119-franc-to-the-dollar basis desired by the French.

The French demand for a $3,000,000 yearly ceiling covers the two-year period since July 1, 1946, when the Blum-Byrnes accord became effective. They first suggested the figure back in May, 1946, when the accord was signed. The State Department countered that it would be necessary first to observe the French market possibilities for American films under the new accord.

The French Government, however, repeated its request late in 1946, pointing out that the transfer of accumulated U. S. film earnings would weigh so heavily on its balance of payments situation that an agreement was necessary. The Department, after consulting the film companies, agreed to discuss the ceiling question along with the question of the remittance of blocked accounts.

Token Transfer Offered

Last December the French approved a token transfer of 25 per cent of the blocked funds of each company at the 119 to the dollar exchange rate, but several companies rejected this offer.

In Chile, meanwhile, semi-official discussions are still going on between representatives of the American film industry and the Chilean National Foreign Trade Council on a formula for 1947 remittances. The Chilean trade group, during discussions held last year, suggested that between 10 and 15 per cent of all remittances be invested in the local film industry, and a similar proposal is understood to have been made during the current talks.

Screen Guild's SHOWMEN'S GROUP Number 3

Adventure!
Action!
Romance!

"Buffalo Bill Rides Again"



with
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Jennifer HOLT · Lee SHUMWAY
Gil PATRICK

Producer, JACK SCHWARZ
Director, BERNARD B. RAY

Greed!
Gold!
Glamour!

"The Bells of San Fernando"



with
Donald WOODS · Gloria WARREN
Shirley O'HARA · Anthony WARDE

Producer, JAMES S. BURKETT
Associate Producer
RENAULT DUNCAN
Director
TERRY MORSE

Fearless!
Daring!
Roaring!



ROBERT L. LIPPERT presents

"SHOOT TO KILL"

with
Russell WADE · Edmund MacDONALD
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Produced and Directed by WILLIAM BERKE

Rugged
Daredevils
of the
North!

"Bush Pilot"



with
Rochelle HUDSON Jack LaRUE
Austin WILLIS · Frank PERRY
Producer, LARRY CROMIEN
Associate Producer, JACK W. OGILVIE
Director, STERLING CAMPBELL

2 DETECTIVE ACTION STREAMLINERS



"THE HAT BOX MYSTERY" — Tom NEAL · Allen JENKINS
Pamela BLAKE · Virginia SALE

"The Case of the BABY SITTER" — Tom NEAL · Allen JENKINS
Pamela BLAKE · Virginia SALE

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STATE CONTROL UP IN NEW ZEALAND

by CLIFF HOLT
in Sydney

With the object of determining whether some form of state control over distribution and exhibition is desirable, the New Zealand Government has prepared an Order of Reference to conduct an inquiry into the motion picture industry.

The inquiry is opposed by the overwhelming majority of exhibitors and all distributors, but the industry hesitates to agitate against it because it fears a suspicion might be aroused that it has something to hide.

General opinion in trade circles is that the Government's investigation will prove an unnecessary expenditure of the taxpayers' money and that there is nothing going on in the industry which legislation will cure.

The Independent Cinemas Association of New Zealand recently advocated a political investigation into its proposals for the grading of films and for amendments to the standard hiring contract. By enlarging the scope of its investigations, the Government has gone further than the ICA anticipated.

Political "kites" flown by the newspaper, the *Standard,* generally regarded as speaking for the Government, set out that independent exhibitors gradually are being forced out of business by the circuits. The *Standard* wants state control of distribution and the formation of a body to supervise importation and distribution and, further, wants films allocated to theatres by a zoning system.

This body would include representatives of exhibitors and distributors and Government nominees.

BULGARIA

by ASSEN SHTEREFF
in Sofia

As the result of new tax legislation it is believed that numerous theatres here soon will change hands. At present approximately two-thirds of Bulgaria's 300 cinemas are the property of cultural organizations. Up to April 5 these theatres were exempt from taxes. But on April 5 new tax legislation was passed concerning those theatres owned by organizations and now they must pay the following taxes on their gross receipts: 34 per cent for the 30 houses in Sofia, 28 per cent for the cinemas in the nine principal provincial cities and 10 per cent of the gross for the remaining theatres. The theatres owned by individuals must also pay these taxes and, in addition, the privately-owned Sofia theatres must pay a 13.2 per cent municipal tax on their net, and various other taxes.

▽

All films made in Bulgaria with native artists are exempt from payment of taxes. However, the native industry is not yet well organized. So far only individuals have tried to produce pictures, and not more than two or three have been produced a year.

▽

The Czech and the Bulgarian state film monopolies have signed an agreement whereby the Czechs will distribute between 30 and 40 of their features in Bulgaria annually.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

The Board of Commissioners of San Juan has adopted a new system of municipal licenses covering all trades and industries, including motion picture interests, which places a tax of $2 on the first $20,000 of annual volume of business. Previously the tax on the first $20,000 had been $2.50. However, the new legislation, effective July 1, increases the rate of taxation on municipal licenses commensurate with the increase in annual volume of business. For each additional $1,000 earned annually in excess of the first $20,000 and up to $50,000, the tax is now $2.25 as compared with $1.50, and for each additional $1,000 of business in excess of the first $50,000 and to $100,000 earned annually the tax is $2.50 per $1,000 as compared with $1.50. The tax per $1,000 in excess of $100,000 will be $3 as compared with the present 25 cents.

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Eugene A. Coen has resigned as manager for MGM in Puerto Rico to reopen his Peerless Travel Bureau in New York City, closed since the first of the war. He is succeeded by Norman Beckett, former traveling auditor for MGM.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

F. Lindeman, chairman of DEFA, reported in Berlin at a recent press conference that his studios in Saxony produced five full-length features during 1946, plus 12 "kultur" pictures, 34 weekly newsreels, seven documentaries and several shorts. His 1947 schedule includes "The Day Will Come" and a screen version of the classic, "Woyzeck".

Other production activity reported comes from British sources. The British-licensed company, Camera-Film, has completed "In Those Days" in studios at Hamburg. It deals with Hitler's rise to power and was directed by Helmut Kautner. Mr. Kautner will also direct "All That Matters" for Camera-Film at the newly opened Aufbau-Film studios in Goettingen.

Atlas-Filmverleih, the first distribution company in the British zone, has been formed at Hamburg.

Objektiv-Film is producing "Berlin" at Berlin studios.

In Berlin, also, an association of producers and directors, Deutsche Film-Berband, has been founded. Its first president is E. F. Seefeld.

Papers in the Berlin and Russian zones announce the forthcoming release of "Moscow", which will glorify the achievement of the Soviet regime.

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Austria, too, is resuming production.

The I. A. Huebler-Kahla Company in Vienna will start work in August on the first of two pictures starring Zarah Leander.

Gustav Ucicki, the well-known Austrian director, has been de-Nazified and will resume his work by directing a picture based on Vienna's Boys' Choir.

Wiener Filmproduction is preparing a musical comedy starring Anton Walbrook.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

British features suddenly have become popular in South Africa, where for so long American product has been the favorite. Previously British pictures had never quite reached the South African's affection in the same degree as American pictures, chiefly because English subtleties were not always understood here. Now, however, such films as "Hungry Hill" and "Odd Man Out" have been outstanding successes. This coincides with an announcement that many more British films are to be shown in this country as a result of new J. Arthur Rank contracts with African Consolidated Theatres.

▽

"Simon Beyers," the second full length Afrikaans-language feature to be made here, has been completed and will be shown shortly. A new South African company, Edeling Studios, has been formed.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Three of the largest local houses, the Metropolitan, Coloso and Colonial, have reduced their admissions to 45 cents. Shortly after this action, the Mayor of Mexico City ordered that a ceiling of 85 cents be set for the first week only of runs in first-class, first-run houses. Some theatres had charged 85 cents for nearly all pictures for as long as three weeks. The ceiling, not unexpected in the trade because of frequent agitation against what were called "exorbitant" admission prices, is generally regarded as reasonable.

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Mexican exhibitors took their annual loss this year on May 1, the Mexican Labor Day, when all theatres in the country are forced to close. It is estimated that the closing of 1,411 theatres in the country the first of the month meant a loss to the industry of more than $250,000.

U. S. Approves 39 Building or Repair Projects

Continuing its more liberal attitude toward theatre construction, the Office of the Housing Expediter in Washington last week approved plans for the construction or repair of 39 theatres, including a new $190,000 theatre in Alexandria, Va.

Also approved at the same time was a request of Universal Pictures Company to spend $128,000 installing new partitions in the New York office.

The Alexandria theatre, to be built by Amusements, Inc., was approved as an essential community facility.

The approved projects are:

T. L. Little, Camden, S. C.; Wayne Vernon, Enid, Okla.; Louis P. and J. R. Gold, Belle Glade, Fla.; Kallet Theatres, Marcy, N. Y.; Arthur Robinson, Scotlandville, La.; Louis A. Arru, Buechel, Ky.; R. L. and William J. Hawks, Delano, Kans.; L. W. Richardson, Warrenton, Ore.; Arlington L. Howe, St. Leonards, Mo.; Daniel T. Francis, Hardsing Guidry and Percy Johnson, Breaux Bridge, La.; James D. Fitzpatrick and Donald C. Hines, Erie County, N. Y.; Lawson P. Stine, Steele, Mo.; Manley I. Clark, Lawndale, N. C., and Albert Wakeman, Frankenmuth, Mich.

Also, G. R. Bould, Inc., Oakland, Mo.; Bleecker and Jones, LaMesa, Cal.; James B. Howell, Jr., San Mateo, Cal.; W. F. Greene, Williston, S. C.; Philip Brady, Rio Hondre, Tex.; J. C. Greene, Johnson, S. C.; Drive-In Theatre Corp., Araphoe County, Colo.; Albert Orear, Bonner Springs, Kans.; Ike Weiner, Washington, D. C.; Vincent Laica, New Baltimore, Mich., and Alexander Kiriakides, Greenville, S. C.

Guy A. Troyer, Rugby, N. D.; Sno-King Theatres, Seattle, Wash.; Bounds & Houck Theatres, Texarkana, Tex.; Ernest Vanwey, Gothenburg, Neb.; Fox Inter-Mountain, Caldwell, O., and Thomas Realty Corporation, Baltimore, Md.

Harold Nusbaum, Springfield, O.; United States Theatres, Inc., Los Angeles; Essex Amusement Corp., Newark, N. J.; North Carolina Theatres, Salisbury, N. C.; W. F. Aydelotte, Fort Collins, Colo.; R. S. Starling, W. L. Anderson and R. W. Hendrick, San Angelo, Tex., and Charles L. Fisk, Butler, Mo.

New Model Theatre Seat Announced by Ideal

A new model theatre chair having a retracting seat, and known as the Ideal Slide-Back chair, has been announced by William A. Gedris, president of the Ideal Seating Company, Grand Rapids, Mich. The announcement states that more than six inches of straight horizontal retraction is allowed to provide, with no humps and no jarring, liberal space for patrons to pass in front of those seated.

When unoccupied, the seat automatically and silently slides back, rises and locks into position so as to be out of the way in case of emergency evacuation of the auditorium. The seat automatically disengages as the patron lowers it for occupancy.

A full-length, die formed, steel back panel entirely covers the rear of seat cushion, without any obstruction, and the chair has no understructure to hamper cleaning, it is said. It is available in a number of styles.

Buys Oregon House

Western Amusement Company has purchased an interest in the McKenzie theatre in Springfield, Oregon, to add to its Oregon circuit. Austin Dodge and Roy Carpenter have retained an interest in the house. Harrison Doorman will manage the theatre.

Slight Scale Increase In Canada Houses

Small increases in admissions are being made in almost all of Canada's theatres following the lifting, at the first of the year, of the Government's ceiling on admissions. Joseph M. Franklin, president of Franklin and Herschorn Theatre Company, St. John, New Brunswick, reported on a visit to New York last week that these increases amount only to about a 10 to 15 per cent increase and are not protested by theatregoers. Mr. Franklin, who operates seven theatres in four Canadian cities, is building a new theatre at Halifax, Nova Scotia.

Open Red Probe In Hollywood

The expected fireworks in the House Un-American Activities Committee's investigation into Hollywood Communist Infiltration did not develop this week when Hans Eisler, composer, was dismissed as a witness by the group following a secret hearing. Mr. Eisler, who is a brother of alleged Moscow agent Gerhardt Eisler, was said to have given "evasive" answers. He was accused of composing inspirational music for the Communist Party.

The Un-American Activities group began its 10-day inquiry last week after hearing its first witnesses, James McGuiness, an executive producer for MGM, and Jack Moffit, screen writer. Representative J. Parnell Thomas, chairman of the full committee as well as of the sub-unit, said the present meetings would not be public and were being held only to explore the case for possible full-dress hearings later.

As the committee started its investigation, some 100 individuals volunteered to give data to the group. And from Ronald Reagan, president of the Screen Actors' Guild, came the assurance that his organization would cooperate, if asked, in pointing out "the real Communists in the industry."

Authors' Authority Condemned As Monopoly, Communistic

The plan for an Authors' Authority controlling all literary copyrights, proposed by the novelist and screen writer, James M. Cain, and adopted by the Screen Writers Guild of Hollywood, has been denounced as "dictatorial and monopolistic" and the "brainchild of Communists and their fellow-travelers." This judgment is contained in a long analysis of the proposal made public last week by Rupert Hughes, president of the American Writers Association. The Writers charge that the Authority "rests on a total surrender by the writer of his property in his work" and concludes that "the scheme is evil in itself and dangerous in the hands of any political group, Right or Left. . . . It happens to be a notorious fact that those who hatched the plan and those most energetic in pushing it are of the pro-Communist persuasion."

PCCITO Votes War Chest for ASCAP Fight

The Pacific Coast Conference of Independent Theatre Owners will raise $25,000 to spend in testing the legality of the increase in the music tax rate for theatres proposed by the American Society of Composers, Authors and Publishers.

As the PCCITO closed its annual convention last Thursday in Los Angeles, the trustees of the organization were authorized to submit proposals to raise the fund which will be used to engage counsel to fight ASCAP.

Other taxes, too, came in for criticism. Asserting that the 20 per cent Federal admission tax is unfair to exhibitors, Morris Lowenstein, representing the Motion Picture Theatre Owners of America, urged the convention to unite in fighting for a scaling down of those taxes.

David Palfreyman, director of theatre service for the Motion Picture Association, told the delegates that all exhibitor organizations must work together to oppose the ever increasing state and municipal taxes placed on theatres.

Unanimously the convention went on record against local checking and demanded that the practice be discontinued.

The convention closed Thursday night with a banquet at the Biltmore Hotel Bowl.

PCCITO trustees reelected Robert W. Poole executive secretary and Hugh Bruen treasurer.

The Montana ITO and the Utah ITO will meet in the near future to vote on affiliation with PCCITO.

McClure Elected President Of American Television

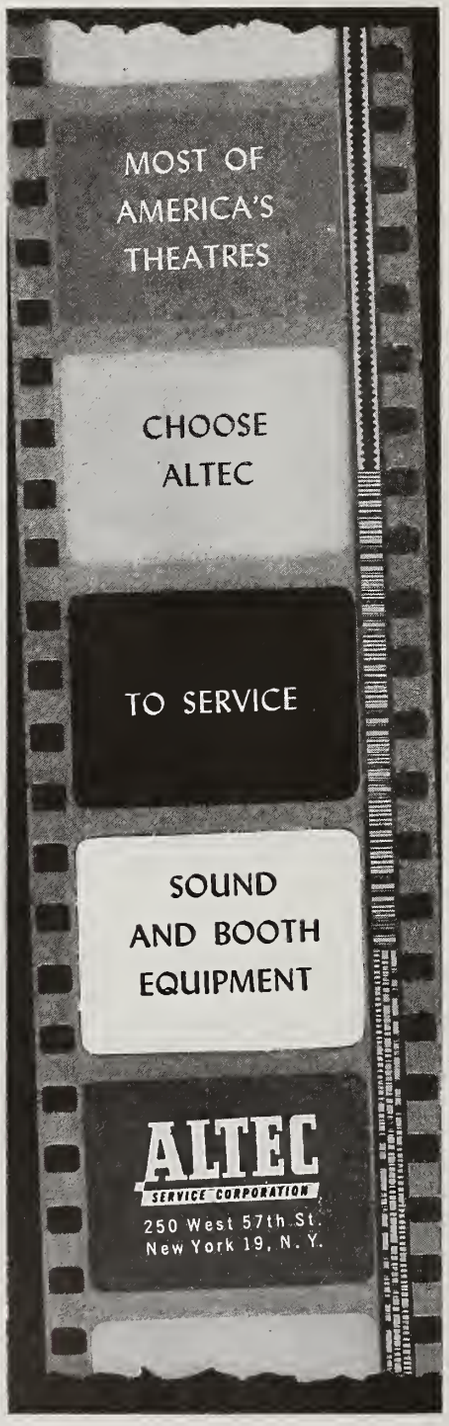
Don McClure of N. W. Ayer and Son, Inc., was elected president of the American Television Society at the annual election of officers and directors last Thursday at the Benjamin Franklin Hall in New York. Other officers elected are Bert Taylor, Jr., of Dumont Television, vice-president; Miss Dian Dincin of Pictorial Research, Inc., secretary, and Archibald U. Braunfeld of the accounting firm of Braunfeld, Platto and Wolman, treasurer. Named to the board of directors were George Shupert, the retiring president; Charles A. Alicoate, Charles J. Durban, Jack Levine, Paul Mowrey, Edward Sobol and Edward Stasheff.

Powers Offices Opened

Pat Powers, Inc., consultants in film production and distribution, headed by Pat Powers, formerly of 20th-Fox and Jerry Fairbanks, opened offices in New York, Washington and Pittsburgh this week. Sidney Kaufman will be production supervisor. Powers will distribute films domestically and overseas, serving the home movie market here and releasing industrials and other non-theatrical subjects abroad.

Paramount Partners Hear Ad Campaign Plans

Paramount closed its seven-day theatre—partners meeting Monday at Arrow Springs, Calif., with a discussion of the company's new product and the special advertising campaigns which will sell it. Barney Balaban, Paramount president, told the meeting that the company's product scheduled for release during the remainder of 1947 and early in 1948 "represents the greatest line-up of pictures in the history of the company." He said this with a special praise for Henry Ginsberg, vice-president in charge of production and studio operations. This summer a new emphasis will be placed on radio advertising, according to Curtis Mitchell, advertising and publicity director



IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 73—May Day in Europe and Japan. . . . African natives dance for French president. . . . British Royal Family sails for home. . . . Scientists sail primitive craft. . . . Aviation: Radar safety device. . . . French giant seaplane. . . . Navy awards Merit citations to theatre executives S. H. Fabian, Robert B. Wilby and Ernest V. Richards. . . . Fashions and furs. . . . Sports: Auto Grand Prix. . . . Yachting regatta.

MOVIETONE NEWS—Vol. 29, No. 74—UN Committee hears Jews and Arabs on Palestine problems. . . . Democratic elections in Japan. . . . Fire in heart of Tokyo. . . . Visitors from abroad: J. Arthur Rank; Egypt's Queen Mother. . . . Photographic show picks model girl. . . . Cat runs into trouble over kittens. . . . The Preakness.

NEWS OF THE DAY—Vol. 18, 271—New Radar for airliners. . . . "Miracle healer" from Cairo. . . . Palestine prison blasted. . . . British in manhunt. May Day around the world. . . . President Peron at fiesta in Argentina. . . . Theatremen Fabian, Richards and Wilby honored by Navy. . . . President Auriol of France tours African colony. . . . Hospitalized "vets" design snappy bonnets.

NEWS OF THE DAY—Vol. 18, 272—UN hears plea for Palestine. . . . Communists in Japan defeated. . . . Egypt's Queen Mother arrives. . . . Chicago's champion "Mom." . . . It's still winter in Chinook Pass, Wash.

PARAMOUNT NEWS—No. 74—New airline radar safety. . . . Theatre officials Fabian, Richards and Wilby honored . . . Six men on raft on expedition. . . . President Peron hailed. . . . India: Mountbatten visits troubled area. . . . May Day around the world.

PARAMOUNT NEWS—No. 75—Death dodgers with a new twist. . . . Veteran finds new way of panning gold. . . . UN hears both sides on Palestine. . . . The Nazi loot—U. S. takes inventory. . . . Blaze in downtown Tokyo. . . . Faultless wins Preakness.

RKO PATHE NEWS—Vol. 18, No. 76—British Royalty ends South African tour. . . . Dance strikers in Conga line. . . . May Day parades around the world. . . . Healer flies to aid. . . . Steeplejacks repair tower. . . . Mt. Rainier race for silver skiis.

RKO PATHE NEWS—Vol. 18, No. 77—Faultless wins Preakness. . . . Jews and Arabs give views on Palestine. . . . Japanese at poles—Socialist gain. . . . Fire sweeps Tokyo's flimsy main street. . . . British film leader arrives in America. . . . Oklahoma dedicates Pensacola Dam.

UNIVERSAL NEWSREEL—Vol. 20, No. 37—Radar device aids flying. . . . May Day celebrations. . . . Explorers in raft sail Pacific. . . . African natives dance for French President. . . . Waterproof hairdos in Los Angeles. . . . Film awards to British stars and producers. . . . Theatre officials Fabian, Richards and Wilby honored. . . . Porpoise roundup in Florida.

UNIVERSAL NEWSREEL—Vol. 20, No. 38—Faultless wins Preakness. . . . J. Arthur Rank visits U. S. . . . Swiss Guard at Vatican City. . . . Blessing of animals at Barcelona. . . . Tokyo fire. . . . Mom honored by her eighteen children in Chicago. . . . Death dodger's stunt woman badly hurt during stunt.

Balaban Urges Support of Jewish Appeals Drive

Barney Balaban, president of Paramount Pictures and national chairman of the United Jewish Appeal motion picture division, was guest speaker at a UJA luncheon at the Hotel Astor in New York last Wednesday. Mr. Balaban stressed the importance of raising $65,000,000 in New York as part of the UJA's national quota of $170,000,000 to aid Jewry overseas. The luncheon was attended by more than 50 leaders of the legtimate theatres, talent field and music publishing business. Other speakers were Billy Rose, a co-chairman of the amusement division in New York City, and Dore Schary, in charge of RKO production in Hollywood.

Sees Cinecolor Sales Up

Karl Herzog, treasurer of Cinecolor in Hollywood, in a letter to stockholders this week estimated sales for the year ending September 30 at $2,700,000, which he compared with $850,000 for the previous year.

Transatlantic Is Planning Three Pictures a Year

Plans for the future production activity of a new Anglo-American production company, Transatlantic Pictures Corporation, were discussed Tuesday in New York by Sidney L. Bernstein, head of the Granada Theatres circuit in Britain. He is an equal partner in the venture with Alfred Hitchcock, who will direct at least the first two films.

The new company plans to make pictures both here and in Britain, starting at the rate of two a year for the first year and increasing its output to three and more annually thereafter. A distribution deal is being negotiated, Mr. Bernstein said. Certain stars, writers and producers later will be taken in as partners and will share in the profits of their pictures.

Bankers Trust To Finance

Bankers Trust Company has arranged to finance production. The first two pictures, "Rope," from the Patrick Hamilton play, and "Under Capricorn," to star Ingrid Bergman, will have a $5,000,000 production and a $1,000,000 advertising and exploitation budget. "Rope" will go into production in Hollywood in September and may be shot in Technicolor. "Under Capricorn," which will definitely be in color, will be produced in England in May, 1948. Also set for production is a story about London, to be directed by Mr. Hitchcock in London in 1949, and "I Confess," from a Louis Verneuil script, which will be shot on the coast.

While he was not worried about finding studio space in Hollywood, Mr. Bernstein said the company had applied to the British Government for a building permit for a six-stage studio, to be erected in the Elstree-Denham area near London. Approximate cost will be from $3,000,000 to $5,000,000.

Concerning the much discussed British quota question, Mr. Bernstein said he thought both the exhibitors and distributors quota would be retained and stiffened, but that both would be subject to annual revision. "I believe the quota on American distributors will be regulated annually according to the amount of studio space available," Mr. Bernstein declared. "The increase in the quota for exhibitors probably will be regulated by the number of films turned out by the British studios. I also expect the cost clause to be regulated annually in accordance with real costs."

Shortage of 16mm

Returns from the experiment with 16mm mobile units in Britain have not indicated that it is a profitable venture, the British circuit head said, adding that there is a serious shortage of narrow-gauge product in England. Mr. Bernstein will be in the United States for about eight weeks, spending most of his time on the coast.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—An above average crowd greeted this effort. It was entertaining, but the historical facts were badly distorted. Oh, why do producers slip up on little things that are so evidently wrong. We had a bad print on this. Played Monday, April 28.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GALLANT JOURNEY: Glenn Ford, Janet Blair—We used this on Sunday and Monday to very light business. No interest and no draw. Played Sunday, Monday, April 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Was surprised that my patrons got a kick out of this production. There is some comedy and good entertainment. Played Thursday, April 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ROARING RANGERS: Charles Starrett, Smiley Burnette—As usual, this was satisfactory. The children liked it. Used on second spot of double bill. By all means keep these Westerns clean like this one. Played Friday, Saturday, April 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THRILL OF BRAZIL: Keenan Wynn, Evelyn Keyes—This was an all-time low, even for midweek. Some of the few who came walked out. "South American" or "South of the Border" entertainment is strictly poison here. Played Wednesday, Thursday, April 30, May 1.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Metro-Goldwyn-Mayer

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—This is a small town natural. Play it as it will do business and please all. Played Friday, Saturday, April 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FAITHFUL IN MY FASHION: Tom Drake, Donna Reed—We used this on a double bill, but it did not go over. Quite a few adverse comments. Not very good for small town. Played Friday, Saturday, May 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal.

GREEN YEARS, THE: Tom Drake, Charles Coburn—Just as I always contended, that the better shows always pay off. Although the weather was bad, I saw many of my old patrons back to enjoy a good evening's entertainment. Played Saturday, April 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—This was not at all well received, but it was nevertheless a very fine picture and would go over better in a larger town. Played Wednesday, Thursday, April 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UP GOES MAISIE: Ann Sothern, George Murphy —One of the best of the "Maisie" series. It is just a program picture. Played Monday.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Some were disappointed in this British feature, but I heard some good comments on same. So a fifty-fifty break makes it fair at the box office. Played Tuesday, April 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Monogram

SILVER STALLION: David Sharpe, Janet Waldo—This town goes for horse pictures on Fridays and Saturdays. This one did above average for us both days. It is better than the average Western and the price is right. Played May 2, 3.—Earl M. Campbell, Trenton Theatre, Trenton, Neb. Rural patronage.

SUSPENSE: Belita, Barry Sullivan—This was an excellent picture and it certainly was "Suspense" throughout.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WIFE WANTED: Kay Francis, Paul Cavanaugh—A fair picture that helped to complete my double feature program. It was nice to see Kay Francis again. Played Friday, Saturday, May 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—With Bob Hope in it, you can depend that the picture will go. Lots of good laughs and Bing shows up for a second. Had a nice business. It is a picture that assures your customers a lot of relaxation and fun. Played Sunday-Tuesday, April 20-22.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—This is a good men's picture, but the ladies in this community wouldn't come, so their husbands didn't either. Played Sunday-Tuesday, March 16-18.—Earl M. Campbell, Trenton Theatre, Trenton, Neb. Rural patronage.

PRC

GREAT MIKE, THE: Robert Henry, Stuart Erwin —Good kids' picture. It will do a certain amount of adult business in a rural community. Played Saturday, April 12.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

Republic

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall—This picture did not go over in this rural community. It was one of the poorest box office attractions we have played. Played Sunday-Tuesday, April 27-29.—Earl M. Campbell, Trenton Theatre, Trenton, Neb. Rural patronage.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—Marvelous music, but it is lacking in names and not enough of our patrons care for music. However, those who saw it thought it was grand. Played Sunday, Monday, April 13, 14.—Earl M. Campbell, Trenton Theatre, Trenton, Neb. Rural patronage.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—One of the most beautiful films I have ever played. It also has a very good love story. The Technicolor was excellent. Comments were good. Played Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

UNDER NEVADA SKIES: Roy Rogers, Dale Evans—Used on weekend double bill with "Faithful in My Fashion." When this feature came on, the kids remained in their seats and every one seemed happier. Played Friday, Saturday, May 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal.

RKO Radio

BEAT THE BAND: Frances Langford, Gene Krupa —Nice "B" picture that pleased my Sunday patrons. Played Sunday, April 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LOCKET, THE: Laraine Day, Brian Aherne—Laraine Day has all the possibilities of another Bette Davis. Emphasize the fact that your customers should see the show from the start. Picture should be bought for midweek dates. Played Sunday, Monday, April 13, 14.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—Fairly good Western. Color good. Nice show for a small town. We double billed it with "It Shouldn't Happen to a Dog." Played Tuesday, Wednesday, April 15, 16. —Harold J. Johnson, Elberta Theatre, Palisade, Colo.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—Rain and stormy weather held our attendance down. This was a very good comedy. Played Wednesday, Thursday, April 30, May 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Those who saw this picture liked it, but our community doesn't go for costume pictures. Played Sunday, Monday, April 6, 7.—Earl M. Campbell, Trenton Theatre, Trenton, Neb. Rural patronage.

BLACK BEAUTY: Mona Freeman, Richard Denning —We single billed this to very satisfactory weekend business. Played Thursday-Saturday, May 1-3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DARK CORNER: Lucille Ball, William Bendix—A slightly below average crowd enjoyed this very much. It was very well done and held the attention throughout the proceedings. Worth playing time anywhere. Played Friday, April 18.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DO YOU LOVE ME?: Dick Haymes, Maureen O'Hara—This was an above average musical, but the crowd which turned out for it was disappointing. This is the beginning of our slack season. The farmers are beginning to work on the land and, as a result, our attendance falls off. This musical is well worth playing time. The crowd who came enjoyed it very much. Played Friday, April 25.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

IF I'M LUCKY: Harry James, Carmen Miranda—Nice musical. Harry James, with that horn, makes a lot of jive. Not a good Sunday show. It would work out nicely on a double program. Business poor. Played Sunday, Monday, April 27, 28.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

MARGIE: Jeanne Crain, Alan Young—A lovely picture that was well received. Our roads were bad and we didn't do the business we expected. Played Monday-Wednesday, April 28-30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MARGIE: Jeanne Crain, Cornel Wilde—This is a good musical show in color, but it is a little light on the star power. Business was only average, but it rained both nights, which was no fault of the picture. Play it. Played Wednesday, Thursday, April 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla

Universal

BRIEF ENCOUNTER: Celia Johnson, Trevor Howard—A brilliantly done film that is not made for the small exhibitor. This was different and excellently acted by a brilliant cast. However, we didn't break any record with it. It did better than expected. For a critical audience, this is the stuff. Played Monday, April 21.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DARK MIRROR: Olivia de Havilland, Lew Ayres—It did not draw, although the acting of Miss de Havilland was tops. Played Monday, Tuesday, April 28, 29.

GUNMAN'S CODE: Kirby Grant, Fuzzy Knight—A very good Western from a very good cowboy. I recommend this. Played Friday, Saturday, May 2, 3. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—I did a nice business on this reissue and it pleased all who came. Play it. Played Sunday, Monday, April 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—Business was poor on this reissue. It is the wrong type of a picture for a small town. Played Tuesday, April 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HER ADVENTUROUS NIGHT: Dennis O'Keefe,

(Continued on following page)

(*Continued from preceding page*)

Helen Walker—Used on top half of double bill. Very weak, but it pleased the kids. Played Friday, Saturday, April 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—We used this on Sunday and Monday, and while it didn't exactly stack up as an "A" feature, it was good enough to entertain a fair crowd. Played Sunday, Monday, April 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Short Features

Columbia

BIRD IN THE HEAD: All Star Comedies—Some might call this funny, but I fail to see it. The fewer of these we play, the better satisfied I'll be. This was very poor.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Metro-Goldwyn-Mayer

I LOVE MY HUSBAND, BUT: Pete Smith Specialties—One of the best Pete Smith's in many a moon. The sequel to this one entitled, "I Love My Wife, But," will help my program a lot, since I intend to advertise it.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

MODERN GUATAMALAN CITY: Fitzpatrick Traveltalk—Always a good bet in my theatre.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

STRANGE DESTINY: Cary Wilson Miniature—This one has no entertainment value.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

GOLDEN SLIPPERS: Musical Parade—We have played several of this series and they have all been good.—Earl M. Campbell, Trenton Theatre, Trenton, Neb.

RKO Radio

MELODY TIME: Musical Featurettes—Our patrons liked this one.—Earl M. Campbell, Trenton Theatre, Trenton, Neb.

Twentieth Century-Fox

BEANSTALK JACK: Terrytoons—A good Terrytoon cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

FAIR WEATHER FRIENDS: Lantz Color Cartunes—Average color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PELICAN PRANKS: Variety Views—This reel on pelicans will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNIVERSAL: Lantz Color Cartunes—A really clever cartoon which will amuse the adults as well as the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILD WEST CHIMP: Variety Views—Worth while one-reel comedy starring a chimpanzee.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

DOG IN THE ORCHARD: Featurettes—A well done subject that pleased. More of this type of short would be welcome. We had a new print and that pleases our operator. Play this.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

KITTY KORNERED: Merrie Melodies Cartoons—Not too good. There have been better cartoons from this company. However, cartoons please here, and there is no complaint with a show when we play them. —Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Fecke Joins PRC

A. J. Fecke, for the past 15 years with Republic Pictures, has resigned his position with that company to join PRC as Boston branch manager.

Short Product in First Run Houses

NEW YORK—Week of May 12

CAPITOL: Doctor Jekyll and Mr. Mouse..MGM
Feature: Duel in the Sun.....Selznick
CRITERION: Big House Blues.....Columbia
Feature: Odd Man Out.....Universal
GLOBE: Big Time Revue.....Warner Bros.
Goofy Groceries.....Warner Bros.
Feature: The Macomber Affair.....United Artists
HOLLYWOOD: The Forgotten Casualty 20th Cent.-Fox
Rabbit Transit.....Warner Bros.
Feature: The Two Mrs. Carrolls.....Warner Bros.
MUSIC HALL: Storm Over Britain 20th Cent.-Fox
Feature: The Egg and I.....Universal
PALACE: Racing Sleuth.....RKO
Frank Duck Brings 'Em Back Alive.....RKO
Feature: Born to Kill.....RKO
PARAMOUNT: Abusement Park....Paramount
Iced Lightning.....Paramount
Feature: Calcutta.....Paramount
RIVOLI: Ice Skippers.....RKO
Pepito's Serenade.....United Artists
Feature: The Farmer's Daughter.....RKO
ROXY: Dead End Cats.....20th Cent.-Fox
Harvest of the Sea.....20th Cent.-Fox
Feature: The Homestretch.....20th Cent.-Fox
STRAND: Hobo Bobo.....Warner Bros.
Song of a Nation.....Warner Bros.
Arrow Magic.....Warner Bros.
Feature: Love and Learn.....Warner Bros.
WINTER GARDEN: Coo-coo Birds...Universal
Feature: Carnegie Hall.....United Artists

Legion Issues Statement On "Duel" Advertising

Taking exception to David O. Selznick's advertisements for his "Duel in the Sun" which stated "the picture has been passed by the New York State Board of Censorship and the Legion of Decency," the Legion Monday issued this statement: "The Legion of Decency has not 'passed' this film in the sense that the Legion has approved the film or given the film an unobjectionable rating. The Legion has rated the revised version with its numerous changes and additions of prologue and epilogue, 'B' or objectionable in part for this reason: 'Immodestly suggestive sequences; glorification of illicit love'."

Two Hartford, Conn., clergymen have asked the Connecticut legislature to ban "Duel in the Sun." The Rev. Harry C. Struck and the Rev. L. Theron French, chairman and vice-chairman, respectively, of the Hartford Juvenile Commission, telegraphed legislative leaders that the picture was a challenge to "standards of decent conduct."

Bernhardt Urges Penalty For "Scandalous" Conduct

Curtis Bernhardt, MGM director, this week in Hollywood, in letters to Eric Johnston, president of the Motion Picture Association, and Donald Nelson, president of the Society of Independent Motion Picture Producers, advocated the establishment of the three-man "morals commission" to "warn, fine, suspend and if necessary expel," individuals whose "scandalous hell-raising" is "bringing disgrace to the motion picture industry."

Polangin to Enterprise

Frederick N. Polangin has been appointed eastern publicity director for the Enterprise Studios. During the past year, Mr. Polangin handled Enterprise publicity in Washington, where he operated his own publicity firm. As eastern publicity director, he will make his headquarters in New York.

New Allied Unit Formed in South

With the formation of Allied Theatre Owners of Louisiana and Mississippi at a meeting of 37 exhibitors at Alexandria, La., last week, national Allied States' first real penetration of the deep south is regarded as having been successfully launched. Traditionally the south has been almost the exclusive territory of the Motion Picture Theatre Owners of America.

National Allied, however, long has had a unit in Texas headed by Col. H. A. Cole, who has been active in the formation of the new Louisiana-Mississippi branch. It is expected that the new organization will apply for membership in national Allied shortly.

The MPTOA has affiliates in practically every southern state. Many of the latter became affiliated with the American Theatres Association last year.

At the Allied of Louisiana and Mississippi organizing meeting last week, W. A. Prewitt, Jr., of Associated Theatres, was elected president; Don George of Shreveport, vice-president, and A. Barrenson of Gretna, secretary-treasurer.

Baptist Convention Acts On "Improper" Pictures

The possibility of the 6,000,000 members of the Southern Baptist Convention boycotting features which the church deems "improper," loomed last Saturday when church officials met in St. Louis and unanimously adopted a resolution urging individual churches to cooperate "locally with the membership of other denominational groups in setting up standards" for motion pictures. M. A. Huggins, secretary of the resolutions committee, reported that the wording of the resolution encouraged Baptist cooperation with such organizations as the Legion of Decency, which evaluates pictures for the Catholics. The industry was condemned at the meeting for presenting "scenes depicting gambling, drinking, organized vice, divorce and general immorality."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

The press book is the producer's catalogue of the best advertising ideas his money can buy. He spends a lot to obtain this result, and it's no routine job, turned out merely from habit. On the contrary, press-book suggestions are tried and proven before they find room on white paper.

One company has done a constructive thing to stimulate the appreciation and use of these materials. Without any particular fanfare, Metro has encouraged the use of advertising accessories as much as threefold in some branches, with an appropriate increase in revenue at the box office.

The plan calls for a break-down of play-dates and exhibitor contracts into 30-day groups, i.e., the first 30 days after local or national release date, the second 30 days, etc., up to the sub-subsequent runs of 120 to 150 days after release. Divided into these groups, press-books are put into envelopes and delivered through National Screen Service, just before play date.

Thus, the early runs get their books as soon as off the press (an advance lot are air-mailed from New York). A month later, another group is supplied, and so on, through six monthly groups, including all accounts, from first-run to final runs, in every territory. Both National Screen and Metro have an interest in obtaining this circulation and use of the press-book.

Every exhibitor is urged to keep his press-book, and he may ask for another copy, if he wants it. He is given all the copies he can use. Press books are not expensive, but the contents are costly to prepare, and the process is extravagant only when the materials are not used. Anything that increases the use will increase the earnings of the picture for all concerned.

Exhibitors are persuaded to order a few more items, to try new things. An order blank is printed right in the press-book, directed to National Screen, so special orders will be placed in addition to standing orders. Many exhibitors maintain a minimum order for advertising materials on a yearly basis without planning for extra use of accessories.

That this merchandising policy has paid dividends cannot be denied. It has proven that showmanship pays; it has shown the difference in dollars and cents between a routine exhibition of a picture and a showman's treatment of a valuable attraction. The picture cannot obtain the result without the benefit of individual effort, carefully planned and executed.

We recall one small theatre, years ago, where the old-time manager simply nailed the press-book to the front door, and let the townsfolk walk up and read for themselves. He never bought any accessories, and he's out of business. That was over-simplification. It really does pay to make better use of materials so well prepared.

DISCUSSION

ON this page are some few paragraphs concerning pressbooks and how the presentation of advertising ideas and accessories might be better appreciated and more widely used. We would like your expressions on this subject, as a discussion of importance, pro and con, among Round Table members.

Write us a letter, telling what you like best, in pressbooks, and what you like least. Tell us what you use most, and what you need most, in pressbook preparation. Give us your comment and criticism along constructive lines. We will analyze your letters, draw some conclusions and pass along this useful information.

—WALTER BROOKS

One of the ideas developed by manager Bob Cox, of the Kentucky theatre, Lexington, Ky., from Paramount's press-book on "Suddenly It's Spring" was a cooperative throwaway used as a window-streamer and package-stuffer by Kroger Grocery stores and markets through the run of the picture. Twenty thousand of these were distributed and paid for by the stores. The promotion went directly into homes and built up a big following among housewives. Also of value in this campaign was a co-operative newspaper advertisement for the opening of a smart restaurant, where the gay quality of the picture inspired six-column space which was used for two days and paid for by the restaurant.

Manager Alan Williams, of the Majestic Cinema, Rochester, Kent, England, invited the Bishop of Rochester to address his audience on Good Friday evening and thus obtained a strong endorsement for "Boomerang," which was his current attraction. Mr. Williams has himself been the speaker on two recent occasions, once on the subject of "Entertainment, Past, Present and Future" to the Association of Wrens, and again before the Chatham Filmgoer's Club when he used "Children's Cinema" as his topic. Both were reported in the local press.

Dick Condello, of the State theatre, London, Ohio, looks good in that new $100 suit, awarded to him by Tom Connors and L. J. Bugie, of Twentieth Century-Fox, as the winner of a "Margie" contest, conducted through the Chakeres circuit of 42 theatres in Ohio and Kentucky. Dick has reason to feel especially happy about the whole thing, since he has only been with the circuit a few months, having been previously with Warners.

SELLING the PICTURE



Manager Rowland Pollitt, Roxy theatre, St. Petersburg, Fla., entered the above as his offering for the "best promotion" prize in Florida State Theatres' Spring Festival Drive.



Flash front designed by manager George Daransoll, Granby theatre, Norfolk, Va., to promote "The Brasher Doubloon".



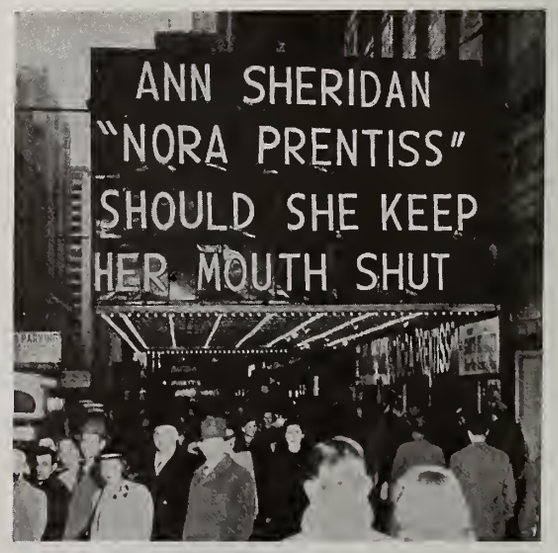
Above is one of two donkeys employed by William R. Gamble, manager of the Liberty theatre, North Bend, Ore., to exploit the opening of "Swell Guy". The donkeys were paraded around town and staked out at points of vantage. Art on the promotion was planted in the local newspaper.



These strips from a 24-sheet were arranged by manager Albert Frank, Fond du Lac theatre, Fond du Lac, Wis.



Decorated carriage, at left, parked outside the Cameo theatre, Paris, France, helped to promote "The Princess and the Pirate" for Mrs. Zeigzig, manager. The carriage was driven through the city.



Copy, right, marked the first time the Roosevelt theatre, Chicago, has used anything but star names and picture title on the marquee. The Roosevelt is managed by Bill Methe.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JOHN H. ARNOLD
Yale, Houston, Texas

JIM BARNES
Warner, Oklahoma City, Okla.

JAMES G. BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury, Lancs., England

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Poli-Bijou, New Haven, Conn.

IRVING CANTOR
Eckel, Syracuse, N. Y.

W. E. CASE
Picture House, Monmouth, Mons., England

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

NICK CONDELLO
State, London, Ohio

TED CONKLIN
Ashland, Ashland, Ohio

T. COOK
Capitol, Halifax, N. S.

SAM COSTON
Lex, Chicago, Ill.

GEORGE DARANSOLL
Granby, Norfolk, Va.

FRED DOXEY
Capitol, Halifax, N. S.

WILLIAM EAGEN
Longview, Longview, Wash.

JOHN A. ETTLINGER
Paramount, Glen Falls, N. Y.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

WILLIAM R. GAMBLE
Liberty, North Bend, Ore.

ARNOLD GATES
Stillman, Cleveland, Ohio

ELAINE S. GEORGE
Star, Heppner, Ore.

BERNARD GINLEY
Southern, Columbus, Ohio

EDGAR GOTH
State, Harrisburg, Pa.

FRED GREENWAY
Poli-Palace, Hartford, Conn.

BOB GUSTAFSON
Fox, La Porte, Ind.

MIKE GUTTMANN
Century, Minneapolis, Minn.

LEO HANEY
Lido, Maywood, Ill.

L. STANLEY HODNETT
Gaumont, Middlesbrough, Yorkshire, England

CLAUDE HUNTER
Odeon, Kingston, Ont.

BOB HYNES
Criterion, Oklahoma City, Okla.

E. F. JOHNSON
St. George's Hall, Castlegate, York., England

E. F. KISTNER
Capitol, Whiting, Ind.

GEORGE KRASKA
Kenmore, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

JACK MATLACK
United Artists, Portland, Ore.

ED MAY
Rosetta, Little River, Fla.

P. E. McCOY
Miller, Augusta, Ga.

ART MEYER
North Main, Houston, Texas

L. A. MILLER
Palace, Burlington, Iowa

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
RKO Albee, Providence, R. I.

DON NICHOLS
Arcade, Waynesboro, Pa.

H. CLAYTON-NUTT
Broadway Cinema, Eccles, Lancs., England

GEORGE PAPPAS
Wallace, Peru, Ind.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

DAISY PETERSON
Lincoln, Goshen, Ind.

R. H. POLLITT
Roxy, St. Petersburg, Fla.

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY JUNE POWELL
Criterion, Shawnee, Okla.

H. W. REISINGER
Loew's, Dayton, Ohio

EDWARD RICHARDSON
Granada, Cleveland, Ohio

FLOYD ROBINSON
Jefferson, Goshen, Ind.

MAX RUBIN
Empire, Syracuse, N. Y.

J. G. SAMARTANO
State, Providence, R. I.

NAT SILVER
Strand, Lowell, Mass.

FREEMAN SKINNER
Orpheus, Halifax, N. S.

LAWRENCE STEWART
Gopher, Minneapolis, Minn.

MOLLIE STICKLES
Poli-Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

PRESTON SWAN
Elephant Cinema, Shawlands, Glasgow, Scotland

AL SWETT
State, Taunton, Mass.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERNIE WARREN
Elgin, Ottawa, Ont., Can.

R. M. WHITE
Orpheum, Elkhart, Ind.

ANSEL WINSTON
RKO Coliseum, New York, N. Y.

NATE WISE
Palace, Cincinnati, Ohio

REMMEL YOUNG
Joie, Fort Smith, Ark.

Around the Table

¶ GRACE NILES, manager of Loew's Lexington, New York, explains how she made use of the famous fish pond in their lobby, replacing the usual amber flood with a 1000-watt spot, with "Duel in the Sun" cut-out mask mounted in the lens to throw this advertising message into the base of the pool. She says that Lady Godiva on her white horse never caused as much comment, but that we would have to check. It's a long time since we have seen a white horse. . . . MEL JOLLEY, of the Marks Theatre, Oshawa, Ont., Canada is another who has found out how effectively the music trades will cooperate in plugging "The Jolson Story." MEL not only had them putting up record albums as prizes, but paying for the newspaper space as well. . . . TED CONKLIN, of the Ashland Theatre, Ashland, Ohio, reports good editorial support in local newspapers for his "Better Movies For Children" on Saturday mornings. . . . Walter Reade Theatres have a new "Movie Time" lay-out in all newspapers, starting this Saturday. STEVE BRENER explains the purpose, not only to sell the attraction but to be the neatest and most presentable on the page. . . . BILL REISINGER, of Loew's, Dayton and MAURICE DRUKER, of Loew's State, Cleveland, turned in terrific window tie-ups for the run of "The Yearling" in their respective cities.

¶ LARRY STEWART, manager of the Gopher Theatre, Minneapolis, gave out with girdle zippers and vest buttons "to replace those you pop "laffin" at "It's A Joke, Son." . . . Waynesboro, Pennsylvania, is celebrating its Sesqui-Centennial this July, so manager DON NICHOLS, of the Arcade and Strand Theatres, gets an early start, introducing the "beards" from the stage. Since every man in Waynesboro is asked to grow a beard for the celebration, this "pre-view" aroused lots of fun and excitement, as well as good publicity. . . . MOLLIE STICKLES and LOU JAFFE, of Loew's Poli-Palace, Meriden, Conn., running "Favorite Brunette" contest in cooperation with local clothing store. Winner gets a complete wardrobe, awarded by the store. . . . STEVE BRENER submits a picture of "Miss Duel in the Sun of Monmouth County" which reminds us to visit those Jersey Coast towns this summer where the Walter Reade theatres operate. . . . ROY PEFFLEY, Voge Theatre, East Chicago, started off a good campaign for "The Man I Love" with a novel idea in advance. He fastened heralds with free tickets to the bottoms of seats, then announced from the screen that a cooperating florist was giving thirty passes to lucky ones. Fun to see the entire audience get up and look for their prizes.

¶ TIDE, the advertising trades newsmagazine, finds a "trend" in the fact that a Connecticut theatre is giving away sets of dinnerware. They figure that the depression is just around the corner, when changing times bring back the dishes. . . . REMMEL YOUNG, of the Joie Theatre, Fort Smith, Ark., passed out genuine gold nuggets to advertise "California"—a gold mine of entertainment. . . . JOHN ARNOLD, of the Yale Theatre, Houston, Texas, goes back in his file of the Round Table for an idea to exploit "The Lady In The Lake" and came up with the invisible fish which you remember, is invisible in the bowl. The lady was also invisible in the lake, so what could be more appropriate? FRED GREENWAY, manager of Loew's Poli-Palace, Hartford, Conn. dressed an usher like Ronald Colman, walked him on downtown streets with a sign on his back: "This is not the late George Apley, but you can see him at the Palace." . . . AL SWETT, State Theatre, Taunton, Mass. has launched a new cooperative program idea, starting with 3000 per week mailed from local stores, the cost to be increased with full agreement of the merchants as the mailing list builds up.

BIRTHDAYS:

LAWRENCE P. WEAVER
BURTON J. COUGHLAN
ALBERT R. MYERS
E. A. RAMBONNET
PAUL S. PURDY
MICHAEL J. LOMBARDI
ELMO E. HAGER
MAX CADWALADER
BERNARD ZELENKO
SIDNEY A. FALK
JACK DAY
EDDIE WILLIAMS
FRANCIS GILLON
R. E. ARCHIBALD
NAT HOLT
ELMER W. JOHNSON
ED SIEGAL
CARY A. REEVES
MEYER PHILLIPS
JACK GOLDMAN
MIQUEL R. ORTIZ
DAVID W. SAIFER
JACK COOPER
GUS NESTLE
H. E. REHFIELD
H. A. WINKLER
WILBUR PETERSON
HAROLD E. SNYDER
SIGMUND S. HARRISON
J. GLENN CALDWELL
JACK CLIFFORD
ARTHUR R. COOPER
F. P. BRYAN, JR.
JAMES L. BRIOUS
P. CLIFFORD TOLMIE
CLAYTON PETERSON
MORTON HAAS
JOSEPH LOURIE
W. M. TROXELL
ALBERT SPARGUR
GUS HOENSCHEIDT
ROBERT S. SWEETEN
J. FRANK GEPHART
JOHN J. HAMILTON
F. V. KENNEBECK

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE TWO MRS. CARROLLS (Warner Bros.): This is a mystery melodrama starring Humphrey Bogart, Barbara Stanwyck and Alexis Smith. It is based on the stage play of the same name.

Arrange an advance newspaper or lobby contest requiring contestants to submit a list of five previous pictures whose titles contain the numbers 1, 2, 3, 4 and 5. There are many such titles. Here's one set of answers to work with: "*One* More Tomorrow", "Between *Two* Worlds", "*Three* Strangers", "*Four* Daughters" and "The Beast with *Five* Fingers". Offer guest tickets to a limited number of winners.

Set up a contest, with beauty parlor sponsorship, offering guest tickets and promoted merchandise for best short analysis of points of facial charm of Miss Stanwyck and Miss Smith, who represent two types of feminine beauty.

Arrange a teaser lobby display of the four "clues" that build to the film's climax: (1) a crumpled envelope, (2) an ordinary glass of milk, (3) a colored blowup of Barbara Stanwyck's portrait and (4) a heavy, drapery-type sashcord. Rope off the display and spot this copy: "These are the threads of suspicion that turn a woman's love to Terror! 'The Two Mrs. Carrolls' will tell you why!"

UNDERCOVER MAISIE (Metro-Goldwyn-Mayer): In this latest of the "Maisie" series, Ann Sothern plays a lady cop who helps to track down a gang of postwar racketeers.

Undercover is synonymous, in a way, with snooping. And "snooping" exploitation usually gets a box office response from the public. (1) Arouse curiosity with small cards or throwaways, inserting theatre telephone number. (2) Newspaper, theatre or radio contest on the most amazing or embarrassing stories. (3) Peephole for empty store window. (4) Large keyhole box in lobby inviting patrons to have a free snoop.

Add an air of mystery to your playdate by sending a girl wearing a large hat, and heavily veiled, around town; copy reading "Who Is 'Undercover Maisie'?" could be placed on her veil or her back. The title of the picture has promotion possibilities in conjunction with a Blind Date Party.

Hang a curtain over a lobby display. Invite patrons to pull back the curtain. When they do so, it will show "Maisie" standing with her foot on a man (six-sheet litho poster available for this display).

Advertise in the classified ad section of your newspaper for lady cops, tying-in the ads, teaser fashion, with the title of the picture.

Cage on Display In Lobby Boosts "Five Fingers"



An ingenious lobby exhibit, on display two weeks in advance, caused a good deal of comment in advance of the opening of "The Beast With Five Fingers," at the Gopher theatre, Minneapolis, Minn.

For the exhibit, manager Lawrence Stewart used a box painted with metal color to represent a cage. Behind the bars of the cage was a panel done in orange and red with a cut-out hand of the "Beast" and a card, carrying picture credits. The inside of the cage was done in greens and grays, while a hidden green spotlight gave a weird overcast to the complete setting.

Two three-sheet panels, keyed to the theme of the picture, were also on display two weeks in advance. A huge cut-out hand of the "Beast" was hung just above the entrance to the inner lobby and spotted with a green light. The theatre front was done in weird greens and grays. A huge cut-out hand overlapped a banner above the box office.

Rationed Goods Display Aids "Expectations"

An ingenious display of rationed or hard-to-get items were set up in the lobby by manager L. A. Keene to exploit his engagement of "Great Expectations" at the Odeon theatre, High Wycombe, Bucks, England. Included in the display were a chicken, eggs, whiskey (later raffled for charity), chocolates, nylon stockings, etc. Other scarce items were painted on a board, which had copy, reading: "You have Great Expectations for 1947. We have the season's greatest British film, 'Great Expectations,' for six days, etc."

Lobby Tiles Stencilled For "Rue Madeleine"

Two weeks prior to playdate, manager E. F. Johnson utilized the black tiles in the lobby by stencilling them with the title "13 Rue Madeleine" in white paint to advertised the picture at St. George's Hall, Castlegate, York, England. A week before opening, Johnson used streamers on circle stair risers. The streamers were painted yellow and had copy reading: "Cagney's back. Tougher than ever in '13 Rue Madeleine'. All next week."

Cooperative Ads Set for "Duel"

A series of cooperative newspaper ads attracted a wealth of attention to manager Lester Pollock's engagement of "Duel in the Sun" at Loew's theatre, Rochester, N. Y.

Co-op ads promoted by Pollock include 10 by Ralph, Pontiac dealer; four by New York Dance Studio, and one each by Longman's and Edwards Department Store. In addition, special story breaks were obtained in all the local newspapers.

Radio promotion was extensively used, including spot announcements over WRNY, WHAM, WSAY and WHEC. Station WRNY featured a contest on their "Clock Watchers" program, in which listeners were asked to select, in 25 words or less, their favorite actor or actress from the cast of "Duel in the Sun."

Special window displays were arranged with Edwards, Sibley, Lindsay & Curr and the Neisner Store. Twenty-five RCA dealers used 30x40 posters and stills in windows. Twenty-five other merchants used specially colored mounted cards. Each display carried full credit for the opening.

Teaser Ads Help Promote "California" for Groom

Teaser ads were used in the classified section for 10 days in advance to exploit manager Arthur Groom's engagement of "California" at Loew's theatre, Evansville, Ind. A tieup was arranged with the California Markets in town to distribute 20,000 heralds in their stores. They were placed in grocery bags. California Markets also ran a cooperative ad in both local newspapers in regards to free passes to see the picture, and used a 30x40 in all their stores on the same tieup.

Arranges Classified Ad Contest

A classified ad contest was promoted by manager Edward Richardson to advertise his engagement of "The Private Affairs of Bel Ami" at the Granada theatre, Cleveland, Ohio. The contest was conducted in the Lakewood *Post* and was plugged on the front page. Five pairs of guest tickets were awarded to winners.

Radio Promotion Helps Playdate Of "Macomber"

Considerable radio promotion helped to exploit manager Boyd Fry's engagement of "The Macomber Affair" at the Grand theatre, Atlanta, Ga. The facilities of stations WAGA, WATL, WGST and WSB were utilized daily to publicize the playdate.

The picture was publicized on WAGA's popular "Tele-Foto" program eight days in advance. WSB used eight 550- and 75-word announcements daily, starting five days before opening. The station also plugged the picture between innings of the opening game in Atlanta of the Southern Association baseball league. WATL's "Man on the Street" program also advertised the picture.

The playdate received a plug over the public address system between the semi-final and main event of the weekly wrestling show at the city auditorium. The weekly show attracts approximately 5,000 people.

Window displays were arranged with Beck and Greeg Hardware Company, Reeder and McCaughley, Inc., King Hardware Company, and Holzman Jewelry. In addition, 16 residential beauty shops used art of Joan Bennett, star of the picture, with tie-in copy.

Barnett Arranges Dignified Campaign on Small Budget

Neat is the word for it, describing the campaign which Charles Barnett, manager of the Capitol theatre, Martin, Tenn., submits for "Song of the South," a natural with his southern audiences. With a small budget, he accomplished a result that stands out for dignity and style. Utilizing two of the county's newspapers, 3,000 heralds, 150 window cards, and the nearby radio station, he appealed to rural as well as local patronage. Well written personal letters to school authorities supplemented the paid advertising.

Quiz Contest Promoted For "Stallion Road"

A "Horse Sense" quiz contest highlighted the campaign arranged by manager Cliff Buechel for the playdate of "Stallion Road" at the Mary Anderson theatre, Louisville, Ky. 6,277 replies were received in the contest, which was conducted through A. A. Daugherty's column in the Louisville *Times*. Buechel also arranged for about 15,000 small throwaways.

Arranges Co-Op and Radio Show

A half-page cooperative newspaper ad, paid for by six local merchants, helped to publicize "Breakfast in Hollywood" for manager Charles Barnett at the Capitol theatre, Martin, Tenn. In addition, Barnett arranged a broadcast from the stage over station WENK in advance. Gifts were presented to ladies interviewed on the program.

TEST RUN SPELLS SHOWMANSHIP

We're accustomed to the fact that Jack Matlack, advertising manager for the J. J. Parker theatres, sends in complete demonstrations of practical showmanship—right now, it's a test-run of "The Yearling" at the United Artists theatre, Portland, Ore. Newspaper advertising, special publicity, teaser copy, special window and store tieups, street ballyhoo and sidewalk signs, lobby display novelties, school contest, lots of other ideas, all topped by a cocktail party for a deer, radio interview with same, and a special screening for the press and leading dignitaries. When Jack wraps up such a package of promotion, it's tied to one objective: selling the picture to the public.

Audience Photograph Used For "Lake" Promotion

Manager Michael Stranger had a photograph taken of a large audience the final night of a Hollywood Talent Contest on stage and announced that the picture would be on display in the lobby with certain heads circled. The persons circled were awarded guest tickets to see "Lady in the Lake" at the State theatre, White Plains, N. Y. 2,000 teaser cards were distributed in advance. Art was planted in five Westchester County newspapers. The playdate was plugged on a 15-minute radio quiz program.

Brown Promotes Boxing on Stage For "Brooklyn"

A boxing exhibition held nightly for the first week of the playdate of "The Kid from Brooklyn" drew considerable extra patronage to the Empire theatre, Cardiff, Wales. The exhibitions were arranged by manager A. J. Brown.

The boxers were all champions of the Army Cadet Corps. Two short bouts were staged each evening. An introductory talk was given nightly by Major Jack Peterson, ex-heavyweight and light-heavyweight champion of Great Britain and the Empire. The ring was specially erected on the stage and, with special lighting and drapes, was assembled in less than two minutes.

All boxing was controlled by officials of the Amateur Boxing Association, who sent an announcer, a referee and time keeper, thus giving the affair an official atmosphere.

Levy Conducts Teaser Campaign

Manager Larry Levy, of Loew's Colonial, Reading, Pa., caused plenty of comment along his main stem with the teaser campaign he doped out for "Undercover Maisie." He had the local gals looking for an undercover man, who handed out $10 bills to those lucky enough to spot him. Larry backed the campaign with telephone pole cards, special heralds, street car and bus cards, and a tieup with the local police department.



These eye-arresting newspaper layouts, designed by Jay Wren, advertising manager for Paramount-Adams theatres in New Jersey, do an excellent selling job for this particular type of program.

Perry's Merchant Tieups Spread Under Own Power

Manager Fred Perry, of Schine's Liberty Theatre, Cumberland, Maryland, breezed in this week, to acknowledge in person receipt of his First Quarter Certificate from the Quigley Awards Committee, and to tell us how he builds those super tieups. When Fred works out a co-operative in his town, it is not only good for Fred and the Liberty Theatre, but is something that spreads to other places under its own power.

Just for instance, inaugurating a new series of Saturday morning shows for children, Fred made a deal with the McCrory chain of 5 and 10-cent stores to supply six full-size bicycles, to be given away at the theatre on six consecutive Saturdays. In this arrangement, Fred made use only of the McCrory store in Cumberland, but it is sure-fire that the McCrory management would do the same thing in other towns, following this good example.

In similar style, he has arranged to give away four Shetland ponies in the four weeks after the McCrory tieup, with another local store as sponsor. Fred says that he is an old hand at giving away Shetland ponies; it has worked well in the past, and he is scouting for more ponies and further tieups. Shetlands could be bought for about $85 at one time, now cost around $135, exclusive of the fixings which Fred always provides to dress up the giveaway. Every such gift includes saddle and bridle to make it complete, and with these prizes the Liberty will need rubber walls to hold the kids.

Currently, Fred is in New York for a couple of weeks, meeting old friends and planning new things. The best of his new stunts is still another tieup, this time with Spaulding Bakeries, a tieup that can be developed with any big chain baking concern. He deals with the wholesale source of bread, putting a coupon in each package, ten coupons good for free admission at the Liberty, paid for by the baker. You can depend upon it, youngsters beg their mothers to be sent to the grocery for bread, and they drive the retail dealers crazy, entreating every customer to buy Spaulding Bread so they can accumulate these much-prized coupons.



FRED PERRY

We've crossed trails with Fred Perry before, up through the Comerford country, and we remember him from experiences in the past when Eddie Dowling was road-showing a musical in picture houses in Pennsylvania.

INVESTIGATE!
Filmack's New
PREVUE TRAILER SERVICE
COSTS ONLY
SCREEN THEM FREE
$4.50 per week
COVERS ALL FEATURES
Filmack 1327 S. Wabash Chicago

Sound Truck Helps to Exploit Dual Bill

"The Beginning or the End" was marked in Plainfield, N. J., by manager Murray Meinberg of Reade's Oxford theatre with a campaign that sold a double bill, with Metro's "The Show Off" as the other picture. A sound-truck used in and around Plainfield played special recordings and carried signs plugging "the greatest combination ever offered." To make the public more "combination minded," a teaser ad campaign, 5,000 teaser cards and a score of tieups with local merchants put over the idea. Local delivery and express trucks displayed special poster copy.

Promotes Cooperative Ad For Revival Bill

A cooperative newspaper display ad was promoted by manager Irving Cantor to exploit the revival of "Stanley and Livingstone" and "Les Miserables" at the RKO-Schine Eckel theatre, Syracuse, N. Y. The Outdoor Store paid for the ad. An editorial in the Sunday *Post-Standard* urged people to see the pictures. Cantor also promoted a camera for first prize in a photo contest. G.I.'s who took pictures in Africa were eligible to enter the contest.

Unique Contest Set by Peffley In Fremont

An interesting contest idea from manager Dick Peffley, of the Paramount theatre, Fremont, Ohio, arrived with the mail this week. Dick offered a pass to the theatre, good for the entire month of May, to the first five persons who could give the exact first words spoken by Lauren Bacall in the opening scene of her first picture, "To Have and Have Not."

There was a fine response to the contest but only one person knew the exact words, which were: "Anybody got a match?" Five 1-inch ads on five different pages in the newspaper called attention to this unique contest.

Other good Peffley ideas (and he has 'em!) include a popularity contest, "Which do you prefer, Tommy or Jimmy?" for "The Fabulous Dorseys," and a contest in the high school paper, with a radio skit broadcast over the school loudspeaker system to all school rooms.

Coloring Contest Exploits Date of "Trail Street"

Not new, but good, was the result obtained with a coloring contest worked out by Bill Morton, publicity manager of the RKO-Albee theatre, Providence, R. I., for "Trail Street," which was plugged by a W. T. Grant store for a week before the opening, using a toy-counter loaded with cap pistols to intrigue the kids. A window was given over to the contest entries, and the store wrapped every purchase in a herald advertising both the show and the contest.

Designs Permanent Lobby Frame

Manager John H. Arnold uses a 40x60 lobby frame with the permanent heading of "Fun Club Bulletin" to promote his weekly children's shows at the Yale theatre, Houston, Tex. The background of the frame is of light maple stain with natural grain, with the still frames in a slightly darker maple.



Showmanship is worldwide. As an illustration, here is a lobby display designed by manager M. Silberstein to exploit "Claudia and David" at the New Edison theatre, Jerusalem, Palestine.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BEST YEARS OF OUR LIVES (RKO)

(AA) Final Report:

Total Gross Tabulated	$3,151,300
Comparative Average Gross	2,163,700
Over-all Performance	145.6%

BALTIMORE—Town, 1st week	202.7%
BALTIMORE—Town, 2nd week	182.4%
BALTIMORE—Town, 3rd week	135.1%
BALTIMORE—Town, 4th week	135.1%
BALTIMORE—Town, 5th week	135.1%
BALTIMORE—Town, 6th week	111.5%
BUFFALO—20th Century, 1st week	220.6%
BUFFALO—20th Century, 2nd week	165.5%
BUFFALO—20th Century, 3rd week	122.7%
BUFFALO—20th Century, 4th week	82.7%
BUFFALO—20th Century, 5th week	82.7%
CHICAGO—Woods, 1st week	134.4%
CHICAGO—Woods, 2nd week	182.7%
CHICAGO—Woods, 3rd week	151.7%
CHICAGO—Woods, 4th week	175.8%
CHICAGO—Woods, 5th week	168.9%
CHICAGO—Woods, 6th week	165.5%
CHICAGO—Woods, 7th week	162.0%
CHICAGO—Woods, 8th week	155.1%
CHICAGO—Woods, 9th week	141.3%
CHICAGO—Woods, 10th week	131.0%
CHICAGO—Woods, 11th week	120.6%
CHICAGO—Woods, 12th week	117.2%
CHICAGO—Woods, 13th week	124.1%
CHICAGO—Woods, 14th week	127.6%
CHICAGO—Woods, 15th week	117.2%
CHICAGO—Woods, 16th week	103.4%
CHICAGO—Woods, 17th week	100.0%
CHICAGO—Woods, 18th week	100.0%
CHICAGO—Woods, 19th week	75.8%
CHICAGO—Woods, 20th week	72.4%
CINCINNATI—RKO Capitol, 1st week	293.5%
CINCINNATI—RKO Capitol, 2nd week	229.3%
CINCINNATI—RKO Capitol, 3rd week	174.4%
CINCINNATI—RKO Capitol, 4th week	149.5%
CINCINNATI—RKO Capitol, 5th week	128.4%
CINCINNATI—RKO Capitol, 6th week	91.7%
CINCINNATI—RKO Capitol, 7th week	91.7%
DENVER—Aladdin, 1st week	400.0%
DENVER—Aladdin, 2nd week	300.0%
DENVER—Aladdin, 3rd week	240.0%
DENVER—Aladdin, 4th week	170.0%
DENVER—Rialto, MO 1st week	183.6%
DENVER—Rialto, MO 2nd week	112.2%
DENVER—Rialto, MO 3rd week	102.0%
DENVER—Rialto, MO 4th week	85.7%
INDIANAPOLIS—Keith's	233.7%
KANSAS CITY—Tower, 1st week	262.1%
KANSAS CITY—Tower, 2nd week	194.1%
KANSAS CITY—Tower, 3rd week	116.2%
KANSAS CITY—Tower, 4th week	97.0%
LOS ANGELES—Guild, 1st week	224.3%
LOS ANGELES—Guild, 2nd week	224.3%
LOS ANGELES—Guild, 3rd week	185.8%
LOS ANGELES—Guild, 4th week	160.2%
LOS ANGELES—Guild, 5th week	147.4%
LOS ANGELES—Guild, 6th week	128.2%
LOS ANGELES—Guild, 7th week	121.7%
LOS ANGELES—Guild, 8th week	102.5%
MINNEAPOLIS—RKO Pan, 1st week	357.3%
MINNEAPOLIS—RKO Pan, 2nd week	292.1%
MINNEAPOLIS—RKO Pan, 3rd week	224.7%
MINNEAPOLIS—RKO Pan, 4th week	213.4%
MINNEAPOLIS—RKO Pan, 5th week	179.7%
MINNEAPOLIS—RKO Pan, 6th week	151.6%
MINNEAPOLIS—RKO Pan, 7th week	123.6%
MINNEAPOLIS—RKO Pan, 8th week	112.3%
NEW YORK—Astor, 1st week	168.8%
NEW YORK—Astor, 2nd week	154.6%
NEW YORK—Astor, 3rd week	154.6%
NEW YORK—Astor, 4th week	131.4%
NEW YORK—Astor, 5th week	115.9%
NEW YORK—Astor, 6th week	149.4%
NEW YORK—Astor, 7th week	144.3%
NEW YORK—Astor, 8th week	149.4%
NEW YORK—Astor, 9th week	146.9%
NEW YORK—Astor, 10th week	128.8%
NEW YORK—Astor, 11th week	144.3%
NEW YORK—Astor, 12th week	131.4%
NEW YORK—Astor, 13th week	132.7%
NEW YORK—Astor, 14th week	131.4%
NEW YORK—Astor, 15th week	122.4%
NEW YORK—Astor, 16th week	115.9%
NEW YORK—Astor, 17th week	121.1%
NEW YORK—Astor, 18th week	118.5%
NEW YORK—Astor, 19th week	105.6%
NEW YORK—Astor, 20th week	118.5%
NEW YORK—Astor, 21st week	108.2%
NEW YORK—Astor, 22nd week	92.7%
NEW YORK—Astor, 23rd week	92.7%
NEW YORK—Astor, 24th week	85.0%
OMAHA—RKO Brandeis, 1st week	219.5%
OMAHA—RKO Brandeis, 2nd week	152.4%
OMAHA—RKO Brandeis, 3rd week	132.9%
PHILADELPHIA—Arcadia, 1st week	385.9%
PHILADELPHIA—Arcadia, 2nd week	385.9%
PHILADELPHIA—Arcadia, 3rd week	350.8%
PHILADELPHIA—Arcadia, 4th week	307.0%
PHILADELPHIA—Arcadia, 5th week	294.7%
PITTSBURGH—Fulton, 1st week	329.6%
PITTSBURGH—Fulton, 2nd week	309.2%
PITTSBURGH—Fulton, 3rd week	247.4%
PITTSBURGH—Fulton, 4th week	206.1%
PITTSBURGH—Fulton, 5th week	170.1%
PITTSBURGH—Fulton, 6th week	164.9%
PITTSBURGH—Fulton, 7th week	154.6%
PITTSBURGH—Fulton, 8th week	123.7%
SALT LAKE CITY—Rialto, 1st week	158.0%
SALT LAKE CITY—Rialto, 2nd week	150.0%
SALT LAKE CITY—Rialto, 3rd week	134.0%
ST. LOUIS—St. Louis, 1st week	402.3%
ST. LOUIS—St. Louis, 2nd week	230.0%
ST. LOUIS—St. Louis, 3rd week	206.8%
ST. LOUIS—Shubert, MO 1st week	135.7%
ST. LOUIS—Shubert, MO 2nd week	121.4%
ST. LOUIS—Shubert, MO 3rd week	100.0%

THE SEA OF GRASS (MGM)

First Report:

Total Gross Tabulated	$1,132,400
Comparative Average Gross	1,109,100
Over-all Performance	102.1%

ATLANTA—Loew's Grand	124.1%
BALTIMORE—Century	110.4%
BUFFALO—Great Lakes	117.0%
CHICAGO—State-Lake, 1st week	131.4%
CHICAGO—State-Lake, 2nd week	119.7%
CHICAGO—State-Lake, 3rd week	113.7%
CHICAGO—State-Lake, 4th week	98.8%
CHICAGO—State-Lake, 5th week	89.8%
CHICAGO—State-Lake, 6th week	86.8%
CHICAGO—State-Lake, 7th week	80.8%
CLEVELAND—Loew's State, 1st week	112.5%
CLEVELAND—Loew's State, 2nd week	80.0%
CLEVELAND—Loew's Ohio, MO 1st week	184.9%
CLEVELAND—Loew's Ohio, MO 2nd week	109.6%
LOS ANGELES—Egyptian, 1st week	125.8%
LOS ANGELES—Egyptian, 2nd week	95.2%
LOS ANGELES—Fox-Wilshire, 1st week	135.6%
LOS ANGELES—Fox-Wilshire, 2nd week	85.2%
LOS ANGELES—Los Angeles, 1st week	175.1%
LOS ANGELES—Los Angeles, 2nd week	110.6%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	104.5%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	108.2%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	97.7%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	90.2%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	82.7%

THE FARMER'S DAUGHTER (RKO)

First Report:

Total Gross Tabulated	$402,900
Comparative Average Gross	368,000
Over-all Performance	109.4%

BALTIMORE—Town	83.2%
BOSTON—Memorial, 1st week (DB) Banjo (RKO)	135.6%
BOSTON—Memorial, 2nd week (DB) Banjo (RKO)	108.5%
BUFFALO—Twentieth Century	107.1%
CINCINNATI—RKO Palace	110.3%
DENVER—Orpheum (DB) The Devil Thumbs a Ride (RKO)	105.8%
KANSAS CITY—Orpheum (DB) Accomplice (PRC)	117.1%
NEW YORK—Rivoli, 1st week	111.7%
NEW YORK—Rivoli, 2nd week	87.0%
NEW YORK—Rivoli, 3rd week	126.4%
NEW YORK—Rivoli, 4th week	106.7%
NEW YORK—Rivoli, 5th week	84.2%
NEW YORK—Rivoli, 6th week	81.4%
PITTSBURGH—Warner, 1st week	186.1%
PITTSBURGH—Warner, 2nd week	175.5%
SALT LAKE CITY—Uptown	141.4%

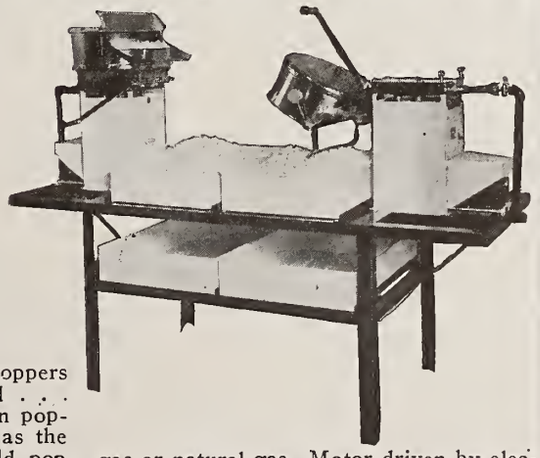
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Sees Boom in Foreign Films

American exhibitors, partly because of necessity and partly of their own free will, are taking an increasingly kindly attitude towards foreign product, Oliver A. Unger, vice-president of Distinguished Films, said in New York this week. Mr. Unger has just returned from a six-week swing around the country and what he saw and heard will be the go-ahead signal for United Foreign Film Distributors, a company to be formed as a distributing agent for French and Italian film importers.

"There has been a phenomenal rise of interest in foreign films on the West Coast," he said. "There is hardly a city now in the west which does not have a first-run house devoted to the showing of foreign product." The foreign film also had made big strides in the Midwest, he said, where previously product from abroad had been boxoffice poison. On the coast, foreign pictures, lately have been able to get 60 and more playdates.

He estimated that today there are about 200 theatres in the U. S. booking a varied fare of British, French and Italian films.

Mr. Unger said Sidney J. Pink, west coast art-house operator, had agreed to join Foreign Film Distributors for a six months' trial period. Others tentatively set to participate in the distributing organization are Superfilm, Vog Films, Distinguished Films and the Siritzky Brothers.

Arthur L. Mayer Heads New York Fund Unit

The motion picture theatre drive for the Greater New York Fund started Monday under the sponsorship of an industry committee headed by Arthur L. Mayer and including Leonard H. Goldenson, Leo Brecher, G. S. Eyssell and Samuel Rinzler. A film showing how the Greater New York Fund functions is being prepared by 20th Century-Fox and will be submitted to the Metropolitan Theatres Association for approval for showing in all theatres beginning Saturday and continuing through June 8. National Screen Service will distribute. The drive seeks to raise $6,000,000 to aid 423 New York hospitals, health and welfare agencies.

Greek Orphan Relief Total Is $18,662

Collections in the Motion Picture Industry's Appeal for the War Orphans of Greece amounted to $18,662, Sol A. Schwartz, home office chairman, announced this week. Contributions were as follows: Twentieth Century-Fox, $4,573; Paramount, $3,955; RKO, $3,893; Warner Brothers, $2,272; Universal-International, $2,150; Loew's, $634; Columbia, $393; United Artists, $330; Eagle Lion-PRC, $308, and Monogram, $152.

PRODUCT DIGEST

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Trouble With Women

Paramount—Psychological Comedy

Ray Milland, Teresa Wright, Brian Donlevy and other pleasantly engaging players have themselves a merry time, and give the customers the same, in this goodnatured handling of psychology for purposes of comedy. In interesting contrast to the long sequence of films dealing heavily and hard with psychology as their principal subject, this production by Harry Tugend, directed by Sidney Lanfield from a script by Arthur Sheekman, yields laughs instead of shudders, and plenty of them. It's first grade material, entitled to do first grade business.

Mr. Milland, whom showmen should not neglect to bill as the holder of a 1945 Academy Award, portrays here a professor of psychology in a major university. The professor also writes books, notably one about most women having a suppressed desire to be pushed around by men, which circumstance gets him into the newsprints, unfavorably. Miss Wright, playing a girl reporter, is given the assignment of enrolling in his psychology class to get more material on him. To complicate matters, the professor is engaged to the university's dean of women, and the reporter is the girl friend of her city editor, played with gusto by Mr. Donlevy, and before all these complications are ironed out a great deal of amusing incident is put by, leading to a court-room finale which leaves its audience limp with laughter and pleased as Punch.

Credit for proficiency is earned all along the back-of-camera line, with particular mention due Mr. Sheekman for dialogue which combines appropriateness, brevity and grace in rare form.

Previewed at the Village theatre, Westwood, where it kept the merry villagers very merry indeed. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, June 27, 1947. Running time, 81 min. PCA No. 22132. General audience classification.
Prof. Sedley .....Ray Milland
Kate Farrell .....Teresa Wright
Joe McBride .....Brian Donlevy
Rose Hobart, Charles Smith, Lewis Russell, Iris Adrian, Frank Faylen, Rhys Williams, Lloyd Bridges, Norma Varden, James Millican, Matt McHugh, Jimmie Smith

Cynthia

MGM—Family Appeal

In many respects this is an unusual film. It has a slow theme and yet, although its action is in parts confined to a good deal of dialogue, it should hold audience interest continuously. Its story is uncommonly good, tender and moving in its simplicity; its cast is high-grade and performances are excellent, and the sensitive, unpretentious direction of Robert Z. Leonard adds the kind of flavor that makes "Cynthia" a picture with a promise for wide and popular appeal.

In every respect it is a family picture in which the old and young should delight equally. For the high school-age youngsters it will be fun to see themselves mirrored with all the enthusiasm, the fun and awkward seriousness that spice those hectic years before college. For the older folks it will be a moving experience to see their own problems and feelings tactfully and understandingly portrayed on the screen.

All will enjoy the picture's fine humor and few will be able to help falling in love with one of today's most real and appealing film-youngsters—Elizabeth Taylor as Cynthia. The story deals with an over-sheltered, sickly high school girl whose health does not permit her to take part in the many activities of her classmates and who consequently falls "out of circulation."

Never given a real chance to become hardy by her parents, Mary Astor and George Murphy, and an over-cautious doctor, Gene Lockhart, the girl has few friends. When she finally attracts a popular boy, James Lydon, she throws caution to the wind, promptly gets sick again and also loses out on a star role in the school play, for which she was chosen by the music professor, played by S. Z. Sakall.

With Murphy opposing his daughter's attendance at the Spring Prom, Miss Astor realizes what the occasion means to Elizabeth and she permits her to go. Madly in love with Lydon, she stays out late and with the change in attitude in her and her parents she begins the way back to health and normalcy. Woven into the plot are several sub-plots of both amusing and serious character. Elizabeth gets kissed for the first time and also gets a chance to sing a song. Because of the mother's girlhood dreams of Vienna, several Viennese tunes are featured. The performance of Sakall deserves special mention.

The picture was produced by Edwin H. Knopf and adapted for the screen by Harold Buchman and Charles Kaufman from Vina Delmar's play, "The Rich Full Life."

Seen at Loew's 72nd Street theatre in New York. The audience was with it every minute. Reviewer's Rating: Very good.—FRED HIFT.

Release date, not set. Running time, 98 min. PCA No. 12231. General audience classification.
Cynthia Bishop .....Elizabeth Taylor
Larry Bishop .....George Murphy
Professor Rosenkrantz .....S. Z. Sakall
Louise Bishop .....Mary Astor
Gene Lockhart, Spring Byington, James Lydon, Scotty Beckett, Carol Brannan, Anna Q. Nilsson, Morris Ankrum, Kathleen Howard, Shirley Johns

Northwest Outpost

Republic—Adventure Plus Music

Nelson Eddy and Ilona Massey co-star in this outdoor adventure film which is enriched with a musical score by Rudolph Friml, composer of "Rose Marie" and "Indian Love Call" and numerous other all-time favorites. The delightful and captivating musical numbers are ably and effectively presented by Miss Massey and Eddy. The outstanding songs are "Nearer and Dearer," "Tell Me With Your Eyes" and "One More Mile to Go."

The story is laid in the early nineteenth century when the Russians attempted to colonize and had a trading post on the American Pacific Coast. The production is off the beaten track and has something of the character of an operetta. Eddy plays a young, adventurous American who offers his services to the Russian governor to help maintain law and order with the Indians and the Russian prisoners. Miss Massey comes from Russia to help a political prisoner escape. She meets the American and they fall in love. The prisoner is Miss Massey's husband, who threatened to have her father killed if she didn't help his escape. The convict is killed as he attempts escape and this leaves the Russian girl free to marry the American.

Supporting players, including Joseph Schildkraut, Elsa Lanchester, Hugo Haas and Lenore Ulric, give excellent portrayals. The American G. I. Chorus is featured. Included in the musical score is the Russian Church music from the Easter service.

Allan Dwan was the associate producer and director. The screenplay was by Elizabeth Meehan and Richard Sale, based on an original story by Angela Stuart. Robert Armbruster was the musical director, and the lyrics were by Edward Heyman.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 91 min. PCA No. 12216. General audience classification.
Capt. James Laurence .....Nelson Eddy
Natalie Alanova .....Ilona Massey
Count Igor Savin .....Joseph Schildkraut
Elsa Lanchester, Hugo Haas, Lenore Ulric, Peter Whitney, Tamara Shayne, Erno Verebes, George Sorel, Rick Vallin, Countess Rosanska, Dina Smirnova, Lola DeTolly, Myra Sokolskaya, George Blagoi, Sam Savitsky, Igor Dolgoruki, Nester Eristoff, The American G. I. Chorus

Desperate

RKO—Gangster Thriller

Here is another gangster picture with a slightly smaller-than-usual dose of gun play and violence and a proportionately increased amount of heart appeal. It is out to prove the old truth that the wheels of justice grind slowly but exceedingly fine (in some cases to the point of extinction) and in this it succeeds without overstepping the bounds of good taste and without indulging in over-emphasis.

Produced by Michel Kraike and directed by Anthony Mann from a screenplay by Harry Essex, "Desperate" moves along at a fairly leisurely pace, but at the same time manages to be exciting and suspenseful most of the time. It contains some good camera work which supports the story. Performances are good on the whole and border on the excellent in spots. A number of well-photographed gun duels and slug-fests help to keep action alive.

Steve Brodie has to postpone his wedding anniversary celebration with wife Audrey Long when some gangsters hire his truck. When gang-leader Raymond Burr discloses to Brodie that his truck is to carry stolen goods, the latter resists, but is forced into the driver's seat. A policeman is shot and Burr's brother is

caught. Brodie is forced by the gang to agree to go to the police or take the rap. He escapes the gang and, taking his wife with him and continuously afraid of the gangsters' threat to disfigure her, travels around seeking a safe place for her.

They find it on a farm, but there too Burr catches up with them. Audrey has a baby and Brodie puts her on a bus for California. Then he goes after the gang, almost is murdered by Burr who escapes the detectives, but later is shot by Brodie in just retribution.

Previewed at the RKO exchange in New York. Reviewer's Rating: Good.—F. H.

Release date, June, 1947. Running time, 73 min. PCA No. 12132. General audience classification.
Steve Randall ..... Steve Brodie
Anne Randall ..... Audrey Long
Walt Radak ..... Raymond Burr
Douglas Fowley, William Challee, Jason Robards, Freddie Steele, Lee Frederick, Paul E. Burns, Ilka Gruning

They Won't Believe Me

RKO Radio—Melodrama

This is a tense and exciting melodrama which is slow to get under way, but rapidly gains momentum and is climaxed by a spectacular conclusion. There are many dramatic moments, well presented by able performers, to satisfy audiences. Robert Young is the principal player. He is competently supported by Susan Hayward and Rita Johnson.

The film opens as Young is on trial for murder. Young takes the stand to tell his story. He is married to a wealthy girl, but becomes interested in a succession of pretty girls. When driving with Miss Hayward to Reno to divorce his wife, there is an automobile accident in which the girl is killed. She has been mistaken for his wife, so Young decides to kill his wife to get her money. However, he finds that she has committed suicide. When his wife's body is discovered, he is held for the murder of the other girl. As the jury brings in their decision, Young is shot while attempting to jump from the window. He dies before the jury gives the verdict of not guilty.

Joan Harrison produced this melodrama, which has an unusual and novel character, and Irving Pichel directed. Jonathan Latimer's screenplay is based on a story by Gordon McDonell.

Seen at the Normandie theatre, New York. Reviewer's Rating: Good.—M. R. Y.

Release date, July, 1947. Running time, 95 min. PCA No. 11890. General audience classification.
Larry ..... Robert Young
Verna ..... Susan Hayward
Janice ..... Jane Greer
Gretta ..... Rita Johnson
Tom Powers, George Tyne, Don Beddoe, Frank Ferguson, Harry Harvey

Dick Tracy's Dilemma

RKO Radio—Comic Strip Adventure

This production is routine in the series based on the comic strip character, Dick Tracy. There is action to satisfy youthful audiences. Dick Tracy is portrayed by Ralph Byrd, and his assistant Pat is played by Lyle Latell. The story is built around a group including "The Claw," "Vitamin" and "Sightless."

The detective again demonstrates his ability to find the criminals. Tracy is called on a case of homicide and fur robbery. He finds that "The Claw" is the killer, but he is not the leader of the gang. Tracy, with the help of Pat, captures the ring leader and the furs are recovered.

Herman Schlom produced and John Rawlins directed. Robert Stephen Brode wrote the screenplay. The character, Dick Tracy, was created by Chester Gould.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July, 1947. Running time, 60 min. PCA No. 12092. General audience classification.
Dick Tracy ..... Ralph Byrd
Pat ..... Lyle Latell
Kay Christopher, Jack Lambert, Ian Keith, Bernadene Hayes, Jimmy Conlin, William B. Davidson, Tony Barrett, Richard Powers

Thunder Mountain

RKO Radio—The Feuding West

Based on a novel by Zane Grey, RKO Radio's "Thunder Mountain" is another story of the feudin' West. However, unlike many of the pictures with this theme, producer Herman Schlom and director Lew Landers appear to have given a little more attention to detail and thus have emerged with an interesting story skillfully photographed against the rugged background of the wide open spaces.

With Tim Holt heading the cast, ably supported by Martha Hyer, Richard Martin, Steve Brodie and Virginia Owen, the story is of two families of young people whose long-standing feud is used as a tool by unscrupulous land-grabbers attempting to swindle Holt out of his inherited ranch. After a murder of which Holt is accused the swindlers' plot is uncovered and the families unite to rid the area of the outlaws.

Norman Houston adapted the novel to the screen, and Jack Mackenzie directed the photography.

Previewed at the RKO exchange in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, June, 1947. Running time, 60 min. PCA No. 12067. General audience classification.
Marvin Hayden ..... Tim Holt
Ellen Jorth ..... Martha Hyer
Chito Rafferty ..... Richard Martin
Ginger Kelly ..... Virginia Kelly
Steve Brodie, Harry Woods, Jason Robards, Robert Clarke, Richard Powers, Harry Harvey

Land of the Lawless

Monogram—Western Adventure

Monogram's "Land of the Lawless" is another in the series of Johnny Mack Brown Westerns designed for the patrons who enjoy the outdoor type of film fare. Skillfully combining the elements of swift riding, fist and gun fights, a hint of romance, and finally, the forces of justice triumphing over evil, it is a better-than-average Western.

Produced by Barney A. Sarecky and based on an original screenplay by J. Benton Cheney, the story concerns a frontier town dominated by a band of land-swindlers headed by a female saloon keeper. Johnny Mack Brown arrives, sees what the outlaws are doing to the people, organizes a citizen group, turns the tables on the outlaws by outwitting them at their own game and then has them imprisoned.

Under the direction of Lambert Hillyer, the picture is swift-paced and holds audience attention. In supporting roles are Raymond Hatton, Christine McIntyre, Tristram Coffin and June Harrison.

Reviewed at the New York theatre on Broadway. Reviewer's Rating: Fair.—G.H.S.

Release date, April 26, 1947. Running time, 59 min. PCA No. 12254. General audience classification.
Johnny ..... Johnny Mack Brown
Bodie ..... Raymond Hatton
Kate ..... Christine McIntyre
Cameo ..... Tristram Coffin
June Harrison, Marshall Reed, I. Stanford Jolly, Steve Clark

Sarge Goes to College

Monogram—Teen Agers

Showmen playing this item in the Teen Agers series may make special and direct appeal for patronage by the junior generation, since it contains, in addition to the Russ Morgan and Jack McVea orchestras, a jam session employing the talents of such distinguished gentlemen of jive as Abe Lyman, Wingy Malone, Les Paul, Candy Candido, Jess Stacy, Jerry Wald and Joe Venuti, all warmly and well known to the young folks who pour so many nickels into the juke boxes at the ice cream parlors. The musical bill of fare includes, somewhat specially, Mr. McVea's rendition of "Open the Door Richard," which everybody's heard but nobody's yet seen played by that gentleman on the screen.

There have been some changes made in the setup of the series. Will Jason produced and directed this one, moving the cast of young folks from high school to junior college, and the script, by Hal Collins, has timeliness in that it concerns a young war veteran sent to attend junior college by way of conditioning himself mentally to an impending operation. The story built around this doesn't overdramatize the theme, but suffices for interest requirements.

Maurice Duke functioned as associate producer.

Previewed at the Ambassador theatre, Los Angeles, in connection with a style show featuring gowns for the junior miss, which may suggest additional means by which exhibitors may exploit the picture locally. Reviewer's Rating: Average.—THALIA BELL.

Release date, May 17, 1947. Running time, 63 min. PCA No. 12011. General audience classification.
Sarge ..... Alan Hale, Jr.
Freddie ..... Freddie Stewart
June Preisser, Frankie Darro, Warren Mills, Noel Neill, Arthur Walsh, Monte Collins, Margaret Brayton, Selmer Jackson, Earl Bennett

Hoppy's Holiday

UA—Hopalong Cassidy

With most of the action taken out of the saddle, this latest film in the Hopalong series could hardly be called a routine Western. True, there is William Boyd as the genial Hopalong, there are his two friends and there are the inevitable villains, but there is a sharp reduction of the standard equipment that goes into making Westerns.

"Hopalong's Holiday" starts slowly. Most of it takes place in a town, dialogue is plentiful, with most of the bright spots provided by Andy Clyde as the laugh-getter. Lewis J. Rachmil was the producer and George Archainbaud directed from a screenplay by J. Benton Cheney, Bennett Cohen and Ande Lamb.

In town for a holiday, Rand Brooks and Clyde enter some contests and persuade Boyd to extend their stay. Boyd gets suspicious of Leonard Penn, who has a crooked scheme to rob the ranchers of their money. Penn's men stage a bank robbery, but by mistake switch bags and Andy is found with the money by Jeff Corey, playing a hotel manager. Corey hides the greenbacks and Clyde is accused of taking the stolen bills.

Hoppy catches Corey, exonerates the town's mayor, Andrew Tombes, and then leads the posse after the gang, who have escaped in Penn's early-model automobile. Guns blaze at the finish as Hoppy routs the villains from their hideout.

Previewed at the home office projection room. Reviewer's Rating: Fair.—F. H.

Release date, not set. PCA No. 12217. Running time, 60 min. General audience classification.
Hopalong Cassidy ..... William Boyd
California ..... Andy Clyde
Lucky ..... Rand Brooks
Leonard Penn, Jeff Corey, Mary Ware, Donald Kirke, Hollis Bane, Gil Patric, Frank Henry

SHORT SUBJECTS

THE RUSSIANS NOBODY KNOWS (20th Century-Fox)

March of Time (Vol. 13, No. 10)

Culled from some 16,000 feet of uncensored film taken in Russia early this year by UNRRA photographer Peter Hopkinson, now with March of Time's London bureau, "The Russians Nobody Knows" is primarily a story of the United Nations Relief and Rehabilitation Administration's work within the Soviet Union. Secondarily it shows the Russian people as they really are. The camera takes the audience inside factories, churches, hospitals, grocery stores, out to the farms, to schools, clothing stores, the ballet and orphanages—all the while showing how UNRRA supplies are put to work. Under less competent production hands the subject may well have turned out to be a propaganda film for the Soviet Union. However, the skillfully-written commentary is careful to point out that the domestic picture is not quite as pretty as the camera paints it—for example the camera shows the people voting at

the polls but the commentator explains that Stalin's was the only name on the ballot. Theatre audiences will be surprised to see how modern life can be in the larger Soviet cities and also how primitive it can be in the outlying districts despite Russia's cry of all for one and one for all.
Release date, May 16, 1947 19 *minutes*

SLEEPY TIME DONALD (RKO)

Walt Disney Cartoon (64,118)

It's sleepwalker Donald in this one. In a trance he climbs out of bed, dresses and goes over to Daisy's house. Realizing that he's sleepwalking she humors him and he gets a date, then makes love to a tree. Through a trick she gets Donald home and to bed. When he wakes up and finds her in his room he complains that she is sleepwalking but is finally convinced of the truth.
Release date, May 9, 1947 7 *minutes*

WONDER-EYE (UA)

World Today, Inc.

Produced by Stuart Legg and directed and edited by Guy Glover for The World Today, Inc., this is a fascinating short of unusual interest and refreshing originality using, for the most part, effects achieved by the slow-motion camera. It shows the action of a muscle slowed down to a walk; a six-week battle between two plants concentrated in 60 seconds, and a humorous courtship sequence done in X-ray. The most effective shot proves to one of an eclipse of the sun, showing glowing jets of gas blasted into space.
Release date, May 16, 1947 10 *minutes*

TANBARK CHAMPIONS (20th Cent.-Fox)

Sports Review (7303)

"Tanbark Champions" are the thorough-bred horses which appear in the horse shows throughout the country. Produced by Edmund Reek and photographed by Jack Painter, this subject takes the audience into several arenas where the shows are being held.
Release date, May 23, 1947 8 *minutes*

HAPPY GO LUCKY (20th Cent.-Fox)

Terrytoon (7514)

When the wisecracking magpies invade an orchard they run afoul of a watchdog. However, the dog gets the worst end of the adventure as the magpies bounce around the orchard and farm enjoying all the delicacies. Produced in Technicolor.
Release date, February 28, 1947 7 *minutes*

IN ROOM 303 (RKO)

Leon Errol (73,703)

The usual funny situations ensue when scatterbrain Errol goes to Boston to look up son Robert Clarke, who hasn't written to his fiancee Gail Davis. He finds the boy having breakfast with a blonde, Peggy Maley, and decides to buy her off with a mink coat. In the end he finds out that his son was only sitting there by accident and after straightening out some delicate situations everything dissolves into happiness.
Release date, April 25, 1947 17 *minutes*

HIRED HUSBAND (RKO)

Leon Errol (73,704)

Leon gets into trouble again when his wife's aunt, Minerva Urecal, comes for a visit. She doesn't know that Leon's wife had been divorced before marrying Errol and they fear she might not like the idea. So ex-husband Jack Norton is called in to play husband and Leon plays the role of a butler. There are the usual complications and the aunt smells a rat. She also has taken a dislike to Norton and all's well in the end.
Release date, May 9, 1947 19 *minutes*

ADVANCE SYNOPSES *and information*

FUN AND FANCY FREE (RKO-Walt Disney)

ANIMATION-LIVE ACTION FEATURE with narration and songs by DINAH SHORE. Two parts: BONGO and MICKEY AND THE BEANSTALK.

FANTASY. The story of Bongo, a circus bear, who escapes to see the world and falls in love with Lulubelle, a little girl. Lulubelle slaps Bongo to indicate she loves him, but the bear doesn't know what it means. When she slaps villain Lumpjaw by mistake everyone thinks she loves him. Only later does Bongo realize his mistake and sets out to conquer Lulubelle. Mickey and the Beanstalk is a fable told to Luana Patten by Edgar Bergen, Charlie McCarthy and Mortimer Snerd. It relates a tale of a giant and three poor peasants who invade the castle of a giant. They escape after some adventures.

WEB OF DANGER (Republic)

ASSOCIATE PRODUCER: Donald H. Brown. DIRECTOR: Philip Ford. PLAYERS: Adele Mara, Bill Kennedy, Damian O'Flynn, Richard Loo, Victor Sen Yung, Roy Barcroft, William Hall.

MELODRAMA. This picture deals with the problems that beset a bridge crew on their endeavors to complete a bridge span to enable families marooned by rising flood waters to cross to safety, and the rivalry of two men, both in their work and for the affections of a girl who is stranded at the construction camp. The bridge is completed in the nick of time, and the construction boss, realizing that the girl loves the foreman, stages a fight with the latter, and thus brings the two lovers together.

BLACK GOLD (Monogram-Allied Artists)

PRODUCER: Jeffrey Bernerd. DIRECTOR: Phil Karlson. PLAYERS: Anthony Quinn, Katherine DeMille, Elyse Knox, Ducky Louie, Kane Richmond, Raymond Hatton, Clem McCarthy.

HORSE STORY. An Indian and a Chinese dream of winning the Kentucky Derby. To get money to breed his mare, the Indian leases his land to an oil-man. When the colt is born, the Indian and the Chinese spend several years training it, and it eventually wins the Derby, after the Indian's death in an accident.

FLAME OF TRIPOLI (Universal)

PRODUCERS: Michael Fessier and Ernest Pagano. DIRECTOR: Charles Lamont. PLAYERS: Yvonne De Carlo, George Brent, Broderick Crawford, Andy Devine, Dona Drake, Carl Esmond.

PERIOD MELODRAMA. Early in the 19th century, a young man is sent, with a bodyguard, to Tripoli to buy the freedom of American seamen held as hostages by the Pasha. The gold is stolen from him by a girl who is in love with the Pasha's brother. The latter plans to lead a revolt to oust the Pasha. The Pasha, however, learns of the plot and has the girl jailed. She is rescued by the young American, and the seaman. Then she learns that the Pasha's brother plans to sell her, and the Americans, to a neighboring chieftain in return for aid in the revolt. The girl instigates a fight between the Pasha's men and his brother's followers. In the confusion, the girl and the Americans escape unharmed.

PERILS OF PAULINE (Paramount)

PRODUCER: Sol C. Siegel. DIRECTOR: George Marshall. PLAYERS: Betty Hutton, John Lund, William Demarest, Billy De Wolfe, Constance Collier.

BIOGRAPHICAL DRAMA. This is the life story of Pearl White, daredevil queen of serials in the early days of the film industry. She falls in love with a Shakesperean actor and induces him to go to work in films. He, however, hates pictures, and his attitude leads to a rift between them. They are reunited years after, when he has become a success on Broadway and she has been injured in a fall from the stage of the Folies Bergere in Paris.

SO WELL REMEMBERED (RKO-Rank)

PRODUCER: Adrian Scott. DIRECTOR: Edward Dmytryk. PLAYERS: John Mills, Martha Scott, Patricia Roc, Richard Carlson, Trevor Howard, Beatrice Varley, Reginald Tate.

SMALL-TOWN DRAMA. The town councillor of a small English mill-town helps and later marries a girl whose father, serving a prison sentence, was responsible for the community's grim condition. She has big plans for him, but leaves him when he elects to stay in the town. During the war he meets his son, who has fallen in love. The mother tries to break the match up, but the boy shakes himself loose and gets married.

STEP-CHILD (PRC Pictures)

PRODUCER: Jerry Briskin. DIRECTOR: James Flood. PLAYERS: Brenda Joyce, Donald Woods, Terry Austin, Gregory Marshall, Tommy Ivo, James Millican.

DOMESTIC DRAMA. A young couple are divorced because the wife refuses to give up her career to devote more time to her husband and children. The children are placed in the father's custody. He subsequently remarries. The stepmother mistreats the children to such an extent that one of them becomes dangerously ill. When the husband learns the truth, he turns the stepmother over to the authorities and he and his first wife are reconciled.

PIONEER JUSTICE (PRC)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Lash La Rue, Al (Fuzzy) St. John, Jennifer Holt.

WESTERN: When three deputies meet mysterious deaths, the U. S. Marshal assigns two trouble-shooters to investigate. Investigation reveals that a well-organized plan is under way to drive all the honest people from the vicinity. When the leader is found, the trouble-shooters are able to round up all the outlaws and restore order to the community.

SADDLE PALS (Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: Lesley Selander. PLAYERS: Gene Autry, Lynn Roberts, Sterling Hollaway, Irving Bacon, Cass County Boys.

WESTERN. A young man inherits a ranch which he is incapable of running profitably. He turns over all of his responsibilities to Gene Autry. Autry then succeeds in breaking up a gang which is trying to fleece the ranch owner of his property.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' in the Corn	Dec. 26,'46
831	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,47
865	South of the Chisholm Trail	Jan. 30,'47
830	Dead Reckoning	Feb.,'47
832	Mr. District Attorney	Feb.,'47
825	Blind Spot	Feb. 6,'47
826	Ciagrette Girl	Feb. 13,'47
852	Over the Santa Fe Trail	Feb. 13,'47
833	Johnny D'Clock	Mar.,'47
866	The Lone Hand Texan	Mar. 6,'47
819	The Thirteenth Hour	Mar. 6,'47
814	Millie's Daughter	Mar. 20,'47
....	King of Wild Horses	Mar.27,'47
864	West of Dodge City	Mar. 27,'47
....	Framed	Apr.,'47
...	The Guilt of Janet Ames	Apr.,'47
808	Blendies' Holiday	Apr. 10,'47
867	Law of the Canyon	Apr. 24,'47
....	Gunfighters	May,'47
...	Last of the Redmen	May,'47
...	For the Love of Rusty	May 1,'47
....	Bulldog Drummond at Bay	May 15,'47
...	Prairie Raiders	May 29,'47
....	The Millerson Case	May 29,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

....	It's a Joke, Son	Jan. 15,'47
....	Bedelia	Jan. 29,'47
....	The Adventuress	Mar. 14,'47
....	Lost Honeymoon	Mar. 29,'47
....	Red Stallion	May 1,'47
. ..	Repeat Performance	May 22,'47

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	Captains Courageous (R) (T)	Aug. 21,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
706	Two Smart People	Nov.,'46
707	Undercurrent	Nov.,'46
708	The Show-off	Dec.,'46
709	Secret Heart	Dec.,'46
702	Gallant Bess	Jan.,'47
711	Mighty McGurk	Jan.,'47
712	Lady in the Lake	Jan.,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	The Arnelo Affair	(T) Feb. 13,'47
716	The Beginning or the End	Mar.,'47
718	It Happened in Brooklyn	Apr.,'47
719	Little Mr. Jim	Apr.,'47
720	Sea of Grass	Apr.,'47
....	Dark Delusion	(T) Apr. 7,'47
....	Gone with the Wind (R)	(T) Apr. 28,'47
717	The Yearling	May,'47
721	High Barbaree	May,'47
722	Undercover Maisie	May,'47
723	The Great Waltz (R)	May,'47
....	The Philadelphia Story (R)	(T) May 8,'47
....	Cynthia	(T) May 12,'47
....	The Night Raiders	(T) May 26,'47
....	Living in a Big Way	(T) June 9,'47
....	Fiesta	(T) June 23,'47

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
607	Song of the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
613	Fall Guy	Mar. 15,'47
614	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
615	Violence	Apr. 12,'47
....	It Happened on Fifth Avenue (Allied Artists)	Apr. 26,'47
671	Land of the Lawless	Apr. 26,'47
617	Queen of the Yukon (R)	May 3,'47
616	Hard Boiled Mahoney	May 10,'47
618	Sarge Goes to College	May 17,'47
....	The Law Comes to Gunsight	May 24,'47
....	Song of the Wasteland	May 31,'47
619	Wolf Call (R)	June 7,'47
620	High Conquest	June 21,'47
621	Kilroy Was Here	July 5,'47
....	Black Gold (Allied Artists)	Aug. 1,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	D. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24,'47
4605	Ladies' Man	Feb. 7,'47
4624	I Cover Big Town	(T) Feb. 21,'47
4625	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
4607	Easy Come, Easy Go	Mar. 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4620	Seven Were Saved	Mar. 28,'47
4609	My Favorite Brunette	Apr. 4,'47
4621	Fear in the Night	Apr. 18,'47
4610	The Imperfect Lady	Apr. 25,'47
4613	Welcome Stranger	(T) Apr. 25,'47
4611	Blaze of Noon	May 2,'47
4622	Big Town	May 23,'47
4612	Calcutta	May 30,'47
4623	Danger Street	June 20,'47
....	The Trouble with Women	June 27,'47
....	Perils of Pauline	July 4,'47

PROD. REL. CORP.

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
SP71	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
714	The Brute Man	Oct. 1,'46
741	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
742	Tumbleweed Trails	Oct. 28,'46
..	Don Ricardo Returns	Nov. 5,'46
743	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
706	Wild West	Dec. 1,'46
610	Lighthouse	Jan. 10,'47
705	Born to Speed	Jan. 12,'47
744	Wild Country	Jan. 17,'47
....	The Return of Rin Tin Tin	Feb. 20,'47
751	Law of the Lash	Feb. 28,'47
701	Devil on Wheels	Mar. 2,'47
745	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
SP72	Untamed Fury	Mar. 22,'47
731	Kit Carson (R)	Mar. 22,'47
732	The Last of the Mohicans (R)	Mar. 22,'47
715	Three on a Ticket	Apr. 5,'47
707	Philo Vance's Gamble	Apr. 12,'47
746	West to Glory	Apr. 12,'47
702	The Big Fix	Apr.19,'47
752	Border Feud	May 10,'47
716	Too Many Winners	May 24,'47
733	Corsican Brothers (R)	May 24,'47
734	International Lady (R)	May 24,'47
717	Killer at Large	May 31,'47
703	Stepchild	June 7,'47
708	Philo Vance Returns	June 14,'47
704	Heartaches	June 28,'47
753	Pioneer Justice	June 28,'47

REPUBLIC

SPECIAL

601	I've Always Loved You	Dec. 2,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'47
558	Rio Grande Railers	Sept. 9,'47
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
553	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
603	Vigilantes of Boomtown	Feb. 15,'47
605	The Ghost Goes Wild	Mar. 8,'47
610	Hit Parade of 1947	Mar. 22,'47
664	Homesteaders of Paradise Valley	Apr. 1,'47
683	Twilight on the Rio Grande	Apr. 1,'47
611	Yankee Fakir	Apr. 1,'47
642	Bells of San Angelo	Apr. 15,'47
612	Spoilers of the North	Apr. 24,'47
665	Oregon Trail Scouts	May 15,'47
609	That's My Gal	May 15,'47
614	Winter Wonderland	May 15,'47
....	That's My Man	June 1,'47
....	Saddle Pals	June 7,'47
....	Web of Danger	June 10,'47

RKO-RADIO

SPECIALS

761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 28,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47

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BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

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BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

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BLOCK 3

713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

Prod. No.	Title	Tradeshow or Release Date

BLOCK 4

716 The Farmer's Daughter .....Feb. 18,'47
717 Trail Street .....Feb. 18,'47
718 Beat the Band .....Feb. 19,'47
719 The Devil Thumbs a Ride....Feb. 20,'47
720 Code of the West .....Feb. 20,'47

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BLOCK 5

721 Honeymoon .....May 17,'47
722 Born to Kill.....May 3,'47
723 Tarzan and the Huntress.....Apr. 5,'47
724 A Likely Story.....Apr. 19,'47
725 Banjo .....May 15,'47

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BLOCK 6

726 They Won't Believe Me.....July,'47
727 The Woman on the Beach.....June,'47
728 Desperate .....June,'47
729 Dick Tracy's Dilemma.....July,'47
730 Thunder Mountain .....June,'47

SCREEN-GUILD

4604 Death Valley .....Aug. 15,'46
4605 Flight to Nowhere .....Oct. 1,'46
4606 'Neath Canadian Skies .....Oct. 15,'46
4607 Rolling Home .....Nov. 1,'46
4610 North of the Border .....Nov. 15,'46
4609 My Dog Shep .....Dec. 1,'46
4612 Renegade Girl .....Dec. 25,'46
4611 Queen of the Amazons .....Jan. 15,'47
4608 Scared to Death .....Feb. 1,'47
4613 Buffalo Bill Rides Again....Feb. 15,'47
4614 Bells of San Fernando .....Mar. 1.'47
4615 Shoot to Kill .....Mar. 15,'47
4616 Bush Pilot .....Apr. 15,'47
.... Desirable Lady .....Apr. 15,'47

SELZNICK REL. ORG.

.... Duel in the Sun .....Apr. 17,'47

20TH CENTURY-FOX

633 Centennial Summer .....Aug.,'46
634 Anna and the King of Siam...Aug.,'46
635 Deadline for Murder .....Aug.,'46
636 Black Beauty .....Sept.,'46
637 Claudia and David .....Sept.,'46
638 If I'm Lucky .....Sept.,'46
641 Sun Valley Serenade (R).....Sept.,'46
639 Three Little Girls In Blue.....Oct.,'46
640 Home Sweet Homicide .....Oct.,'46
642 The Bowery (R) .....Oct.,'46
644 Wanted for Murder (Brit.).....Nov.'46
645 My Darling Clementine .....Nov.'46
646 Margie .....Nov.,'46
648 Dangerous Millions .....Dec.,'46
649 Wake Up and Dream .....Dec.,'46
701 The Razor's Edge .....Jan.,'47
702 13 Rue Madeleine .....Jan.,'47
703 The Shocking Miss Pilgrim.....Jan.,'47
704 Les Miserables (R) .....Jan.,'47
705 Stanley and Livingstone (R)....Jan.,'47
706 Boomerang .....Feb.,'47
707 The Brasher Doubloon .....Feb.,'47
708 Strange Journey .....Feb.,'47
709 Alexander's Ragtime Band (R)..Mar.,'47
711 Backlash .....Mar.,'47
710 Carnival in Costa Rica .....Apr.,'47
712 The Late George Apley .....Apr.,'47
714 San Demetrio, London (Brit.)...Apr.,'47
713 Homestretch .....May.,'47
715 The Ghost and Mrs. Muir.....May.,'47
716 Jewels of Brandenburg.....May.,'47
717 Moss Rose .....June,'47
718 Miracle on 34th Street .....June,'47

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.... Mr. Ace .....Aug. 2,'46
.... Caesar and Cleopatra (Brit.) Aug. 16,'46
.... The Bachelor's Daughters....Sept. 6,'46
.... Angel on My Shoulder.....Sept. 20,'46
.... Little Iodine .....Oct. 11,'46
.... Strange Woman .....Oct. 25,'46
.... Devil's Playground .....Nov. 15,'46
.... The Chase .....Nov. 22,'46
.... Susie Steps Out .....Dec. 13,'46
.... Abie's Irish Rose .....Dec. 27,'46
.... Fool's Gold .....Jan. 31,'47
.... The Red House .....Feb. 7,'47
.... The Fabulous Dorseys.....Feb. 21,'47
.... The Private Affairs of Bel Ami .....Mar. 7,'47
.... The Macomber Affair.....Mar. 21,'47
.... Unexpected Guest .....Mar. 28,'47
.... The Sin of Harold Diddlebock Apr. 4,'47
.... New Orleans .....Apr. 18,'47
.... Ramrod .....May 2,'47
.... Adventures of Don Coyote....May 9,'47
.... Fun on a Weekend .....May 15,'47
.... Dishonored Lady .....May 16,'47
.... Dangerous Venture .....May 23,'47
.... Copacabana .....May 30,'47

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543 The Black Angel .....Aug. 2,'46
544 Slightly Scandalous .....Aug. 2,'46
545 Wild Beauty .....Aug. 9,'46
1105 Rustler's Roundup .....Aug. 9,'46
546 The Time of Their Lives.....Aug. 16,'46
1106 Lawless Breed .....Aug. 16,'46
517 Dead of Night (Brit.).....Aug. 23,'46
.... Brief Encounter (Brit.).(T) Aug. 24,'46
1107 Gunman's Code .....Aug. 30,'46
548 The Killers .....Aug. 30,'46
549 Little Miss Big .....Aug. 30,'46
550 White Tie and Tails .....Aug. 30,'46
.... Men of Two Worlds (Brit.)..Sept. 9,'46
1063 They Were Sisters (Brit.).Sept. 20,'46
.... Johnny Frenchman (Brit.).....Oct.,'46
601 Dark Mirror .....Oct.,'46
.... A Lady Surrenders (Brit.) (T) Oct. 4,'46
602 Magnificent Doll .....Nov.,'46
603 Notorious Gentleman (Brit.)..Nov 1,'46
604 Temptation .....Dec.,'46
605 Wicked Lady (British).....Jan.,'47

606 Swell Guy .....Jan.,'47
607 I'll Be Yours.....Jan.,'47
609 Smash-Up .....Mar.,'47
610 Michigan Kid .....Mar.,'47
2791 Destry Rides Again (R) .....Mar.,'47
2792 When the Daltons Rode (R)...Mar.,'47
611 Stairway to Heaven (British)...Mar.,'47
612 Buck Privates Come Home.....Apr.,'47
2793 You Can't Cheat an Honest Man (R) Apr.,'47
2794 I Stole a Million (R) .....Apr.,'47
614 Time Out of Mind .....May,'47
.... Vigilantes Return .....May,'47
.... The Web .....May,'47
2795 Magnificent Obsession (R) .....May,'47
2796 One Hundred Men and a Girl (R) May,'47

WARNER BROTHERS

523 Night and Day .....Aug. 3,'46
524 Two Guys from Milwaukee..Aug. 17,'46
601 The Big Sleep .....Aug. 31,'46
602 Shadow of a Woman.....Sept. 14,'46
603 Cloak and Dagger.....Sept. 28,'46
604 Nobody Lives Forever.....Oct. 12,'46
605 Deception .....Oct. 26,'46
606 Never Say Goodbye .....Nov. 9,'46
607 The Verdict .....Nov. 23,'46
608 Kings Row (R) .....Dec. 7,'46
609 Wild Bill Hickok Rides (R) Dec. 7,'46
610 Time, Place and Girl .....Dec. 28,'46
611 The Man I Love .....Jan. 11,'47
612 Humoresque .....Jan. 25,'47
613 The Beast with Five Fingers Feb. 8,'47
614 Nora Prentiss .....Feb. 22,'47
615 Pursued .....Mar. 8,'47
616 That Way with Women.....Mar. 29,'47
617 Stallion Road .....Apr. 12,'47
618 The Sea Hawk (R) .....Apr. 28,'47
619 The Sea Wolf (R) .....Apr. 28,'47
620 Love and Learn .....May 3,'47
621 The Two Mrs. Carrolls .....May 24,'47
.... The Unfaithful .....(T) May 26,'47
622 Cheyenne .....June 14,'47

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3634.

The Arnelo Affair (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 26, '47, p. 51.

Blaze of Noon (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 26, '47, p. 51.

Born to Kill (RKO)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 10, '47, p. 59.

Calcutta (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 3, '47, p. 55.

Carnival in Costa Rica (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 3, '47, p. 57.

Duel in the Sun (Selznick)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—April 26, '47, p. 53; May 10, '47, p. 60.

The Egg and I (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 3, '47, p. 55.

Love Laughs at Andy Hardy (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 3, '47, p. 55; May 10, '47, p. 60.

The Macomber Affair (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 26, '47, pp. 52, 54.

My Favorite Brunette (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.0%
Round Table Exploitation—May 3, '47, p. 58.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

New Orleans (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '47, p. 62.

Odd Man Out (British) (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 10, '47. p. 58.

Ramrod (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '47, p. 59.

The Sin of Harold Diddlebock (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 9, '46, p. 56; Apr. 26, '47, p. 52; May 3, '47, p. 55; May 10, '47, p. 60.

Tarzan and the Huntress (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, '47, p. 50.

Trail Street (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 26, '47, p. 50; May 3, '47, p. 54; May 10, '47, p. 60.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3612-3613, issue of May 3, 1947.

Feature product listed by Company on pages 3632-3633, issue of May 17, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Apr. 15,'47	....	.....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	....	Anthony Quinn-Katherine DeMille	Aug. 1,'47	....	.....	....	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	.....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	.....	....	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	....
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	..	.....	....	3587	...
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15.'47	...	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3601
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	...	
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	....	.....	....	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	Not Set	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	(T) May 12,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	....	John Hodiak-Lizabeth Scott	Not Set	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desirable Lady	Screen Guild	....	Jan Wiley-Phil Warren	Apr. 15,'47	....	.....	....	....	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3633
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3633
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	...
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3601
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	(T) June 23,'47	....	.....	....	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	....	.....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	May,'47	....	.....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	....
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	Not Set	60m	May 17,'47	3630	....	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Not Set	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3601
It Happened on Fifth Avenue (Allied Artists)	Mono.	....	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	...
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	.....	...	3563	....

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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	..
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
KILLER at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	.....	....	....	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3601
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	May,'47	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Law Comes to Gunsight, The (formerly Backfire)	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 24,'47	....	.....	....	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	(T) June 9,'47	....	.....	....	....	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3633
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	....	.....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23.'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3633
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	...	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

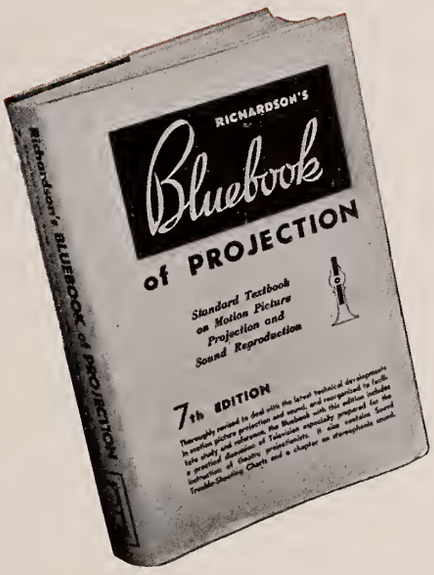
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'NEATH		Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
		Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
		New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
†		Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
		Night Raiders, The (formerly Romance of Rosy Ridge)	MGM	....	Van Johnson-Thomas Mitchell	(T) May 26,'47	....	.....	....	3611	....
		Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
		Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
		Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
†		No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
†		Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
		North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
		Northwest Outpost	Rep.	....	Nelson Eddy-Ilona Massey	Not Set	91m	May 17,'47	3629	....	....
†		Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
		Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD		Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	3633
		Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
		One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
		Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	....	.....	....	3599	....
†		O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
		Other Love, The	UA	.	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
		Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
		Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
		Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
		Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
		Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PERFECT		Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3601
		Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	July 4,'47	....	.....	....	3631	....
		Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
		Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
		Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
		Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
		Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
		Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
		Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
		Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	3631	....
		Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	...	.....	....	3127	....
		Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
		Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
		Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
		Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
		Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
		Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
		Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3601
QUEEN		of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
		Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
		Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE		in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
		Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
		Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	...
		Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
		Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
†		Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
		Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
		Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
		Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
		Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	.....	....	3475	....
		Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
		Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
		Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	....	.....	....	3475	....
		Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
		Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	...	.....	....	3527	....
		Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
		Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
		Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
		Roll On, Texas Moon	Rep.	542	Roy Rogers-Dala Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
		Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SADDLE		Pals	Rep.	....	Gene Autry-Lynn Roberts	June 7,'47	....	.....	....	3631	....
		San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
		San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	.....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	Mar. 15,'47	65m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stalion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Robert	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	Not Set	....	.....	....	....	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Wasteland	Mono.	....	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	....	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	.....	....	3631	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	....	.....	....	3434	....
That's My Man	Rep.	....	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (Briitsh) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

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This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	.....	....	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3633
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	....	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	....
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	....	Ann Sheridan-Zachary Scott	(T) May 26,'47	....	.....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	May,'47	....	.....	....	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	....	Edmond O'Brien-Ella Raines	May,'47	....	.....	....	3611	....
Web of Danger	Rep.	....	Adele Mara-Bill Kennedy	June 10,'47	....	.....	....	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rhode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	....	.....	....	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	....	.....	....	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3632-3633

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NEW YORK,
N. Y.

REVIEWS

(In Product Digest)

The Ghost and Mrs. Muir
Moss Rose
Copacabana
Oregon Trail Scouts
Border Feud

(In News Section)

Repeat Performance
The Web

73 FEATURES FROM 12 COMPANIES ON SUMMER PRODUCT INVENTORY

PLAN TO BUILD 37 NEW THEATRES IN CANADA, RANK SAYS IN CHICAGO

PARAMOUNT ACQUIRES LIBERTY FILMS IN STOCK TRANSFER

20th CENTURY-FOX NET PROFIT FOR FIRST QUARTER $5,897,603

ATA FILES FOR INTERVENTION IN SUPREME COURT TRUST HEARING

THE BOX OFFICE CHAMPIONS

VOL. 167, NO. 8; MAY 24, 1947

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MAN FINISHES JOB!

The Star beloved by every ticket-buyer in America has completed the greatest attraction in his notable career, M-G-M's "THE HUCKSTERS." CLARK GABLE is co-starred with the most publicized new personality of years DEBORAH KERR and together they have brought to exciting life this love story which topped the best-seller list for months. Completed! Previewed! An M-G-Mint! Just the start of an amazing line-up "M-G-M's Biggest Hit Parade!"

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ADOLPHE MENJOU
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KEENAN WYNN
EDWARD ARNOLD

in

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Based on the Novel by Frederic Wakeman

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Four years of preparation
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IN ALL YOUR LIFE YOU'VE SEEN
NO PORTRAYALS TO MATCH THE
THRILL OF THE UNQUENCHABLE
LOVE OF **JOAN**

CRAWFORD

FOR **VAN**

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A TREMENDOUS WARNER TEAMING!

WITH

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Screen Play by Silvia Richards and Ranald MacDougall • Based Upon a Story by Rita Weiman • Music by Franz Waxman • Director of Photography Joseph Valentine, A.S.C.



WARNERS' WORLD PREMIERE AT THE HOLLYWOOD THE

YORK THE THRILL OF

OSSESSED"



E FOLLOWS 8 WEEKS OF "THE TWO MRS. CARROLLS"

Reprinted in its entirety from

VARIETY

"Miracle on 34th Street"

Hollywood, May 3.

"Miracle On 34th Street" is one of the most appealing, heart-warming films to come out of Hollywood in many a day. Its word-of mouth potential is the strongest and grosses should react bullishly when the word gets out on entertainment content.

So you don't believe in Santa Claus? If you want to stay a non-believer don't see "Miracle." Such a theme as whether or not there is a Kris Kringle seems hardly the thing for popular entertainment but George Seaton's scripting and direction sock it over with laughs, tears and all the other ingredients that spell ticket sales.

Film is an actor's holiday, providing any number of choice roles that are played to the hilt. Edmund Gwenn's Santa Claus performance proves the best in his career, one that will be thoroughly enjoyed by all filmgoers. Straight romantic roles handed Maureen O'Hara and John Payne as co-stars also display pair to advantage. Miss O'Hara has more opportunity to show acting talent and Payne makes a fine hero without a scowl.

Valentine Davies' story poses question of just how valid is the belief in Santa Claus. Gwenn, old man's home inmate, becomes Santy at Macy's Department Store, events pile up that make it necessary to actually prove he is the McCoy and not a slightly touched old gent. Gwenn is a little amazed at all the excitement because he has no doubt that he's the real article.

Before it's all over, ticket buyers are likely to believe he is, too, even without the difficult decision reached by Gene Lockhart, as New York supreme court judge who has to try the case, that Santa Claus does exist. Events build logically to get Gwenn into his legal jam and the plot is unfolded so realistically that it might actually have happened.

Gene Lockhart's performance as judge is a gem, as is Porter Hall's portrayal of a neurotic personnel director for Macy's. Surprise moppet performance is turned in by little Natalie Wood as Miss O'Hara's non-believing daughter who finally accepts Santy. It's a standout, natural portrayal. William Frawley spots solid bit as a shrewd politician, Jerome Cowan is good as the prosecuting attorney, and Philip Tonge registers as store executive. Others showing effectively include Alvin Greenman, James Seay, Harry Antrim, Theresa Harris.

Seaton's direction garners every possible bit of human drama, chuckles, heart-tugs and interest from the story and the cast. Film has been given top showmanly production values by William Perlberg. Art direction by Richard Day and Richard Irvine, the fine lensing by Charles Clarke and Lloyd Ahern (much of it actual New York footage), Cyril Mockridge's excellent score, editing and other credits lend strong backing to make this a thoroughly enjoyable screen treat.

Brog.

The NEW Boxoffice Miracle from 20th Century-Fox

"MIRACLE ON 34TH STREET

WORLD PREMIERE · ROXY THEATRE · JUNE 4th

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 167, No. 8 — May 24, 1947

ADVICE to HOLLYWOOD

FROM Hollywood arrives the first issue of *Cinema*, styled "a magazine for discriminating movie-goers", but considerably addressed at a professional audience. It forthwith sets out a piece by Mr. Harold L. Salemson calculated to reorder the process of making pictures in Hollywood by concentrating authority in the director, after considering the work of producers, writers and other contributors. Says he: "Films should not be assembled as are automobiles or orange squeezers. . . . "

Meanwhile, over in London, Sir Alexander Korda in a newspaper discussion remarked upon the perils of monopoly and bigness in motion picture organization, and consequences obtaining in production. He seems to consider that, while Hollywood makes many splendid pictures, it is driven by the inexorable volume demands of its farflung and extensive exhibition arrangements. He thinks that might happen over there, too.

One would consider that, whatever else is to be said about Hollywood production, it seems to have arranged to collect such a following of customers that everybody else is making remarks about it, asking for a share.

It is to be remembered, incidentally, that along about 1912 Mr. David Wark Griffith, director for the American Biograph Company, used to close the final scene of his one-reelers with "there's another sausage". Those sausages, however, had made for Mr. Griffith a name for very good sausages, leading him up to the making of "The Birth of a Nation", also "Intolerance" which proved to be magnificent but bologny. The assembly line is, among other things, an arrangement for a continuous flow of competent performance.

Consider a moment the not entirely unrelated process of producing a high-class national magazine once a month. It takes the effort of a publisher, several assorted editors, an art director, illustrators, a typographer and some authors. When the product comes out, the skills concerned are blended, and no one of them may be credited with the whole. It takes 365 crafts to make a motion picture.

Hollywood gets an amazing flood of advice on how to make pictures. When changes are made in methods, Hollywood will make them.

■ ■ ■

ABOUT REALISM

"BRITISH pictures are more realistic than Hollywood's," said Mr. J. Arthur Rank before a Chicago gathering, as quoted in a dispatch from Mr. Sherwin Kane, editor of *Motion Picture Daily*.

It is just possible that the pictures to which he refers seem more realistic to Mr. Rank. He is closer to them, several ways.

Meanwhile, despite the declamations of some of the more top-lofty critics for the lay press, those persons who want the screen to be ever saying "life is earnest", "life is real", the vote of the customers seems always to go for romance and romantic adventure, in print and on the screen.

Of genuine realism the customers have had and are having plenty in their daily life, and they do not go to the theatre to buy more of what they have so much. Little or none of what is called realism in the arts, any of the arts, is actually that. It is rather just another slant in treatment by another slanting artist. Success depends on skill in making the product entertainment, and only to a most limited few is the whole truth and nothing but the truth a diversion.

Once again may it be said that Hollywood has not created a style and philosophy of either realism or unrealism for the screen. It has evolved a skill in the swift, facile telling of stories calculated to sell tickets. The glorifications and decorations and glamours are what the customers ordered. The same tastes reflected in the motion pictures appear all over American life.

■ ■ ■

FINNISH TASTE

SINCE so many of the problems of the American industry abroad are found in the lands under Russian domination or influence, a special interest attaches to a report showing resistance to the Soviet state cinema in Finland, coming directly from the audiences.

A check of theatres in Helsinki was made on May 18 by Mr. George Axelsson, correspondent for the New York *Times*. He found that forty of the forty-eight theatres were showing films from the United States. Three were playing British product, two French, two Swedish and only one Russian, that a non-political comedy. Even the Gloria Theatre, Russian-owned, now being taken over as a German property, was playing an American picture. Says Mr. Axelsson, they found that Russian productions were "box office catastrophes", and one premiere drew only two paid admissions.

The Finns are both determined and thrifty. They want a show for their money.

■ ■ ■

FIRE and FILM

THAT film fire disaster at the Minerva Films establishment in Rome last week with its ninety casualties, and half of them perhaps fatalities, is on the basis of reports the most serious disaster involving motion picture film since the historic Charity Bazaar fire in Paris, May 4, 1897. That debacle, starting with a projection machine, took 180 lives, of whom 135 were nobles and notables of France.

The fire in Paris just fifty years ago, caused by an operator's error, founded a reputation for danger for the films and gave rise to precautionary measures which continue today. Later report must be awaited to know the precise origin of the blast in Rome.

The record of studios, exchanges and theatres in the United States has been extraordinarily good through recent years. It is to be attributed to the careful and voluntary enforcement of safety practices and regulations. This is a time for remembering—and renewed vigilance.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

TWELVE companies to release 73 features this summer Page 13

PARAMOUNT acquires assets and properties of Liberty Films Page 14

RANK will spend $7,000,000 on 37 theatres throughout Canada Page 16

ON THE MARCH—Red Kann in comment on industry affairs Page 18

BOX OFFICE Champions for the month of April Page 20

BYRNES calls American films "ambassadors" at Variety Club award Page 22

"BUY-BRITISH" ads of producers stir protest in England Page 24

EASTERN shooting schedules rise; no threat to Hollywood Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 42

ITALY approves new motion picture quota for exhibition Page 47

SERVICE DEPARTMENTS

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Words of Praise

THE RETIREMENT of Pat Casey, in charge of studio labor relations for the Motion Picture Association, has brought forth a eulogy from Eric A. Johnston. Said the MPA president in Washington Tuesday: "Pat Casey's retirement will be a great loss to the industry. He has made notable contributions to the welfare of all in the industry and can be proud of his achievements, just as all of us are proud. Pat Casey grew up in show business. He has friends everywhere. All admire and respect him for the warmth of his heart, his unflagging energy, for his wisdom, his vision, his leadership. We shall miss him in the day-to-day work of labor relations, but we are happy he has agreed to make himself available to us for advice and consultation and assistance in the time ahead."

U. S. Voice

A MEMORANDUM that David Sarnoff, president of the Radio Corporation of America, sent to the then Secretary of State Cordell Hull early in 1943 is once again making the rounds of the State Department. Mr. Sarnoff wanted then and he wants now a radio voice of America. In the memorandum, now sent to Secretary of State Marshall, Mr. Sarnoff pleads that "in order to help the people of the world understand the reasons for our policies, it will be necessary to utilize a mass means of communication." He goes on: "The means of communication reaching the largest numbers most rapidly is radio broadcasting. This, therefore means that we shall be necessarily closely linking our foreign broadcasting to our foreign policy. . . . It therefore seems not only reasonable but imperative that the means of expansion (foreign broadcasting) be readily available and closely related to this (State) Department." Meanwhile, the argument continues in Congress over funds for Government-sponsored broadcasts.

What to Do?

JOSEPH P. KENNEDY, former Ambassador to Great Britain, once concerned with motion picture affairs, and currently owner of the world's largest store, the Merchandise Mart in Chicago, wants the U. S. to make a clear, plain, once-and-for-all statement concerning what it intends to do to meet domestic and world difficulties. In a recent New York interview, the New York *Times* reported, Mr. Kennedy described present business conditions as involving "a great dislocation rather than an over-all recession." Mr. Kennedy wants the Government to do two things: It must tell the people what the over-all cost of stopping Communism abroad will be and it must make public what its plans are to cure inflation and maintain good business. If this is done, said Mr. Kennedy, "people generally will be able to make intelligent decisions."

Olde Version

THE ANGLO-AMERICAN film union through the formation of the Joint Standing Advisory Committee, announced last week during J. Arthur Rank's visit to New York, was generally applauded in Britain. But the *Evening News,* London's only evening newspaper, wasn't too happy about the matter. "Mr. Rank's drive and enterprise are to be applauded," the paper editorially commented, "but let America see the real Britain of shop, field, factory and home; not a syrupy, synthetic olde Tudor version."

Chinese Feature

THE ITALIAN newspaper, *Osservatore Romano,* reports that China has completed production on "The Holy Town," the first film produced in that country since the beginning of the war. The film exalts Catholicism and has as its protagonist a North American Catholic priest, who protects his believers during the war. The picture, the newspaper reports, has been exceptionally well received.

Costume

JACK MATLACK, prominent Quigley Awards winner and president of the Oregon Adclub, is a good man and a careful one with a fancy dress. It is reported that when he recently ordered a costume from MGM for the forthcoming Portland Newspaper Guild's Frontpage Ball, he had to specify that the costume was for a man who weighed more than 300 pounds. Last year at the ball he took first place for his portrayal of Henry VIII.

Decaying

THE COMMUNISTS, this time in Italy, are again attacking the U. S. industry. An editorial in *l'Unita,* the Italian Communist paper, charges that our industry is making a psychological attack upon Italian civilization. The paper adds that American pictures are so bad that they are a sign that the civilization of the United States is in decline.

Paper Hero

THE G. I. Bill of rights will star in a picture. The International Motion Picture Division of the State Department has selected the bill as the subject for a new short film which will trace the life of the bill from its inception to its passage, according to Herbert T. Edwards, acting chief of the division.

Edison Anniversary

IN CELEBRATION of the fiftieth anniversary of the grant to Thomas A. Edison of a patent for the first motion picture camera, Grand International Pictures will begin next month the release of 26 programs of shorts made up of old Mack Sennett comedies. The series, known as the Americana Comedy Film Classics Series, was produced by J. J. Balaber who edited more than 1,300,000 feet of Sennett film to get his program. The first two-reel program will play New York's Trans-Lux theatre June 18. Among the comedians appearing in the series are Ben Turpin, Gloria Swanson, Harry Langdon, Mabel Normand, Oliver Hardy, Carole Lombard, Andy Clyde, Louise Fazenda, Marie Dressler and the Mack Sennett Bathing Girls.

Offer for UA

NEGOTIATIONS for the purchase of United Artists by a syndicate to be headed by S. H. Fabian, New York circuit operator, were underway in New York this week. The purchase, if completed, would be financed by the First National Bank of Boston with a $15,000,000 loan. The company is now wholly owned by Mary Pickford and Charles Chaplin, each of whom holds one-third of the stock, with the remaining third held in the company's treasury. Mr. Fabian said Wednesday that he had discussed the proposal with Serge Semenenko, representing the First National Bank; Miss Pickford; Arnold Grant, her attorney; and Charles Schwartz, representing Mr. Chaplin. Miss Pickford and Mr. Chaplin have resisted all previous offers for a controlling interest.

. . . That Jack Built

LIKE A nursery rhyme, came an explanation from London last week of the relationship between J. Arthur Rank and the Hyams Brothers, Phil and Sid, who recently formed a new British distribution company for reissuing Rank and Universal product. The Hyams family, the HERALD's London Bureau explained, has been in exhibition since World War I, operating always with their own money. They built and ran successfully several of London's choicer and larger theatres, all of which have passed into Rank control. Their present deal with Rank, they say, is just the continuance of an old family custom; for, before the 1914 war, when their father ran a bakery, it was Rank who supplied the flour that made the dough that made the bread that supplied the dough with which the first Hyams theatre was built. The Hyams company, Eros, will make an immediate start with 22 Universal reissues and 20 Rank reissues. It is estimated that Eros' long term program will represent £15,000,000 ($60,000,000) of British and American product.

Musical Discord

UNITED ARTISTS and the management of the Peachtree Art theatre in Atlanta have been having an argument about UA's glamor musical, "Carnegie Hall." UA officials said the run wasn't proving profitable and the management of the theatre said 't was. The dispute got so involved that the matter was taken to court. The picture opened May 11. The dispute began shortly after. On May 17 the theatre got a restraining order forbidding representatives of UA from removing the film from the theatre until the dispute could be heard on Monday by Judge Bond Almand in Fulton Superior Court. On Monday, then, came the news that UA and Peachtree had reached an agreement. "Carnegie Hall" is to continue at the theatre as per the contract, which Mel Brown, Peachtree manager, said is for four weeks.

Holdover

THE NEWMAN THEATRE in Kansas City, Mo., recently played a unique holdover —one portion of a Paramount newsreel. That portion portrayed Howard Hughes' demonstration of a small and inexpensive radar device for planes. M. D. Cohn, manager of the Newman, agreed to hold the scenes over after the usual Wednesday-Thursday program after the TWA management (Mr. Hughes' company) sent a notice to 4,000 employees telling of the radar demonstration on the Newman screen and explaining that it could—and maybe should—be seen. The employees who went to see the newsreel could also have stayed to see "Blaze of Noon." That was about airplanes, too.

Home Made

KENNETH WAGGONER, owner of the theatre at Wilton Junction, Iowa, is showing his own home made pictures once a month in his theatre—using them as a newsreel. The shorts, which Waggoner films and edits himself, deal with local happenings and have met with considerable enthusiasm.

PEOPLE

MARIAN F. JORDAN, with Paramount International for the past 19 years, has been appointed manager in Germany for the Motion Picture Export Association. He will leave New York for Berlin in the next few days.

ERICH STEINBERG has been appointed RKO Radio manager in Panama, and JOSEPH ROSENFELD has been named traveling auditor for the company in Latin America.

WILLIAM FELD, industry sales executives in the mid-west, has been appointed special sales representative for Eagle-Lion Films in the territory covering St. Louis, Kansas City, Omaha and Des Moines.

JAY GOLDEN, newly promoted RKO Theatres west coast division manager, was guest of honor at a company farewell luncheon last Wednesday at the Warwick Hotel in New York.

I. ROSENFELD, president of Simpex Company, Inc., motion picture import and export firm in New York, was to leave New York Friday for a business trip to all the principal countries of Europe. He will return in August.

SERGIO KOGAN, with Columbia for 11 years, has been promoted to manager of Mexico succeeding CHARLES E. ROBERTS, who has resigned to join in the production and distribution of Mexican National pictures.

LOUIS ELLIMAN, managing director of J. ARTHUR RANK's Allied Cinemas Circuit in Northern Ireland, was to arrive in New York Friday aboard the *Queen Elizabeth* for a month's study of exhibition.

ROBERT R. LIVINGSTON, an associate of Cooper theatres in Lincoln, Nebr., is celebrating his fortieth year in show business this month.

FRANK ROSENBERG, director of studio publicity for Columbia, has resigned from that position. LOU SMITH has succeeded him.

DR. LAURENCE B. TIPTON, Warner home office executive, was awarded a citation and the Army Commendation Ribbon for his services during the war in a ceremony at Princeton University Wednesday.

BENN JACOBSON, Eagle-Lion studio representative in New York since the inception of the company last September, announced his resignation Wednesday to enter production.

R. V. REAGIN, office manager of RKO Radio in Memphis, has been named branch manager of the exchange to succeed A. M. AVERY, who has resigned to become vice-president of Flexer Drive-in Theatres, Inc.

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THIS WEEK the Camera reports:



IN LONDON, one of those celebrity premieres now a part of the British industry was that of "The Brothers" at the Gaumont, Haymarket, May 12. Above are seen in the usual order Felicity Attlee and Mrs. Attlee, daughter and wife of the British Prime Minister; Lewis Douglas, U. S. Ambassador to Great Britain, and Patricia Roc, star. In background, right, John Wolff, joint managing director of General Film Distributors.



IN HOLLYWOOD, right, Elpidio Quirino, vice-president and foreign affairs secretary of the Philippine Republic, is entertained by Paramount. He and his daughter are seen on the lot with Alan Ladd.



Fred Schwartz, Leanard Galdenson, Gearge Skauras.



Photos by the Herald

Benjamin Fielding, S. H. Fabian, Samuel Rinzler



Arthur Sachsan, E. K. O'Shea

BEACON AWARD. Samuel Rinzler, circuit owner noted for philanthropies, received the Motion Picture Associates "Beacon Award" at the annual dinner-dance in New York, Friday night, May 16, at the Hotel Waldorf Astoria. S. H. Fabian, last year's winner, presented the plaque. Leonard Goldenson, chairman of the Motion Picture Foundation organizing committee, outlined its aims, as chief speaker. Fred Schwartz, Associates president, presided. Scenes above and at left.



By the Herald

IN NEW YORK, Ong Chin Kun, right, and Paul Domingo, left, director and manager of Malaya Film Service, Singapore, Monogram distributors, confer with Norton Ritchey, Monogram International president.



FOR HER SERVICE, Lucy Monroe, national anthem singer, is presented a scroll by Robert Weitman, Cinema Lodge president, in New York at the premiere of "This Is 'B'nai B'rith".



FIFTEEN YEARS representing the Average Man in RKO comedies, Edgar Kennedy celebrates in Hollywood. Producer George Bilson is at left; executive producer Sid Rogell, right.



TO EUROPE, to investigate and "tighten up news coverage": Harry W. Smith, RKO Pathe director-cameraman, and John D. LeVien, news editor, at the LaGuardia Airport, New York. Mr. Smith will cover assignments for future issues of the "This Is America" series.



LAVISH is the word for some of the Indian pictures coming here. Above is a scene from "Humayun", a Mehboob production.

Guild Productions



CONVENTION IN ITS HOME CITY. Screen Guild Productions, the home office of which is in Hollywood, held four days of convention last week at the Roosevelt Hotel there. Some of the principals in the new company are at the left, including I. H. Prinzmetal, counsel and assistant secretary; John J. Jones, president; John Franconi, secretary. Also Jack Engel, director; Robert Lippert, executive vice-president; Bert M. Stearn, director; Arthur Lockwood, vice-president; Sam Decker, treasurer; Albert Dezel and J. Francis White, Jr., directors.



CHRISTENING of one of the floats in the Fifth Avenue, New York, torchlight parade, Monday evening, heralding the Madison Square Garden show Tuesday night for the New York Infirmary. Seen are License Commissioner Benjamin Fielding, Mrs. Wendell Willkie, Helen Hayes and Fannie Hurst. Mrs. Nicholas M. Schenck is the treasurer of the annual philanthropic campaign.



By the Herald

TWENTY-FIFTH ANNIVERSARY LUNCHEON of the International Federation of Catholic Alumnae motion picture department in New York, Tuesday. Left to right, Charles H. Ridder, the Most Reverend F. J. A. McIntyre; Mrs. James F. Looram, department chairman; the Very Reverend John J. McClafferty and Martin Quigley. Story on page 14.

RKO CADDIES FOR INDUSTRY

THE WEATHER early last week was an important topic in New York. It was the week of the RKO golf tournament. Came Thursday, May 15, and the sun burst through intermittently and then clearly at the Westchester Country Club in Rye, N. Y. It was a fine day for some 300 ardent golfers and guests. They played hard, and relaxed hard. They were welcomed, in play, and at the annual banquet, by Ned E. Depinet, executive vice-president.

All photos by the Herald





AFTER THE GAME: a clubhouse foursome, Sam Dembow, Jr., Major Leslie Thompson, Walter Reade, Jr., and Charles Moss.



AWARDING THE PRIZES. The climax of the day: the annual banquet, with vice-president Ned E. Depinet, left, giving the prizes. The winner in the instance above is Harry Pimstein, RKO attorney.

GUESTS, left: Marvin Schenck, of Loew's; Leo Durocher, baseball manager; Ed Sullivan, columnist, and Charles Yates, agent.



RELAXING: standing, Moe Seider and Harold Eskin; seated, Joe Hornstein, Charles Moses, Walter Higgins, Arthur Sachson, and Harold Rinzler.



IT SAYS HERE, says George Skouras, left, to George Garvin, William White, and William A. Scully.



MR. DEPINET adds it up. Watching are Robert Mochrie, Water Branson, and Fred Ehrman.



AT THE DINNER, above: M. H. Aylesworth, Ted Lauder and Percy Furber.



FOURSOME, above. Max A. Cohen, John Murphy, Norman Ayres, and S. H. Fabian.



TRIO, right. Morey Goldstein, I. J. Hoffman, and Ralph Clark.

12 COMPANIES TO RELEASE 73 FILMS THIS SUMMER

Will Bring Season's Total to 408, Increase Over Number Promised

During the coming summer — June through August—exhibitors will have available 73 pictures, according to reports from the home offices of 12 companies in New York this week. Of this number, 62 have been officially set, while another 11 are now being selected.

The release of these 73 pictures this summer will bring the industry's total for the season to 408—or from three to nine more pictures than promised or indicated at company meetings and sales conventions last spring and summer.

Many Top Pictures to Meet Competition from Outdoors

During June, July and August, many of the pictures released will be the "usual" product, but others will be the expensive, elaborately-produced pictures with name stars designed to attract audiences despite competition from balmy days.

For example, there will be MGM's "Dark Delusion," with James Craig and Lionel Barrymore, and "The Hucksters," a screen adaptation of Frederick Wakeman's best-selling novel on the advertising business. Paramount will have "The Perils of Pauline" and "Welcome Stranger," with Bing Crosby and Barry Fitzgerald. RKO will release its summer special, "The Secret Life of Walter Mitty," a James Thurber story.

"Copacabana," starring Groucho Marx and Carmen Miranda, will be released by United Artists. Universal-International's "Great Expectations," produced in England by J. Arthur Rank, opened at the Radio City Music Hall in New York this week, and will be distributed this summer. And Warners will have "Possessed," starring Joan Crawford, and "Cry Wolf," with Errol Flynn and Barbara Stanwyck.

A study of the forthcoming schedules, company by company, follows:

Planned and Delivered

Company	Total Planned 1946-47	Delivered to June 1	To Be Delivered Before Sept. 1	Total to Sept. 1
Columbia	39–45	43	10	53
Eagle-Lion	12	5	5	10
Metro-Goldwyn-Mayer	36	32	6	38
Monogram	36	32	5	37
Paramount	22	25	6	31
PRC Pictures	29	36	9	45
Republic	56	35	8	43
RKO Radio	36	29	6	35
20th Century-Fox	38	32	4	36
United Artists	36	22	5	27
Universal	35	24	6	30
Warner Brothers	24	21	3	24
Total	399–405	346	73	408

COLUMBIA

With 43 pictures already released this season, Columbia has four more set through the end of June. These are: "Little Miss Broadway," "Sport of Kings," "The Corpse Came C.O.D." starring George Brent and Joan Blondell, and "Swing the Western Way," with the Hoosier Hotshots. For July and August, Columbia will probably release another six pictures to round out their schedule for the product year.

EAGLE-LION

Eagle-Lion has released five pictures so far this season and a like number will be released from June through August. The company's forthcoming product includes: "Repeat Performance," with Joan Leslie and Louis Hayward; "Caravan," with Stewart Granger; "Red Stallion," "Green for Danger," an English-made picture starring Trevor Howard and Alastair Sim, and "Out of the Blue," with George Brent and Virginia Mayo.

METRO-GOLDWYN-MAYER

So far this season MGM has released 32 features, including five reissues. During the next three months the company will release six more, to bring the total delivered for the season to 38. Scheduled for release in June will be "Living in a Big Way," with Gene Kelly and Marie McDonald, and "Dark Delusion," with James Craig and Lionel Barrymore. In July, there will be the Technicolor picture, "Fiesta," and "Cynthia," with Elizabeth Taylor and George Murphy. For August, MGM will have "The Hucksters," starring Clark Gable, Deborah Kerr and Adolph Menjou, and "The Romance of Rosy Ridge," with Van Johnson and Janet Craig.

MONOGRAM

Monogram has delivered 32 so far this season, including three reissues. Still to come for the season are five more: "Wolf Call," a reissue starring John Carroll and Movita; "High Conquest," "Kilroy Was Here," with Jackie Cooper and Jackie Coogan; "A Guy Named Palooka," a Johnny Mack Brown Western, and one Cisco Kid Western.

PARAMOUNT

By the end of August Paramount will have delivered 31 pictures, including two reissues. Scheduled for the remaining three months of the season are: "Danger Street," "The Trouble with Women," starring Ray Milland and Teresa Wright; "The Perils of Pauline," a comedy remake of the serial thriller of a generation ago, with Betty Hutton in the role Pearl White made famous; "Dear Ruth," with Joan Caulfield and William Holden; "I Cover Big Town"; "Desert Fury," in Technicolor, starring Lizabeth Scott and John Hodiak; "Jungle Flight"; "Welcome Stranger," with Bing Crosby and Barry Fitzgerald, and "Variety Girl," which will feature nearly all the stars on the Paramount lot.

PRC PICTURES

PRC has released 36 so far this season, including four reissues and has four more scheduled through June. These are: "Stepchild," with Brenda Joyce; "Philo Vance Returns"; "Heartaches," and "Pioneer Justice." For July and August, the company will release about five more pictures which have not been decided as yet.

REPUBLIC

To the beginning of June, Republic has delivered 35 and has several more scheduled for release through August 31. Forthcoming pictures are: "That's My Man," with Don Ameche; "Web of Danger"; "The Black Widow"; "Northwest Outpost," starring Nelson Eddy and Ilona Massey; "Springtime in the Sierras"; "Saddle Pals"; "Rustlers of Devil's Canyon"; "The Trespasser"; "Complex," with Albert Dekker; "Wyoming"; "Marshall of Cripple Creek"; "Robin Hood of Texas"; "Blackmail," and "Along the Oregon Trail."

RKO RADIO

RKO Radio has delivered 29 pictures this

(Continued on following page, column 3)

PARAMOUNT BUYS LIBERTY FILMS

Deal Involves Properties, Services of Executives; All Stock Acquired

Paramount announced Monday in New York that it had purchased the independent producing company, Liberty Films, organized by Frank Capra, William Wyler, George Stevens and Sam Briskin. The deal involves the services of the four Liberty executives, the contracts of writers, cameramen, production executives and film editors, literary and film properties and Technicolor commitments.

Paramount acquired all of Liberty's outstanding stock. In making the announcement, Barney Balaban, Paramount president, said, "In making this deal, there was an exchange of Paramount stock for Liberty Film stock."

E. K. O'Shea, associated with Liberty in distributing their product, will join Paramount in an executive position under Charles M. Reagan, Paramount's vice-president in charge of distribution.

Liberty's assets include interests in Frank Capra's "It's a Wonderful Life," distributed by RKO; "I Remember Mama," to be produced and directed by George Stevens for RKO, and "State of the Union," which will be distributed by MGM.

Among the story properties are "The Friendly Persuasion," "No Other Man," "Glory Shoes," "He Ran All the Way," "The Wayward Bus" and "Sister Carrie."

Liberty contracts with writers acquired by Paramount include those of Jo Swerling ("Leave Her to Heaven"), Howard Koch ("Casablanca"), and Anthony Veiller ("The Killers").

"I regard this deal as one of the most important steps yet taken by us. . . . We believe that the addition of Liberty Films' assets to our already distinglished line of product will be of great ultimate benefit to our company," Mr. Balaban said.

Mr. Capra, Liberty's president, said: "Speaking for myself and my associates, this association with Paramount is one to which all of us look forward."

Kansas-Missouri Theatres Set October Convention

The annual convention of the Kansas-Missouri Theatres Association has been tentatively set for some time in October, the Association's directors decided at a Kansas City meeting last week. A survey of state legislation showed that no bills affecting theatres were introduced in the Kansas legislature, which has adjourned. In Missouri only one bill of the several concerning theatres is still alive. It would require theatres to have uniformed fire guards on duty at all times the theatres are in operation.

RKO SALES MEETING IN NEW YORK JULY 7

RKO-Radio will hold its sixteenth annual sales meeting July 7-9, inclusive, at the Waldorf-Astoria, New York, it was announced Tuesday by Robert Mochrie, vice-president and general sales manager. Division, district and branch managers, salesmen and fieldmen will attend from exchanges throughout the United States and Canada.

Bar Indecent Novels, Legion Head Urges

A suggestion that the directors of the Motion Picture Association agree among themselves not to purchase novels or other story material containing questionable or immoral matter, was put forward Tuesday by the Very Rev. John J. McClafferty, executive secretary of the National Legion of Decency.

Speaking at a luncheon meeting in New York of the motion picture department of the International Federation of Catholic Alumnae, celebrating its twenty-fifth anniversary, Msgr. McClafferty said such an agreement would be "a great step forward" in contributing to the wholesomeness of films.

He pointed out that the number of pictures the Legion had classified as "B," objectionable in part, had increased to the highest level since the Legion was founded and expressed concern over "relaxations" of the Production Code Administration, particularly the recent amendment allowing drug traffic to be shown on the screen. The IFCA was praised from all sides, by company executives attending the meeting and by Martin Quigley who said, "You have made an important contribution in all matters involving moral considerations." Rev. Patrick J. Masterson, formerly assistant executive secretary of the Legion, has become acting secretary, replacing Msgr. McClafferty, now on leave of absence.

Johnston Defends Benton State Department Work

Eric Johnston, president of the Motion Picture Association, this week defended the record of Assistant Secretary of State William Benton as head of the department's overseas information program.

In a letter to the Washington *Post,* Mr. Johnston and four other top industrialists said "it would be tragic, for the sake of a political maneuver, to waste the 20 months of experience Bill Benton has acquired in mastering an assignment that is as new and unfamiliar to our country as it is necessary."

NEW PRODUCT

(Continued from preceding page)

season and has six to come, including a special, Samuel Goldwyn's "The Secret Life of Walter Mitty," adapted to the screen from the *New Yorker* story by James Thurber, and starring Danny Kaye. Other pictures still to come from RKO are: "They Won't Believe Me," "The Woman on the Beach," "Desperate," "Dick Tracy's Dilemma" and "Thunder Mountain."

TWENTIETH CENTURY-FOX

Twentieth Century-Fox has released 32 pictures this season, including four reissues and still has four more to come to round out its product year. The pictures on the company's schedule for June, July and August are: "Bob, Son of Battle," with Lon McCallister and Peggy Ann Garner; "Kiss of Death," with Victor Mature, and introducing Colleen Gray; "I Wonder Who's Kissing Her Now," and "Mother Wore Tights," with Betty Grable.

UNITED ARTISTS

United Artists will deliver five more pictures after June 1 to bring their season's total to 29. Pictures still to come are: "Dangerous Venture," with Bill Boyd as Hopalong Cassidy; "Copacabana," with Groucho Marx and Carmen Miranda; "Dishonored Lady," starring Hedy Lamarr; "Lured" and "Christmas Eve," a Benedict Bogeaus production, with George Raft and Joan Blondell.

UNIVERSAL-INTERNATIONAL

With 20 pictures and four reissues already delivered by Universal-International this season, the company has an additional six pictures to release before the end of August. They are: "Time Out of Mind," with Phyllis Calvert and Robert Hutton; "Odd Man Out," starring James Mason; J. Arthur Rank's "Great Expectations," adapted from the Charles Dickens novel; "The Web"; "Ivy," with Joan Fontaine; "Singapore," and "Brute Force," produced by Mark Hellinger.

WARNER BROTHERS

To the end of May Warners have delivered 21 pictures, including four reissues, since last September 1. Still to come are three more: "The Unfaithful," starring Ann Sheridan and Van Heflin; "Possessed," with Joan Crawford and Lew Ayers, and "Cry Wolf," with Errol Flynn and Barbara Stanwyck.

State Dept. Keys Mexican Films to Aleman Visit

The State Department's Office of International Information and Cultural Affairs revealed in Washington that as part of its program to keep the Mexican people informed on President Aleman's visit to the United States it had arranged for the showing of documentary films throughout Mexico on places the President visited.

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

Directed by
KING VIDOR

from
Coast to Coast,
it's the SUNsation
of the Nation

RANK TO SPEND $7,000,000 ON 37 CANADIAN HOUSES

Sees 18 of 30 Pictures for This Year Distributed in the United States

The newsworthy J. Arthur Rank completed a successful New York business visit last week, duly recorded by reporters and the newsreels. At the weekend he was in Chicago. Monday he was in Toronto. In both cities he made news all over again.

Mr. Rank's interests will spend $7,000,000 during the next three and a half years to build 37 Canadian theatres. He believes the British quota laws will always be needed. He expects that 18 of the 30 pictures he will produce this year will be distributed in America.

Finds Resistance to British Films Reduced in U. S.

He finds that resistance in the U. S. to British pictures has been appreciably reduced. He expects to introduce television into one or two of his London West End theatres next autumn. He was elected a director and chairman of the board of Odeon Theatres of Canada, the first time he has ever held office in that theatre group.

In Chicago, on Saturday, Britain's leading producer-distributor-exhibitor met the press, appropriately enough, in the English Room of the swank and correct Blackstone Hotel. There, he said, the first phase of his Canadian theatre program, involving 19 modern theatres, is now under way and that the second phase, embracing 18 additional theatres, will start when materials are available.

He was of the opinion, he said, that the British quota laws probably would be needed even though the British industry achieves its most optimistic hopes of winning a permanent and substantial place for its films on the screens of America and the world. He explained that in the absence of anti-trust laws in England, the quota act will be useful in seeing to it that British films are given time even on those circuits which may be controlled by foreign interests. Of Britain's three large circuits, Mr. Rank controls two.

Says British Films Gross More Than American in Britain

He told his Chicago questioners that the average British picture grosses $400 more per week than the average American picture at each of his 600 theatres.

Mr. Rank rejected the $8,000,000 American gross for his "Henry V," estimated by Gradwell L. Sears, United Artists distribution head, saying his own estimate was $5,000,000.

The major purpose of his Chicago visit, he explained, was to examine the large-screen television apparatus developed in Chicago by the E. N. Rauland Corporation. Upon his return to the east from the West Coast, in about six weeks, he will inspect large-screen television developed there. Mr. Rank's own Cinema Television Company is now working on a large-screen process, he divulged. Both Mr. Rauland and John Davis, Mr. Rank's chief assistant, attended the Chicago interviews.

At press interviews Monday in Toronto he said that although the minimum quota requirements for British features playing time in England is 17½ per cent, British films are receiving 30 per cent of the playing time.

On future production, he offered the news that one of his studios would start next month to produce religious films; that cartoon films were also being started, and that plans had been made for one of his studios to make features for juveniles.

Mr. Rank made a public Toronto appearance Monday, when he spoke before the Empire Club in the Royal York Hotel. He was to spend five days in Toronto, then travel across Canada to Hollywood for a vacation.

In Chicago, a girl reporter asked Mr. Rank: "Whom will you visit in Hollywood?"

"My daughter," he answered.

"I see," the reporter commented. "I wondered if you had any friends in Hollywood."



By the Herald

GUEST OF THE SCHLESINGER BROTHERS, M. A. and I. W. Rounding out his New York obligations last week, J. Arthur Rank and his top executives were guests at a small luncheon at the Hotel Chatham given by M. A. and I. W. Schlesinger, of African Theatres, Ltd., with whose interests in South Africa Mr. Rank is associated. I. W. Schlesinger arrived from that country last week. M. A. Schlesinger is a New York resident. In the group above are, seated, Mr. Rank and I. W. Schlesinger; and, standing, Robert Benjamin, M. A. Schlesinger, Nate Blumberg, Joseph Seidelman and John Davis.



ACTING for the British Film Producers Association ,of which he is president, Mr. Rank the following day presented to James Mason, British actor, a silver statuette from the London Daily Mail, signifying that Mr. Mason a third year has won the newspaper's poll of Britons to determine their favorite actor.

"Expectations" Opens

"Great Expectations," the J. Arthur Rank-Cineguild production of the Charles Dickens novel, had its American premiere at New York Ctiy's Radio City Music Hall Thursday. The two leading stars in the picture are John Mills and Valerie Hobson.

Begin Contract Talks

Contract negotiations commenced last week between Confidential Reports, Inc., and Local No. 109, Screen Office and Professional Employees Guild. The negotiations affect 65 employees.

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

Directed by
KING VIDOR

There's been nothing like it under Southern California's sun

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

UNION

JOSEPH L. EGAN
PRESIDENT

suitable above or preceding the address.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SB 485 PD - WR LOS ANGELES CALIF 17 206 P

NEIL AGNEW VANGUARD FILMS 400 MADISON AVE NYC

HAVE JUST FINISHED FIRST WEEK OF DUEL IN THE SUN AND IT HAS SET RECORD GROSSES IN ITS MULTIPLE RUN DAY AND DATE SHOWINGS AT FORTY OF OUR THEATRES IN SOUTHERN CALIFORNIA AND NINETEEN IN NORTHERN CALIFORNIA PROVING BEYOND DOUBT THE TREMENDOUS POSSIBILITIES OF DUEL FOR SHOWMANSHIP MINDED EXHIBITORS IN METROPOLITAN AREAS AND SMALL TOWNS ALIKE. IN ITS FIRST WEEK IN OUR THEATRES DUEL BROKE MANY ALL TIME RECORDS IN NUMEROUS SITUATIONS AND FORCIBLY DRIVES HOME THE FACT THAT THERE IS NO SUCH THING AS BOX OFFICE RECESSION WHEN WE HAVE PICTURES THE PUBLIC WANTS TO SEE. CONGRATULATIONS TO MR. DAVID O. SELZNICK YOURSELF AND THE ENTIRE ORGANIZATION FOR THE OUTSTANDING SUCCESS OF DUEL IN THE SUN.

BEST PERSONAL REGARDS.

CHARLES P. SKOURAS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Over half a million persons (one quarter of the city's population) have seen DUEL in Los Angeles.

ON THE MARCH

by RED KANN

THAT very fancy array of figures decorating this space three weeks ago, it is taken for granted, was straight arithmetic on what "Duel in the Sun" could have grossed in one week in 228 theatres seating 325,168 under these ideal conditions: Four capacity shows a day at an average admission of $1.

Combined theatre take could have been $9,102,604 and David O. Selznick's end on the basis of 60-40 deals, $5,461,562. At 50 per cent of capacity, combined theatre gross could have been $4,551,302 and the producer's share $2,730,781.

That was then. This is now:

Accepting the distributor's estimates at the close of business Wednesday night—and allowing for reasonably unbridled enthusiasm with his adding machine—"Duel" did $4,400,000 in the 22 days since it opened at Amarillo, Tex., on April 29. This includes the distributor's statement that the attraction did about $400,000 in its Los Angeles runs which opened earlier. For the distributor on his own allegations: $2,640,000.

Accepting his estimates again, this is how his figures break down:

Area	Theatre Gross
Pacific Coast	$1,800,000
New York	1,250,000
New England	600,000
Texas	350,000
Scattered	400,000
Total	$4,400,000

In New York, business might have been better at the Capitol along Broadway. The 38 Loew houses which first played the film under its multiple-run setup went two to three times above normal. Loew's Victoria in Harlem [colored patronage] did an unprecedented $40,000 in its first week which compares with a normal $13,000. Of course, it held over. So, too, Loew first runs in Brooklyn, Newark and Jersey City. Ditto in many other situations in New England and along the Pacific Seaboard.

However, it is exceedingly interesting to note that this assertion of business done covers somewhere between 250 and 300 houses whereas the possibilities based on capacity—see the opening paragraph, please—had to do with only 228. In other words, more houses did less total gross in 22 days than might have been bulked if those 228 had played only 50 per cent of capacity in seven.

You take it from here.

◆ ◆

Pete Wood, secretary of the ITO of Ohio, continues his campaign of annoyance based on coloration. Now it is via a letter to John L. Sullivan, Under-Secretary of the Navy, in what amounts to a challenge of official judgment in awarding Presidential Certificates of Merit to E. V. Richards, Jr., of New Orleans, Robert B. Wilby of Atlanta and S. H. Fabian of New York for their contributions to victory in the Second World War.

Wood snidely observes these three men "dug up the long-deceased War Activities Committee" as a device warranting the honor accorded them. Not only is this an obvious bypassing of the facts, but it becomes easily interpretable as a reflection on the integrity of the Government officials who determined the citations.

It is patently clear Richards, Wilby and Fabian "dug up" nothing. If anything was spaded out of the record of the recent past, it was the other way around. Richards was important in conceiving and aiding in the formation of WAC. This is a fact, and for it he was recognized. Wilby rendered service as its program committee chairman. This, too, is a fact and for it he received a citation. Fabian was chairman of WAC's theatre division. Another fact which evidently Washington deemed sufficiently noteworthy to recognize by official approbation.

Wood reflects resentment over Richard's acceptance on behalf of the nation's theatres and thinks Sullivan was misled into believing this was the case. It takes a peculiar kind of analysis to dope that one out. What happened was perfectly normal and entirely gracious under the circumstances. Richards, on behalf of himself and the other two, merely said all three felt honored not alone as representatives of the industry but as representatives of exhibitors operating 16,000 theatres [MOTION PICTURE HERALD, May 10, 1947].

This is precisely what he should have said. For this, precisely, was the truth.

◆ ◆

Robert Taylor told a House sub-committee on Un-American Activities that Lowell Mellett of the Office of War Information forced him to appear in "Song of Russia" which Taylor felt contained Communist propaganda.

Joe Skeptic wants to know who forced Taylor to appear in "Undercurrent."

◆ ◆

According to J. Parnell Thomas, chairman of the sub-committee, Adolphe Menjou testified to his belief many millionaires, including directors and actors in Hollywood and elsewhere, are Communists or pro-Communists.

This confuses Skeptic who also wants to know how a millionaire can be a Communist at the same time.

20th-Fox Net for First Quarter Is $5,897,603

For the first quarter ended March 29, 1947, Twentieth Century-Fox and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., had a net profit of $5,897,603, the company reported in New York Tuesday. At the same time the company announced that following a stockholders' meeting which reelected 14 directors, the board of directors reelected Spyros Skouras president, and other officers.

Included in the first quarter's profit is $400,043, representing the net gain on the sale of an investment in a Mexican theatre circuit. After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net profit amounted to $2.07 per share on the 2,765,813 shares of common stock outstanding.

$2.53 Per Share in 1946

The consolidated net profit for the first quarter of 1946 was $6,241,953, which amounted to $2.53 a share on the 2,365,477 shares outstanding.

A comparison of the first quarter of 1947 with first quarter last year follows:

	13 W.E. March 29, 1947	13 W.E. March 30, 1946
Gross income from sales and rentals of film and theatre receipts	$48,944,024.85	$46,390,305.20
Consolidated net profit before federal taxes and minority interests	$10,517,849.06	$12,339,022.45
Provision for federal income taxes	3,900,000.00	5,250,000.00
	$6,617,849.06	$7,089,022.45
Deduct net profit applicable to minority interests	720,245.72	847,068.65
Net Profit	$5,897,603.34	$6,241,953.80

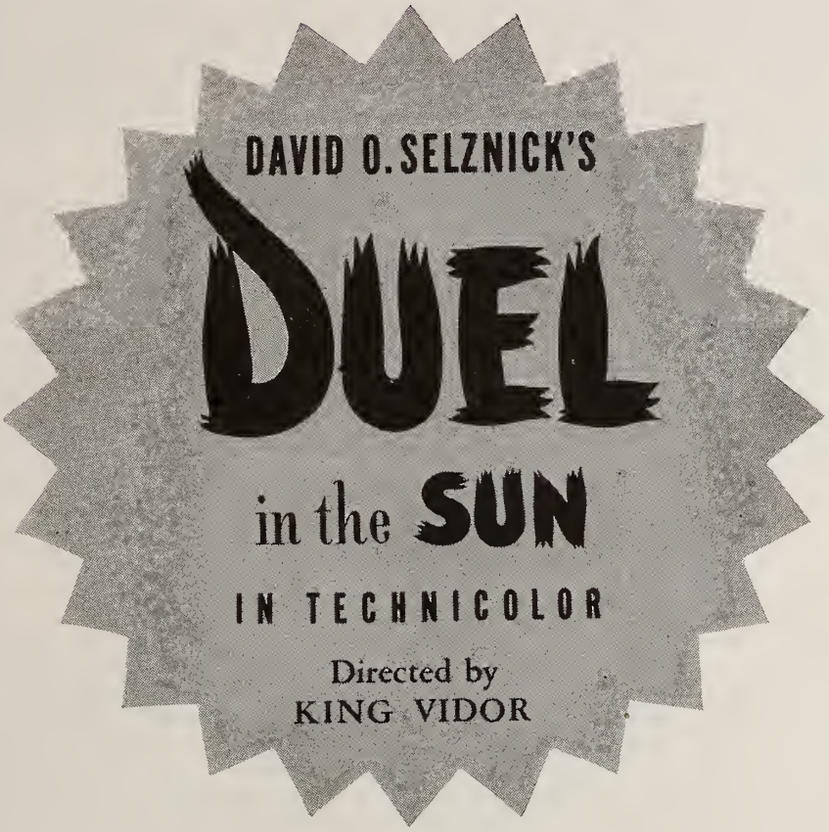
The board of directors elected the following officers to serve with Mr. Skouras: William C. Michel, executive vice-president; Darryl F. Zanuck, vice-president in charge of production; Thomas J. Connors, vice-president in charge of sales; Murray Silverstone, vice-president; Joseph H. Moskowitz, vice-president; Donald A. Henderson, treasurer and secretary; Wilfred J. Eadie, comptroller and assistant treasurer; Francis T. Kelly, assistant treasurer; Fred L. Metzler, assistant treasurer; Read B. Simonson, assistant treasurer; C. Elwood McCartney, assistant comptroller; J. Harold Lang, George F. Wasson, Jr., and William Werner, assistant secretaries.

Declare $1.12½ Dividend

The board of directors declared a quarterly dividend of $1.12½ per share on the outstanding prior preferred stock, payable June 16, to stockholders of record June 4, 1947; a quarterly dividend of 37½ cents per share on the convertible preferred stock, and 75 cents on the common stock, both payable June 30 to stockholders of record June 16.

The Sun opens wide the

San Francisco Golden Gates



"DUEL opening in 18 Northern California houses clocked a *triumphant* $49,000 (one day). Fox, San Francisco cracked records with a smash $9,986," says Variety. DUEL tops GONE WITH THE WIND by 50% in Berkeley and 60% in Oakland!

Paramount Plans Profit Share for Key Personnel

The organization of an Employees' Investment Company, with an authorized capitalization of $4,000,000 and in which Paramount executives and key personnel would participate was proposed by Paramount Pictures, Inc., in a proxy statement sent to stockholders last week. This proposal and other business matters will be voted upon at the annual stockholders meeting to be held in New York June 17.

The capitalization of the proposed company would consist of notes in the principal amount of $3,760,000 and 240,000 shares of common stock at $1 par value per share. The capital would be invested exclusively in Paramount stock.

The 240,000 shares of common stock would be offered to top personnel, with the first group to be accorded the opportunity of purchasing up to 15,000 shares each. This group includes Y. Frank Freeman, Leonard H. Goldenson, Austin C. Keough and Charles M. Reagan, all of whom are directors of the corporation.

About 40 to Participate

Henry Ginsberg, vice-president and general manager in charge of studio operations, would be given the right to purchase 24,000 shares. The total number of participants will number about 40, it is planned, with others to be determined on the basis of the "advantage to be gained by (Paramount) in increasing the interest of officers and key employees in the progress of the corporation."

Officers and key personnel would purchase the new company's stock at two-thirds of par value.

The notes of the new company, to bear interest not in excess of two and one-half per cent and which would be purchased by Paramount or sold to banks or other financial organizations under Paramount guarantee, will be subject to annual sinking fund payments, commencing January 31, 1949, based on net earnings of the preceding year. At least 50 per cent of such earnings would be paid each year into the company's sinking fund.

The notes would mature in not less than five years from date of issuance.

$839,359 for Checking

The committee which would select participants as well as the number of shares to be offered each includes Barney Balaban, president; Stanton Griffis, chairman of the executive committee, and Edwin L. Weisl, board member.

In its proxy statement, Paramount also announced that it spent $839,359 for the services for Confidential Reports, Inc., and a total of $192,893 for legal services. Of this latter figure, $171,893 went to the law firm of Simpson, Thacher & Bartlett, and $21,000 to O'Melveny & Meyers. The accounting firm of Price, Waterhouse & Company received $96,125, and Voorhees, Walker, Foley & Smith received $28,084 for architectural and engineering services to the company during the year covered.

Other payments during the year as listed in the proxy statement were: Barney Balaban, president and director, $159,000; Stephen Callaghan, director, $5 000; Y. Frank Freeman, director and vice-president at the studio, $132,500; Harvey D. Gibson, director, $5,000; Henry Ginsberg, vice-president and studio general manager, $219,500; Leonard H. Goldenson, director and vice-president in charge of theatres, $85,000; A. Conger Goodyear, director, $5,000.

Also, Stanton Griffis, director and chairman of the executive committee, no payment; Duncan G. Harris, director, $5,000; John D. Hertz, director, $5,000; Russel Holman, assistant secretary, $58,100; Jacob H. Karp, assistant secretary, $70,333; Austin C. Keough, director, vice-president and chief counsel, $85,000; Earl L. McClintock, director, $5,000; Frank Meyer, assistant secretary, $20,650; Fred Mohrhardt, treasurer, $37,950; Maurice Newton, director, $5,000; Robert H. O'Brien, secretary, $25,600; Paul Raibourn, vice-president in charge of budget and planning, $30,000; Charles M. Reagan, director and vice-president in charge of domestic sales, $81,482; E. V. Richards, director, no payment; Edwin L. Weisl, director, $5,000, and Adolph Zukor, director and chairman of the board of directors, $136,400.

Box Office Champions for The Month of April

THE BEST YEARS OF OUR LIVES
(RKO Radio-Goldwyn)

Produced by Samuel Goldwyn. Directed by William Wyler. Screenplay by Robert E. Sherwood from the novel, "Glory for Me", by MacKinlay Kantor. Music direction, Emil Newman. Photography, Gregg Toland. Cast: Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Hoagy Carmichael, Harold Russell, Cathy O'Donnell. Release date, November 20, 1946. [*Champion for the third month.*]

CALIFORNIA
(Paramount)

Produced by Seton I. Miller. Directed by John Farrow. Screenplay by Frank Butler and Theodore Strauss. Based on a story by Boris Ingster. Photography, Ray Rennahan. Technicolor director, Natalie Kalmus. Music score by Victor Young. Cast: Ray Milland, Barbara Stanwyck, Barry Fitzgerald, George Coulouris, Albert Dekker, Anthony Quinn. Release date, February 21, 1947. [*Champion for the second month.*]

IT HAPPENED IN BROOKLYN
(Metro Goldwyn Mayer)

Produced by Jack Cummings. Directed by Richard Whorf. Screenplay by Isobel Lennart. Based on an original story by John McGowan. Musical supervision, direction and incidental score by Johnny Green. Orchestrations by Ted Duncan. Photography, Robert Planck. Cast: Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante, Gloria Grahame. Release date, April, 1947.

THE LOCKET
(RKO Radio)

Produced by Bert Granet. Directed by John Brahm. Written by Sheridan Gibney. Music by Roy Webb. Musical director, C. Bakaleinikoff. Photography, Nicholas Musuraca. Cast: Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond, Sharyn Moffett, Ricardo Cortez, Henry Stephenson. Release date, December 20, 1946.

MY FAVORITE BRUNETTE
(Paramount)

Produced by Daniel Dare. Directed by Elliott Nugent. Original screenplay by Edmund Beloin and Jack Rose. Photography, Lionel Lindon. Special photography, Gordon Jennings. Assistant director, Mel Epstein. Cast: Bob Hope, Dorothy Lamour, Peter Lorre, Lon Chaney, John Hoyt, Charles Dingle, Reginald Denny, Frank Puglia. Release date, April, 1947.

SMASH-UP
(Universal-International)

Produced by Walter Wanger. Directed by Stuart Heisler. Screenplay by John Howard Lawson. Associate producer, Martin Gobel. Original story by Dorothy Parker and Frank Cavett. Photography, Stanley Cortez. Orchestrations by David Tamkin. Music, Frank Skinner. Cast: Susan Hayward, Lee Bowman, Marsha Hunt, Eddie Albert, Carl Esmond, Carleton Young. Release date, March, 1947.

UN Working on Proposal For Duty-Free Imports

Washington Bureau

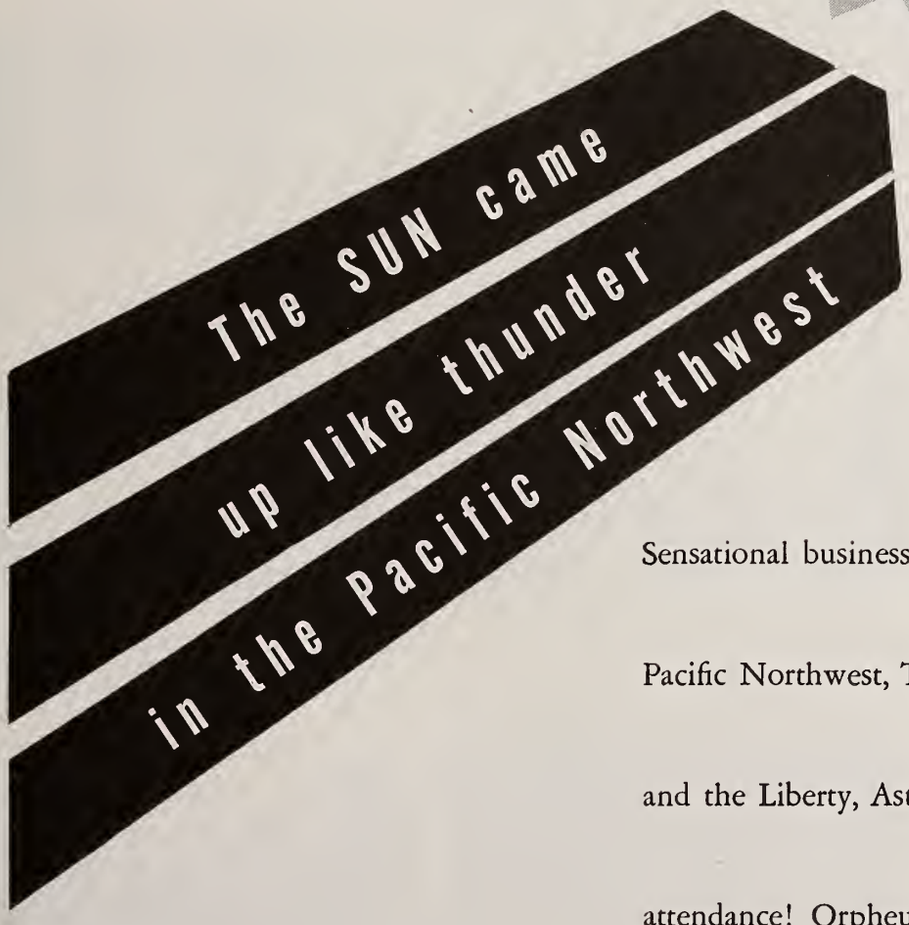
Officials of the United Nations' Educational, Scientific and Cultural Organization are currently working on a plan to permit the duty-free importation into all countries that have signed the Convention of Educational, Scientific and Cultural films. This was reported last Wednesday here by William Farr, senior counselor for films for the mass media division of the UNESCO. Mr. Farr also urged the organization of national film groups which would act as clearing houses for film production which UNESCO could use internationally. Emphasizing that his organization would not produce nor distribute on its own, Mr. Farr said that UNESCO's film activities would be directed towards the stimulation of production that could be used in the rehabilitation program.

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

Directed by
KING VIDOR



Sensational business in all 15 theatres in the Pacific Northwest, The MacDonald Theatre, Eugene and the Liberty, Astoria broke house records for attendance! Orpheum Spokane doubled SPELLBOUND business. Variety reports "DUEL huge $34,000 (one week) in Seattle, Fifth Avenue."

BYRNES CALLS AMERICAN FILMS U.S. "AMBASSADORS"

Cites Responsibility as He Receives Variety Clubs' Humanitarian Award

Former Secretary of State James F. Byrnes last week was the recipient of the Variety Clubs' International 1946 Humanitarian Award, which was presented to him by Chief Justice Frank M. Vinson at a screened ceremony at the Variety Clubs' dinner in Hollywood. In his recorded address Mr. Byrnes called American motion pictures "unofficial ambassadors" abroad and stressed their responsibility in not misrepresenting the American way of life to foreign countries.

Says United States Can Make Peace and Keep It

Mr. Byrnes, prevented by illness from leaving Washington, further asserted in his broadcast talk that "there is too little talk about peace and too much talk about war." And he added: "I deny that conflict is inevitable. . . . I believe we can make the peace and we can keep the peace." Justice Vinson was introduced to the delegates by Carter T. Barron, first assistant national chief barker, who traced the history of Variety Clubs International, and praised its work.

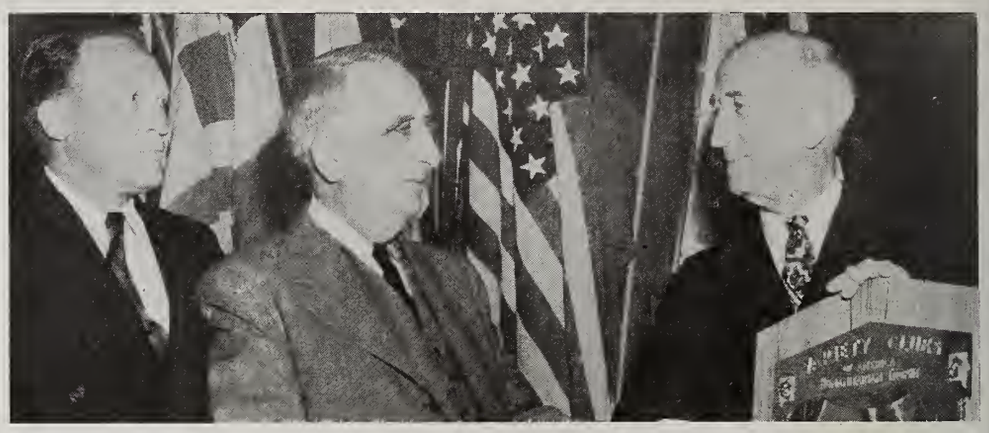
On behalf of the industry, Jack L. Warner assured the 1,200 banquet award guests that the responsibilities mentioned by the former Secretary would be met. The dinner, sponsored by Mr. Warner, took place on the Warner Bros. sound stage and was designed to honor members of the organization for their philanthropic effort on behalf of children.

Also, last week, delegates to the Los Angeles convention reelected R. J. O'Donnell as international chief barker; Mr. Barron again was chosen first assistant; C. J. Latta, second assistant; Marc Wolf, dough guy; John Harris, national big boss. Mr. Harris is a lifelong officer. Jack Berenson, of Philadelphia, was elected national property master to succeed William K. Jenkins.

International Heart Award Goes to Minneapolis

A judging committee of trade paper publishers unanimously awarded the International Variety Clubs Heart Award to Minneapolis Tent 12 for raising $300,000 to establish a 100-bed heart hospital on the grounds of the university in Minneapolis. Various Variety clubs pledged themselves to contribute $2,030,000 for charitable enterprises.

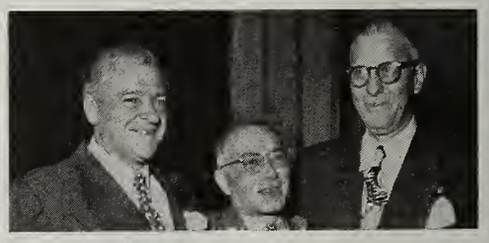
A report on the financial status of the Variety Clubs by Mr. Wolf showed that the organization had a cash balance of $64,821, which includes $50,000 received from Paramount for the rights to "Variety Girl."



***PRESENTATION**, above, of the Variety Clubs of America annual Humanitarian Award, in Washington. Carter Barron, left, represents the Variety Clubs. Chief Justice Fred Vinson, center, presents the award to former Secretary of State James F. Byrnes, prevented by illness from attending the dinner.*



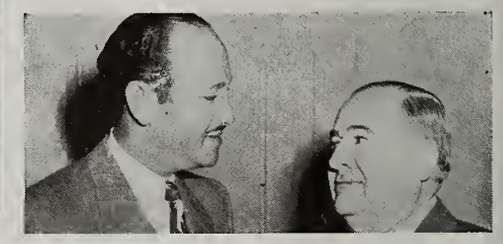
***LINEUP**, at the convention: Robert Wilby, southern circuit owner; Spyros Skouras, 20th-Fox president; William K. Jenkins, southern circuit owner; Harry Ballance, 20th-Fox southern district manager.*



***CONVENTION COORDINATOR** Norman Manning, left, poses with delegates from Los Angeles Tent 25, David Bershon, center, and Bud Lollier.*



***GREETINGS**, from James Schiller, right, of Monogram, and of the Variety Club convention general committee, to Harry Nace, Sr., Arizona circuit owner.*



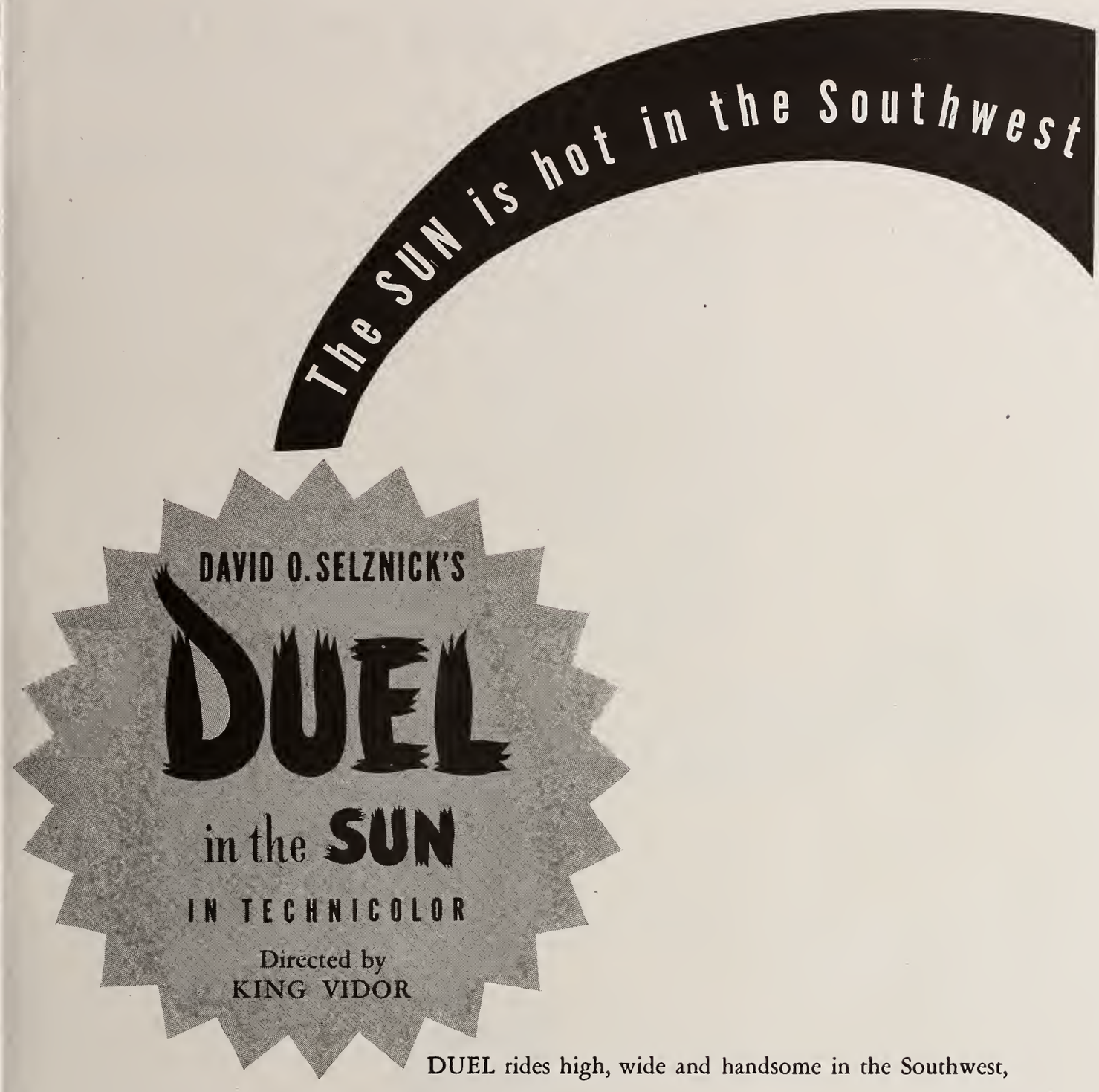
***MEETING**, between Sherrill Corwin, left, Orpheum Theatre, Los Angeles, publicity director, and Jams R. Grainger of Republic Pictures.*



***THE BIG THREE**, at the Humanitarian Award dinner; John H. Harris, national "big boss"; Jack L. Warner, vice-president in charge of production at the Warner studio, where the dinner was held; and Robert J. O'Donnell, international Chief Barker. The dinner was attended by more than 1,000 delegates.*



***THE TWENTIETH CENTURY-FOX STUDIO**, Darryl F. Zanuck, the host, entertained Variety Club international officers and canvasmen at its studio, with this photograph the result. Left to right, Tom Connors, the company's vice-prsident in charge of distribution; George Jessel, producer and actor; Mr. Harris; Mr. Zanuck; Mr. O'Donnell, and Mr. Skouras.*



DUEL rides high, wide and handsome in the Southwest, phenomenal in 94 theatres. In many situtations DUEL equalled or topped GONE WITH THE WIND grosses. In Austin, Texas a 900-seat house played to more than 3,000 people opening day and 2800 the second day.

"BUY-BRITISH" ADS STIRRING PROTEST

Producers' Drive Rouses Public and Exhibitors' Ire for Anti-U. S. Slant

by PETER BURNUP
in London

Local film-goers have administered the sharpest slapdown yet directed toward Sir Henry French, acknowledged authorizer of anti-American advertisements in national local newspapers and director general of the Film Producers' Association.

Nor does the Government, particularly the Treasury Department and Board of Trade, like the offending announcements. It is appreciated that, possibly without design, the Producers' body, in their acrimonious dispute with their exhibitor customers, are contriving to throw an outsize monkey wrench into the Anglo-American works by hiring publicists to aid them in combatting the exhibitors' view that the renters' quota be retained in the forthcoming quota act.

Patrons Dislike Suggestion

British picture-goers simply do not like the suggestion implied in the advertisements that they should not spend their money on American films. They do not see why, in the present austere times, they should deny themselves American films just to suit the members of the British Film Producers' Association. They have made public protest about the matter.

No one, including members of the BFPA itself, really is happy at the inferential disparagement of America in the blurbs. Says W. R. Fuller, Secretary of the Cinematograph Exhibitors' Association: "America's films make up the bulk of our box office. Where's the sense in disparaging them?"

Other people are more forthright in their questionings of why the British should forego the privilege of seeing exhibits of the calibre of "Best Years of Our Lives" or "Notorious."

Exhibitors Not Perturbed

While irritated at the inference of the announcements, the exhibitors, generally, are not particularly perturbed; their view being that if this is the best the producers can do in the argument for or against renters' quota, the exhibitors have already won the point.

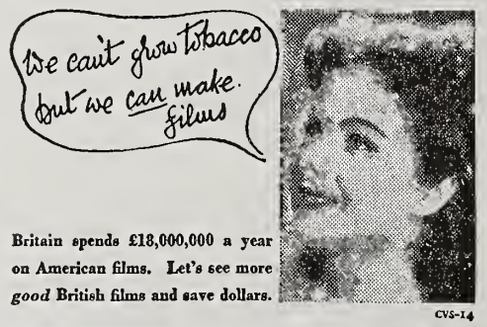
J. Arthur Rank saw the first of the advertisements just before he left for America and was not particularly happy about them. His best comment on the business was made at his New York press conference. "We will go on booking American films," he said, "while we have dollars to pay for them."

Meanwhile, Sir Henry French will not admit he was wrong, but it is significant that a new slant is apparent in the latest announcements, which no longer adopt the objectionable disparaging tone.

Forward looking producers have envisaged the possibility of a combined American advertising campaign in opposition to the British and are afraid the yah-yah atmosphere might become bitter enough to undo all the good now being done in behalf of Anglo-American relations.



***CURRENTLY** engaged in disputes over what form the forthcoming quota legislation should take, the British Film Producers Association has taken to the newspapers to urge theatregoers to bypass American product in favor of seeing more British features. More, better, and good, are the italicized adjectives usually used in the advertisement describing British product.*



Britain spends £18,000,000 a year on American films. Let's see more *good* British films and save dollars.

CVS-14

***THE TOBACCO** versus films argument is mirrored in this advertisement, urging Britons to save their nation's wealth by ignoring Hollywood product.*

British Theatres Seek Revision of Rental Practices

London Bureau

First shots in the campaign of exhibitors here to force a revision of existing film rental practices have been fired by the Cinematograph Exhibitors' Association, whose monthly report reveals that discussions have taken place with the Board of Trade on the question of cooperative booking.

The Kinematograph Renters' Society hitherto has insisted that none of its members shall book to an exhibitor who does not hold at least a 51 per cent interest in the theatre he represents. That, say exhibitors, is an unfair trading practice.

The exhibitors urge if necessary that legislative authority should be given cooperative booking in the forthcoming quota bill. But no one really wants the Government interfering more than it does now.

Board of Trade officials themselves are not enamoured of further legislative action and the CEA subsequently intimated that consideration of possible legislative action might be deferred until the exhibitors had approached the KRS "to ascertain if it were possible to deal with this matter without recourse to legislation and find an accommodation between the KRS policy and the objections of the CEA."

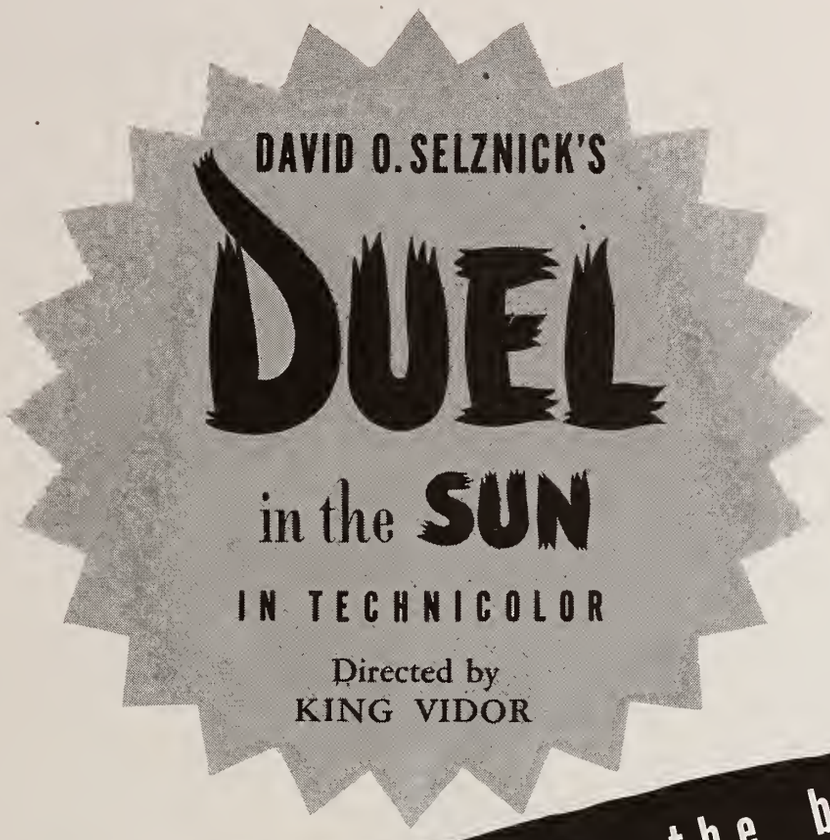
The question has now been raised preliminarily on the joint KRS-CEA committee without tangible result. At the last monthly meeting of the KRS Council it was stated that cooperative booking was "one of the most serious subjects ever brought before them." In the face, however, of exhibitor pressure and the possibility of Government action, the question has been given high priority for the next KRS meeting.

Additional point is lent to the matter by the Films Council quota proposals that the forthcoming legislation should include provisions for "prohibiting discrimination by renters between circuit and cooperative bookings."

British Producers Exceed Quota Requirements

London Bureau

British producers exceeded their quota requirements for the year ended March 31, 1947, in both the long and short films division, according to Board of Trade statistics issued Tuesday. The following films were registered for the period: 107 British long films, aggregating 603,510 feet; 637 foreign long films, aggregating 2,628,240 feet; 195 British shorts, totaling 254,116 feet, and 386 foreign shorts, aggregating 414,208 feet. Allowing for adjustments under the double and treble quota principle, the figures reveal British registration percentages as 26.94 for long films and 34.62 for short films, against prescribed quota requirements of 22.5 per cent for long films and 25 per cent for short films.



The SUN shines best in the big Midwest

"Duel giant $30,000 in Indianapolis—opened bigger than "Gone With The Wind" says Variety. Plays to 75,000 in 4 days at B & K's State-Lake and Roosevelt Theatres (total 4200 seats). Terrific opening day grosses in Decatur, Peoria, Bloomington, Galesburg & South Bend.

BRITISH FEATURE REVIEWS

The Brothers

Gainsborough: G.F.D. — Western Isles Passion

In high gallantry, director David Macdonald accepts the challenge delivered by author L. A. G. Strong's novel; himself the while delivering a challenge to theatre-goers in two hemispheres.

"The Brothers"—regarded as the best British novel of its year—told a grim relentless tale of the primitive feuds and violence which infused the men of Scotland's lonely Western Isles fifty years or so ago. In Mr. Strong's novel, the feud between two of the Island's families—the McFarishes and the Macraes—is set a-boiling when a young orphan, Mary, comes to be servant to the men of the Macraes. Head of that clan—Hector Macrae—has a pronounced addiction to the Ten Commandments. But those persuasions do not motivate his elder son in whom the advent of Mary evokes ugly, sinister craving. There is also the gay young son of the McFarishes to be reckoned with. For Willie McFarish has a lively eye for the pretty maiden.

Mr. Strong heaped on tragedy with a ready hand. David Macdonald doesn't evade the issue; least of all when it comes to making one of those happy-ending concessions. He has composed a piece whose backgrounds will delight the connoisseur of camera-work.

Macdonald and producer Sydney Box didn't bother much with stars. Miss Patricia Roc—she plays the disturbing Mary—is the nearest approach to star material on view. For the rest, the actors are mainly unknown young men, among whom Andrew Crawford rates highest. But a word of praise is due, too, to James Woodburn for a quite admirable portrayal of the Island's priest.

"The Brothers" is a challenge to the picture patron of intelligence.

Seen at the Odeon Theatre, London, trade-show. Reviewer's Rating: Very good for the choosy audience.—PETER BURNUP.

Release date, not set. Running time, 98 min. British adult audience classification.

Mary ..... Patricia Roc
Aeneas McGrath ..... Will Fyffe
Fergus Macrae ..... Maxwell Reed
Hector Macrae ..... Finlay Currie
John Macrae ..... Duncan Macrae
Dugald ..... John Laurie
Willie McFarish ..... Andrew Crawford
Priest ..... James Woodburn
Morland Graham, Megs Jenkins, Patrick Boxill, Donald McAllister, David Keir

Take My Life

Cineguild: G.F.D.—Murder—and High Spirits

Justly renowned for their excursions into the higher reaches—"This Happy Breed," "Brief Encounter," "Great Expectations" are samples of their outgivings lately admired on New York's screens—the Cineguild team put across a plain, honest-to-goodness, murder thriller. And not so very plain at that. For it is as compact, adroit, subtly photographed and mounted a piece as British screens have seen in many a long day.

Phillipa Shelley is an opera singer of public renown and private tantrums. After her triumphant "Traviata" at London's Covent Garden she hurls a scent-bottle at her patient husband, believing said husband is carrying on with a previous sweetheart who happens to be playing in Covent Garden's second fiddle detachment. From then on comes a train of highly plausible circumstance which leads long-suffering husband to the Old Bailey dock and the charge of wilfully murdering the second fiddler.

So cunningly does director Ronald Neame unveil the thread of ostensible proof that until the last moment it looks as though the law will get that husband to the gallows. That the law doesn't get its way is due only to the perspicacity of the opera singer who foxes down the real murderer far away in Scotland.

What raises "Take My Life" out of the ordinarily competent rut is the deft cunning and inordinately skilful direction of Ronald Neame; and his players including, in particular, Greta Gynt, who scales the heights of beauty, plus allure, plus competence, plus always that something which the others haven't got. But its difficult to fault any of the Neame players. It's clear they all richly enjoyed their frolic. Clear also that this is one which will rank high in Britain's box offices grosses at the year's end.

Seen at Studio One, London, trade show. Reviewer's Rating: Very good.—PETER BURNUP.

Release date, not set. Running time, 79 min. British adult audience classification.

Nickolas Talbot ..... Hugh Williams
Phillipa Shelley ..... Greta Gynt
Sidney Flemming ..... Marius Goring
Prosecuting Counsel ..... Francis L. Sullian
Inspector Archer ..... Henry Edwards
Rosalie Crutchley, Marjorie Mars, Ronald Adam, Leo Bieber, Herbert Walton, Leo Britt, Maurice Denham, Henry Morrell, David Wallbridge

"Duel" Opening Set in London

London Bureau

David O. Selznick's "Duel in the Sun" was scheduled to open here May 23 at Paramount's Carlton, but at midweek had not yet emerged from the censor's office.

The Selznick Organization is looking for "Duel" to stay in the Carlton until autumn, when they hope to have provincial distribution settled. Discussions now in progress aim at a deal under which Associated British Cinemas would pre-release the film simultaneously at seaside resorts throughout the holiday season. At the same time it is understood that Neil Agnew, head of the Selznick Organization, has proposed to J. Arthur Rank this same type of opening in the autumn.

The authoritative view here is that Mr. Rank will not agree to any such plan in view of the large number of his own pictures awaiting screening. Also, it is Mr. Rank's policy to give extended runs only to films from his own studios.

In New York, "Duel in the Sun" last week moved to some of the Loew houses not included in the original 38-theatre group. It will have from two to four-day engagements. "Duel" was held over for a second week's showing at five New York and New Jersey houses. The price policy remained unchanged in all cases.

British Draw $200,000,000 More of American Loan

Another $200,000,000 of the $3,750,000,000 British loan has been withdrawn, Treasury figures disclosed in Washington last week. Total withdrawals to date amount to $1,750,000,000, and Secretary of the Treasury John W. Snyder admitted that the withdrawals had been "quite a bit larger" than anticipated. The original loan plans called for the British to use only about $1,500,000,000 the first year ending June 30.

KRS Is Tackling British Problem Of Print Damage

London Bureau

The Kinematograph Renters' Society is at length tackling the hoary question of film damage caused by ham-fisted projectionists. They have probably been driven to action by a stream of complaints lately in national newspapers and on the radio.

At the last KRS meeting, Frank Hill, secretary, reported that in the past month 47 complaints of damaged prints had been received. In one case, two renters had complained of the same theatre. One renter had sent in no fewer than 29 cases of damage to films.

The Briitsh Kinematograph Society, scientific and technical advisers to the industry, has drawn up a learned pamphlet on the subject and wants the renters' and exhibitors' organizations to bear the cost of its printing and issue to all operators. That cost would be somewhere in the region of £450 and the Cinemaotgraph Exhibitors' Association has already signified its willingness to foot half the bill. Feeling among the renters, however, is that the class of operator clumsy enough to damage a film would be most unlikely to read a lengthy, technical handbook.

The KRS, accordingly, is having drawn up what Mr. Hill describes as a "pithy pamphlet," setting out in elementary English just what and what not to do with a print. Plain hints are also being administered to theatre-owners whose projectionists are at fault that a continuance of such behavior may lead to a cutting out of pictures altogether.

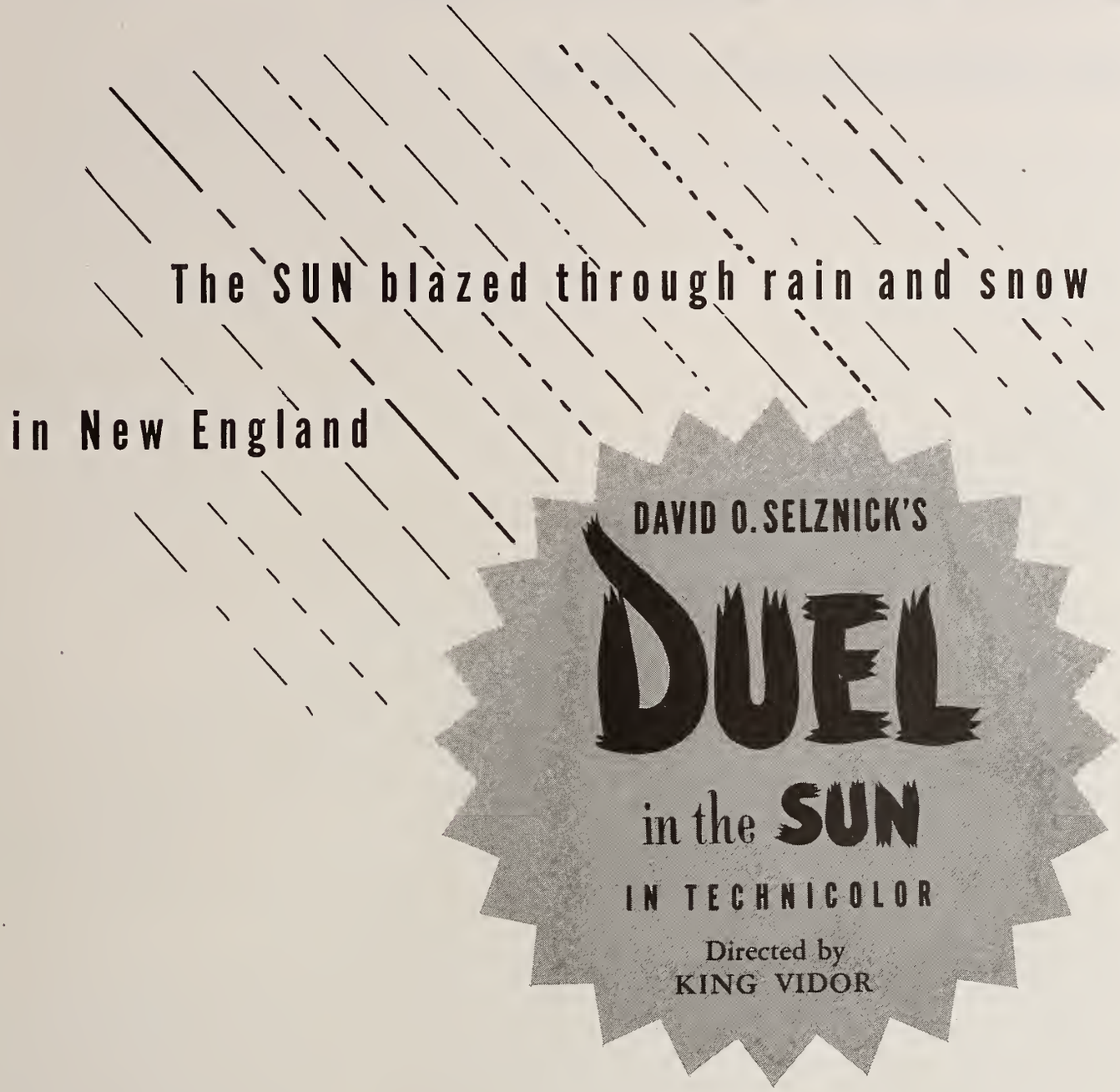
Want British Newsreel Lab Men to Work Weekends

London Bureau

British newsreels, stung by recent criticisms of their news value, are taking steps to put their house in order. First steps thereto are seen in an appeal to the Association of Cine Technicians that their laboratory members be permitted to work, if necessary, through every weekend. At present, ACT allows technicians to work on only 12 weekends in the course of a year and then only in accordance with a schedule drawn up three months in advance. The newsreels claim that big stories frequently break unexpectedly at the weekend and that ACT's ban prevents them getting proper and speedy coverage.

Schofield Absorbed

Knickerbocker Productions, Inc., of New York, has absorbed Schofield Productions, Inc., and is expanding the facilities of the latter company. The new company will specialize in the production of industrial, educational and public relations motion pictures.



Despite unseasonable weather, (rain and snow) DUEL opened to terrific business in 51 New England theatres. Variety says: "Providence R. I. DUEL record $55,000 unheard of figure for a week's run. Boston DUEL record 95 G in two spots. *Holdover* for *third week* in Orpheum and State, Boston and State, Providence R. I.

EASTERN SHOOTING SCHEDULES RISE

But Coast Is in No Danger of Losing Its Position as U. S. Production Center

While production in New York hardly presents a threat to the Hollywood studios, schedules show an increase in the number of locally produced films and eastern location operations. Opinion on the reasons is divided between those who say it is cheaper to produce in the east in view of Hollywood's high labor and set-construction costs and those who hold that process shots must give way increasingly to location shots as a means of achieving greater realism.

With available New York production facilities restricted to two studios, the Fox Movietone studio on 10th Avenue and the new RKO Pathe lot on upper Park Avenue, the great majority of producers are planning to send crews east for background and comparatively few have plans to shoot pictures 100 per cent in New York. However, some will bring both technicians and stars to this area to shoot parts of feature productions on the spot.

Authorities Cooperate

Producers have found the New York authorities anxious to cooperate in an effort to stimulate production in the metropolis. The appointment of a coordinator to clear the way for obtaining permits covering shooting of film in various New York locations is expected in the near future and was discussed at a recent meeting between producer representatives and City Commerce Commissioner George Sanders. "Mayor O'Dwyer's interest in helping us use New York for production is encouraging and will undoubtedly stimulate this activity," Joseph R. Vogel, vice-president of Loew's, said last

The film which more or less started things rolling in New York was Paramount's "Lost Weekend," which had Ray Milland wander up and down Third Avenue in search of a pawnshop. These scenes were taken from a camera concealed in a packing box. Next there was 20th-Fox's "House on 92nd Street," which used authentic New York locale and, more recently, the same company's "Boomerang," shot in and around Stamford, Conn., and White Plains, N. Y.

New York Popular

A long list of companies had crews in New York for location and atmosphere shots. Among them was Paramount, for "The Big Clock," "Dream Girl," and "Blaze of Noon." Special crews also will cover West Point graduation for Bob Fellows' forthcoming production of "The Long Gray Line," a West Point story. They will return with the stars in the autumn to film several scenes at the Academy.

MGM has just completed the shooting of New York scenes for Clark Gable's new picture, "The Hucksters." The big crew was active for six weeks, concentrating on Park Avenue and the Fulton fish market. A while back the company shot 30 per cent of "The Clock" in New York. Further plans include the production of at least part of "East River" and "Maiden Voyage" in the area.

Republic and Howard Hughes had crews working in the shadows of the skyscrapers on "The Flame" and "The Sin of Harold Diddlebock," respectively, the latter having been shot around Wall Street. David O. Selznick recently finished outdoor shooting on his forthcoming "Portrait of Jennie," which will be completed at the RKO Pathe studio. Outstanding among recent New York productions is Boris Morros' "Carnegie Hall" which, to a large degree, was shot in the famed Hall and then went to the Fox Movietone studio for the finishing touches.

Actors and crew of 20th-Fox's "Kiss of Death" have just finished their New York chores on the film, which will consist in large part of scenes shot on location. The city also became the set for the company's "Miracle on 34th Street," which had cameras move into Gimbel's and Macy's and used the Thanksgiving Parade as background.

Few Others Planned

Only a few other pictures are definitely set for New York production. Most plans are tentative. Edward A. Golden will produce "Texas Heaven in Brooklyn" at the Pathe studios, and at least part of Darryl Zanuck's forthcoming "Gentleman's Agreement" will be shot here. Eddie Bracken will use the Pathe lot as his headquarters if plans for "750 Smith" materialize. Four other films, "The Boy Cried Murder," "Close-Up," and two unspecified Selznick productions also will use that studio.

James Cagney's "Time of Your Life" may be shot partly around Stamford, and cameras on Warner Brothers' "Up Till Now" will start turning in Boston in about two weeks. Also, Alfred Hitchcock's first independent production for Transatlantic Pictures Corporation, "Rope," will mostly be filmed around New York's Medical Center.

PRC Appoints Donaldson As New District Head

Thomas J. Donaldson, MGM sales executive for the past 20 years, has been named district manager for the Boston and New Haven territories for Producers Releasing Corporation, Ralph H. Clark, PRC general sales manager, announced this week. Mr. Donaldson replaces Al Herman, who last week was promoted to district manager for central New York.

UNESCO's Denver Meeting Outlines Film Program

At a regional meeting in Denver last week 1,600 representatives of business, professional and educational interests, attending a United Nations Educational, Scientific and Cultural Organization meeting, passed resolutions calling for the utmost use of motion pictures to further the cause of peace and to combat intolerance. The meeting also proposed that local communities form film organizations to carry out the program; that community surveys be made to determine sources of motion pictures, projectors and program services; that films be made available which are descriptive of the United Nations and its branches; that local communities encourage theatres to show all types of films for better international understanding, and that the communities encourage the use of films on all educational levels.

Committee To Pick Films For Brussels Festival

A committee has been appointed by the Allied Non-Theatrical Film Association, New York, to pick 10 non-fiction films for showing at the World Film Festival to be held in Brussels, June 1-20. The committee includes: Dr. Grace Fisher Ramsey, American Museum of Natural History; Rita Hochheimer, Bureau of Visual Instruction, New York City Public Schools; Bosley Crowther, motion picture critic for the New York *Times;* Iris Barry, Museum of Modern Art, and William K. Hedwig and Horace O. Jones, past president of ANFA. The committee was picked at the request of Richard Zondervan, official representative of the festival. Selections will be made in the fields of the documentary, scientific and educational films, newsreels and advertising films.

$132,000 Paid to Members Of Warner Employees Club

The Warner Club, a social and welfare organization of employes of Warner Brothers, paid out more than $132,000 to its members during 1945-46, according to a brochure issued last week by the organization. A total of 922 members received $85,608 because of illness, 461 were given marriage gifts totaling $23,050, while 304 received birth gifts totaling $15,200, and 119 received contributions totaling $7,540. In addition, loans amounting to $13,709 were made to 102 members. The club has a membership exceeding 12,000.

RCA Victor Division Appoints Three

The Victor Division of the Radio Corporation of America announced three appointments last week. John C. Wilson, operating vice-president, has been appointed vice-president and general manager. Fred D. Wilson has been appointed vice-president in charge of operations and Joseph H. McConnell has been appointed vice-president in charge of law and finance.

The SUN shines hottest of all in New York

DAVID O. SELZNICK'S

DUEL

in the **SUN**

IN TECHNICOLOR

Directed by
KING VIDOR

This wire from Loew's Theatres speaks for itself!

WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

...y a suitable symbol above or preceding the address.

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MOTION PICTURE HERALD 1270 SIXTH AVE. NYC

EVERY RECORD IN THE HISTORY OF THE MOTION PICTURE BUSINESS IN THE CITY OF NEW YORK WAS BROKEN BY DAVID O. SELZNICK'S "DUEL IN THE SUN" ON ITS SIMULTANEOUS OPENING DAY IN 38 LOEW'S NEIGHBORHOOD THEATRES AND THE CAPITOL ON BROADWAY WEDNESDAY. 202,000 MOVIEGOERS VIEWED "DUEL" ON THAT DAY WHICH IS AN ALL-TIME RECORD FOR THE NUMBER OF PEOPLE SEEING ONE ATTRACTION AT ONE TIME. THIS EXCEEDS BY 104,000 THE NUMBER OF PERSONS WHO SAW "GONE WITH THE WIND" DURING THE OPENING DAY OF ITS NEIGHBORHOOD SHOWINGS.

PAULA GOULD
LOEW'S THEATRES

Over 1 million persons or about one tenth of greater New York's population saw DUEL IN THE SUN in one week at the Capitol and 38 Loew theatres. Held for 3 weeks Loew's Metropolitan, Loew's Jersey City, and Loew's State, Newark.

Exhibitor Units File Motions with Supreme Court

Making doubly sure of their chances of telling the Supreme Court what they think of competitive bidding, the American Theatres Association, the Southern California Theatre Owners and the Confederacy of Southern Associations filed a motion for leave to intervene in the U. S. versus Paramount anti-trust suit with the Supreme Court last Friday.

This filing on the part of ATA and its associates was in adidtion to the organizations' appeal from the New York Federal District Court's denial of their motion to intervene in the suit.

The motion limits the appeal to the competitive bidding section of the New York. Decree, requesting the elimination of the bidding provisions, and was described by S. H. Fabian, ATA president, as a "necessary procedure in order to protect the rights of ATA and its associates in the forthcoming appeal."

The same petitioners listed with ATA in prior legal moves joined in filing the new motion. They include: Joseph Mortiz, Southern California Amusement Co., Exhibitors' Service, Inc., Lawrence Capitol, Inc., Bijou Amusement Company and Paul Realty Company, Andy Anderson, Arch and Milas L. Hurley, Raymond and William Gervers, Gamble Enterprises, Inc., St. Louis Ambassador Theatre, Inc., Eden Theatre Co., St. Louis Missouri Theatre, Inc., and Fanchon & Marco Service Corporation.

To the Supreme Court, too, last week went Columbia. Louis Frohlich, Columbia counsel, filed the company's "points relied on," a legally required paper allowing the appellants to reconsider and stress the "errors" found in a lower court's decision.

Meanwhile distributor spokesmen report that exhibitor requests for reasonable run and for competitive bidding have fallen off to a scattered few. However, MGM reported it had extended competitive bidding to 30 new suitations, for a total of between 75 and 80 situations.

Lindstrom Elected Chairman Of Washington Film Council

Chester Lindstrom, director of the motion picture division of the Department of Agriculture, was elected chairman of the Washington Film Council at the annual election held in Washington Thursday. Others elected were: Walter Evans, Navy production expert, and Gale Starnes, Library of Congress film section, vice-chairmen; Mrs. Marian Jarnagin, secretary-treasurer. Members of the executive committee elected were: William H. Welles, UNRRA; Herbert T. Edwards, State Department; Floyd Brooker, Office of Education; John Bradley, Library of Congress, and Lillian Savage, Canadian Film Board.

FROM READER

SAYS INDUSTRY SHOULD ENCOURAGE 16MM SHOWS

Significant expression concerning the place and function of the 16mm theatre in the service of entertainment audiences is conveyed in a letter to THE HERALD *from M. S. Millard, an exhibitor-reader in the village of Coldwater, Ontario.*

Mr. Millard, whose principal business is a drugstore, also operates a 16mm theatre in his town, remote from standard theatres. His viewpoint and problems are set forth here, in extracts from his well-tempered letter. —THE EDITOR

"It is with regret that I continue to see the antipathy which the exhibitors of 35mm shows express towards the 16mm operators.

"I am very alert to the situation which they fear—competition from itinerant 16mm exhibitors, and their exception in many cases is more than justified. There are, however, other angles which just as much justify the exhibition of 16mm pictures in small villages and towns, where for obvious reasons, standard theatre operation is not practical, yet they are remote enough from such standard operation to in no manner jeopardize them.

"In my own case, for instance, I have equipped as fine a little theatre as you would want for a village of around 500, and we are 15 to 20 miles from standard theatres, yet we are penalized in that we are unable to secure many products which we would like to use, because I am repeatedly told, the standard fellow is going to squawk about it.

"On an investment angle, per capita, I have just as much of an investment in the community as any standard operator, and am, I feel, doing a real community service; but I could do a better one with more product.

"It would appear to me, if the producers would encourage such operations as I have set up in 16mm, permanently based, not itinerant, and see that their products are available, they would do the industry much good, and would materially assist in the welfare of the country, because it is a well known fact that if you can keep your community a happy and satisfied one, it is the essence of good citizenship and the rock upon which any nation is built.

"In my major occupation, which is pharmacy, we have pioneered many products in that field, and I sincerely believe that 16mm movies are doing the same for the industry in many small places. They are developing entertainment-minded people, which is what the big fellow wants, and therefore I feel, rightly, that more consideration should be given those exhibitors who are endeavoring to do a professional job."

Altec Expands in Louisville

Altec has added a third territory to the two already existing in the Louisville area, according to M. G. Thomas, Altec's Cincinnati manager. Kenneth Kaiser has been transferred from the Texas area to Louisville, assisting Frank Riffle and Ben Shroeder.

Trust Suits Filed In Kansas City And Los Angeles

Three anti-trust suits, asking combined damages of more than $6,000,000, were filed in Kansas City and Los Angeles Federal Courts last week.

The Los Angeles proceedings were started by Simon M. Lazarus, South Pasadena and Monrovia, Cal., exhibitor. The suit asked $4,500,000 triple damages from several distributors and circuits, including 20th-Fox, Fox West Coast, National Theatres, South Pasadena Theatres, United West Coast Theatres, and various RKO, Warner, Columbia and Universal corporations.

Mr. Lazarus' complaint charges that he was prevented from obtaining films on "equitable" terms for his Rialto and Ritz theatres in South Pasadena and the Lyric and Monrovia in Monrovia. He also says that he was forced to enter a joint operating contract with the South Pasadena Theatres Corporation and Fox West Coast in 1938. Mr. Lazarus was to receive a nominal salary and 49 per cent of the profits. The suit claims that the defendants were "wrongfully" paid $500,000, and that Mr. Lazarus' business was damaged to the extent of $1,000,000.

The Kansas City suits were filed by Glen Dickinson, head of a 32-house circuit, and asked $1,575,000 in damages from the major distributors, four National Theatres subsidaries, and Elmer C. Rhoden, Fox Midwest executive. The one suit charges conspiracy to close the Dickinson theatre in Mission, Kansas, through discriminatory clearance. Payment of $350,000 in triplicate is asked in this instance.

The other suit, asking $175,000 in triplicate, concerns the Overland Park theatre in Overland, Kan. Here Mr. Dickinson charges that the defendants impaired business. The Dickinson theatre was closed April 22, while the Overland remains open. The complaint states that the Overland is unable to obtain new product.

Advertising to Pay For Free Pictures

National advertisers would pay for free motion pictures to be offered the public in portable theatres, in competition with established theatres, if the plan of Berne J. Ellis materializes. It was announced in Hollywood March 31 that Mr. Ellis, former president of Moist-R-Pruf Container Company of San Francisco, has organized the Portable Theatre Corporation with headquarters in Hollywood, Chicago and New York. His theatres, completely self-contained with automatic projection and sound which can be operated by the spectator, will be delivered beginning April 15. They are to be located on leased sites in hotels, terminals, schools and churches. The new firm will also have a film-producing unit, Picturettes Corporation.

HAVE YOU GOT "TROUBLE WITH WOMEN"?



If you haven't, brother, it's time you did. Because here's the picture that lifts the lid on The Trouble With Women . .

Don't look now, Professor Milland... but your student body is showing!

Ray MILLAND · Teresa

Paramou

"The Trouble



Teresa's having the best time of her life since her smash performance in "The Best Years Of Our Lives."


"O.K., Prof...So you know women like a book...But how do you explain that student under the cover?"
Ray's in stride on the laughter side as a professor who writes on "How To Tame Women"— then gets a lesson in caressin' from his prize pupil, Teresa!
esents
RIGHT · Brian DONLEVY
With Women"
with
ROSE HOBART · CHARLES SMITH
LEWIS RUSSELL
IRIS ADRIAN · FRANK FAYLEN
Directed by SIDNEY LANFIELD
Screen Play by Arthur Sheekman•Produced by Harry Tugend



"The Trouble With Women"

Paramount's

Hilarious Harbinger of
These Sensational July and August Hits:

THE PERILS OF PAULINE In Technicolor

DEAR RUTH

WELCOME STRANGER

Hal Wallis' DESERT FURY In Technicolor

VARIETY GIRL

With 4 Dozen Stars!

PRINTED IN U.S.A.

Columbia Sees $2,935,000 Net

Estimated consolidated earnings of Columbia Pictures, covering a period of 39 weeks ended March 29, 1947, showed a net profit of $2,935,000, following estimated provision for Federal taxes, the company announced this week.

This total represents an increase of $620,000 over net profits recorded for the corresponding 39-week period ended March, 1946. The books then showed net earnings amounting to $2,315,000.

The $2,935,000 total equals earnings of $4.34 on the 622,782 shares outstanding on March 29, 1947. Last year earnings on the 595,447 shares then outstanding amounted to $3.45 a share.

New Tabor Policy Gives Denver 10 First Runs

With the inauguration of a new policy at the Tabor theatre, which uses stage shows occasionally, to first run status, Denver will have 10 first run theatres, the most in the city's history. In addition to this change Fox Intermountain is changing its other first run setup. In the past films have shown day-and-date at the Denver, Esquire and Webber, but the Esquire is being dropped out of this combination, and will be paired with the Paramount. The Aladdin will get its moveover from one of those two setups, while the Rialto will either get its moveover from the other, or from the Aladdin, as at present. Last week the Bluebird, a neighborhood, was boosted to a first run with the moveover of "The Jolson Story" from the Paramount.

Help Select Pictures, Schools Are Asked

Schools, backed by the communities they serve, should provide children with suitable motion pictures, and also help them evaluate the pictures, Mrs. Ruth B. Hedges, state motion picture chairman of the California Congress of Parents and Teachers, told the National Probation Association convention in San Francisco last week. "The school is the logical and proper place for this training," Mrs. Hedges said. "Teachers are trained to teach children to evaluate and discriminate."

Disney Reports $264,383 Net for 26-Week Period

Consolidated net profit of Walt Disney Productions for a 26-week period ending March 29, 1947, was $264,383, following deduction of all charges, Roy O. Disney, president, told stockholders in a letter this week. The total represents an earning of 38 cents on the 652,840 outstanding shares. It constitutes a considerable improvement in the company's earnings during the corresponding period in 1946, when the books showed a $22,261 loss.

LATE REVIEWS

The Web

***Universal-International*—Class Melodrama**

With four names for marquee and far better melodrama than most seasons produce, this William Bendix-Edmond O'Brien-Ella Raines-Vincent Price vehicle is the kind of picture that opens well and grows as it goes. There is nothing psychiatrical, mystic, sordid, shocking or phenomenal about it. But in its straightaway telling of story about a cunning murderer's all but successful career, it gives solid entertainment every member of every family can enjoy most thoroughly.

Brilliantly produced by Jerry Bresler, and directed with a fine sense of values by Michael Gordon, the script by William Bowers and Bertram Millhauser lays a rich veneer of humor over incidents in the machinations of Price, a suave industrialist, to achieve the death of his former partner, released from prison, by employing O'Brien, an attorney, as his bodyguard and arranging for him to kill the victim in seeming self-defense. Momentarily successful, he finds it necessary to commit a second murder, framing O'Brien and Miss Raines for this one, in which he also is successful until tricked into self-betrayal. Unlike most melodramas, this one lets audience in on truth, but creates a high order of suspense by making criminal's outwitting seem impossible.

Finely produced, richly mounted, tightly knit and wholesomely handled, the film is among the best of its kind in this or any season and should pay dividends at the box office.

Previewed at the Gordon Theatre, Hollywood, to enthusiastic reception. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, May, 1947. Running time, 91 min. PCA No. 22402. General audience classification.
Noel Faraday.....Ella Raines
Robert Regan.....Edmond O'Brien
Lt. Damico.....William Bendix
Andrew Colby.....Vincent Price
John Abbott, Maria Palmer, Fritz Leiber

Repeat Performance

***Eagle-Lion*—Morbid Fantasy**

This film presents an amazingly different story, with the accent on fantasy. The picture should be seen from the beginning so that the audience will be able to follow the trend of the intricate plot. The flashback manner of story-telling is employed. However, actual events are not reenacted, but different actions lead to the same results.

Joan Leslie, as the actress wife of Louis Hayward, makes a wish that she could live the past year over and thus avoid the pitfalls of the previous year. As the film opens on New Year's Eve, she shoots her husband. In reliving the year she decided not to go to London where her husband became infatuated with a clever authoress, played by Virginia Field. But in the reenactment, the English girl comes to New York and Hayward resolves to leave his wife. The story is climaxed by a surprise ending, which should serve the exhibitor as a selling point in exploitation.

Performances of high calibre help maintain the mood of the film. Louis Hayward and Joan Leslie give good characterizations and are ably supported by Richard Basehart, as a sensitive poet, Virginia Field, as the English authoress, and Tom Conway as a producer.

Aubrey Schenck, the producer, incorporated many melodramatic touches. Albert Worker directed, from a screenplay by Walter Bullock, based on a novel by William O'Farrell. Bryon Foy was in charge of the production.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, May 22, 1947. Running time, 93 min. PCA No. 12321. Adult audience classification.
Barney Page.....Louis Hayward
Sheila Page.....Joan Leslie
William Williams.....Richard Basehart
Virginia Field, Tom Conway, Natalie Schafer, Benay Venuta, Ilka Gruning.

House Unit Open Tax Hearings

Washington Bureau

The House Ways and Means Committee, which opened hearings Monday on over-all tax revision, will hear testimony next week on admission taxes.

Excises are the first specific type of taxes to be considered by the committee, and the admission tax question will come up after testimony is heard on transportation and communications taxes. When the subject of amusement admission taxes comes up the American Theatres Association has requested that the committee hear their testimony.

Secretary of the Treasury John W. Snyder, opening the hearings Monday, said a period of tax reduction is approaching, but that any surplus must be judiciously divided between debt retirement and tax reduction. He outlined the current situation on 21 types of taxes, but made no recommendations on excises. Mr. Snyder said: "Each should be carefully considered with a view to reducing or eliminating those which are extremely regressive; which enter into business costs; which are unduly burdensome on profits of particular industries, or which are unusually difficult to administer."

Mr. Snyder also pointed out that some American corporations doing business abroad become subject to excessive tax burdens unless some allowance is made in the American tax law. For taxes paid abroad, such corporations, he said, should not be placed at a disadvantage in their competition with foreign firms.

Three Are Promoted by Minnesota Amusement

The Minnesota Amusement Company has promoted three of its managers, it was announced this week in Minneapolis. Earl Long, manager of the company's Norshor theatre, Duluth, has been appointed manager of the Paramount, San Francisco, by Leonard H. Goldenson, vice-president in charge of theatres for Paramount Pictures. Minnesota Amusement is affiliated with Paramount. Dan Hudson, manager of the Duluth Garrick, will replace Mr. Long, while George Brown, manager of the Strand at Minot, N. D., will become manager of the Garrick. Stephen Kelm will temporarily manage the Strand.

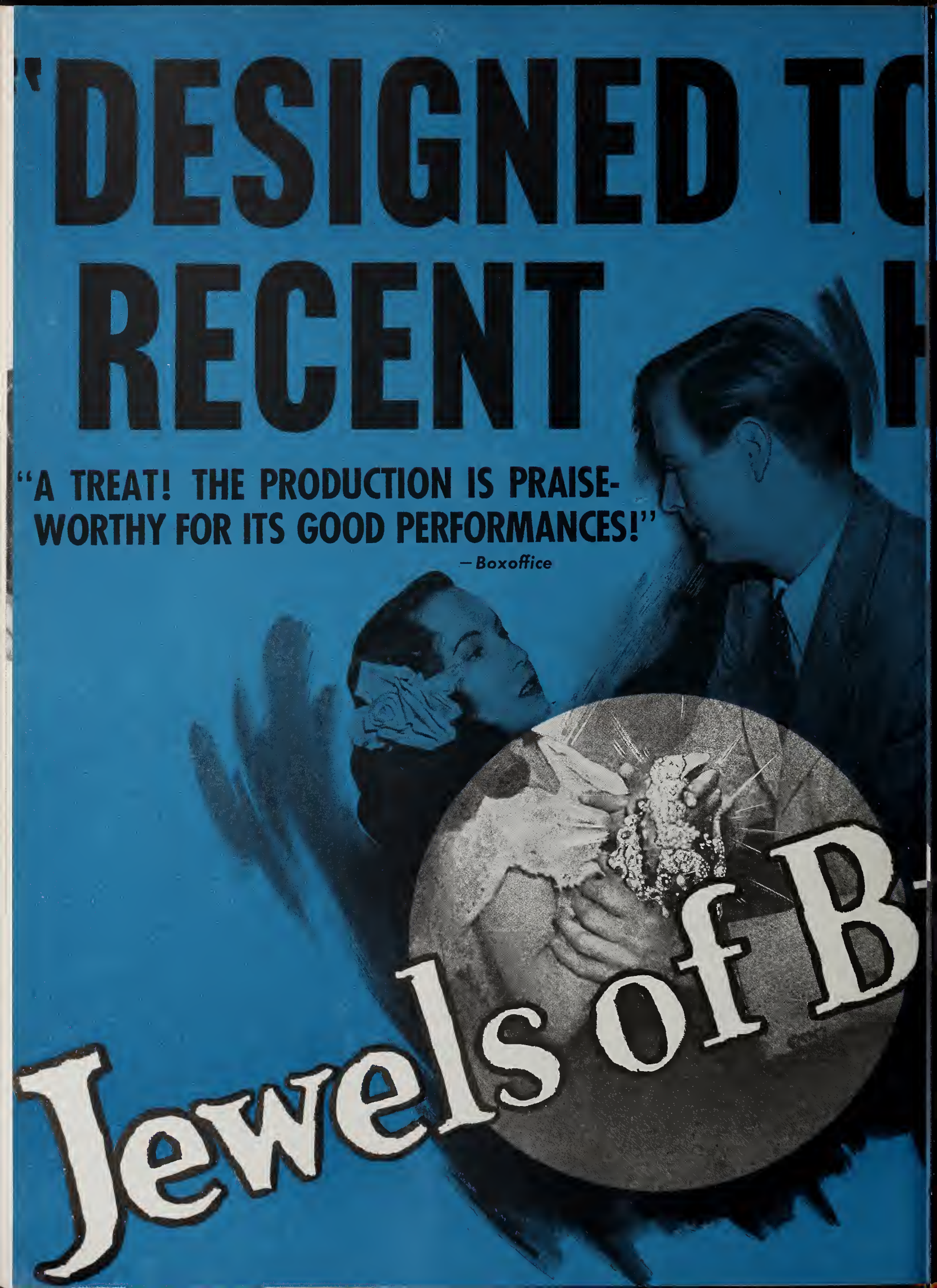
Memphis Censors Given Wider Jurisdiction

The censors of Memphis will now review pictures for all towns in Shelby County, Tenn., in addition to those for the city. The censors are Lloyd Binford, retired insurance broker; Mrs. Sid Law, clubwoman; and Hodges Honnoll, attorney. They were appointed Shelby County censors by legislative authority last week. They have been in the news several times because of their rejection or cutting of pictures.

'DESIGNED TO
RECENT H

"A TREAT! THE PRODUCTION IS PRAISE-WORTHY FOR ITS GOOD PERFORMANCES!"

— Boxoffice



Jewels of B

CASH IN ON EADLINES!"

–Daily Variety

RST RATE! VIOLENT MELODRAMA THAT WILL PLEASE!" *–Hollywood Reporter*

"EXCITEMENT AND SUSPENSE!" *–Film Daily*



andenburg

"JEWELS OF BRANDENBURG" with RICHARD TRAVIS MICHELINE CHEIREL · LEONARD STRONG · CAROL THURSTON and Lewis L. Russell · Louis Mercier · Fernando Alvarado · Directed by EUGENE FORDE · Produced by SOL M. WURTZEL PRODUCTIONS, INC. · Original Story by Irving Cummings, Jr., and Robert G. North · Screenplay by Irving Elman, Irving Cummings, Jr., and Robert G. North

Released by 20th Century-Fox

38 Pictures in Work As 10 Are Completed And Eight Started

Hollywood Bureau

The production level, which rose sharply the week before, slackened somewhat, with the completion of 10 pictures, offset by the start of but eight others, bringing the shooting index down from 40 to 38.

At MGM, a Technicolor production, "The Kissing Bandit," was launched. Frank Sinatra and Kathryn Grayson head the cast, with J. Carroll Naish and Sono Osato among the supporting players. Laslo Benedek directs for producer Joe Pasternak.

Columbia trained cameras on three. One is "The Last Round-Up," a Western musical, starring Gene Autry with Jean Heather, Carol Thurston and The Texas Rangers included in the cast. Armand Schaefer is the producer; John English the director.

The second Columbia undertaking is "The Double Take," based on Roy Huggins' mystery novel. Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick and Steven Geray head the cast, with S. Sylvan Simon producing and directing.

The third at Columbia, "The Sea Hound," is produced by Sam Katzman and directed by Sam Neufield. Buster Crabbe, Jimmy Lloyd, Pamela Blake, Rick Vallin and Ralph Hodges are included in the cast.

Montgomery Starred in Universal Picture

At Universal-International, work began on "Ride the Pink Horse," based on the novel by Dorothy Hughes, which stars Robert Montgomery with Wandra Hendrix, Andrea King and Thomas Gomez supporting. Montgomery is directing for producer Joan Harrison.

Republic's new entry is "Driftwood," which co-stars Walter Brennan, Ruth Warrick, Charlotte Greenwood, Dean Jagger and Natalie Wood. Allan Dwan is the associate producer and director.

The latest of the "Big Town" series was launched by producers William Pine and William Thomas for Paramount release. Titled "Big Town After Dark," its cast includes Philip Reed, Hilary Brooke, Ann Gillis, Richard Travis and Vince Barnett. William Thomas also serves as director.

PRC cameras started grinding on a new Western, "Shadow Valley," with Eddie Dean, Roscoe Ates and Jennifer Holt. Ray Taylor directs for producer Jerry Thomas.

Pal Will Produce Two Full-Length Cartoons

George Pal, creator of the Puppetoon series, will produce two full-length feature cartoons for United Artists release, it was announced this week. The pictures, to be done in color, are "Rip Van Winkle" and "Tom Thumb." Both are scheduled for 1948 release.

PRC Has Ensign Product

PRC has signed a releasing deal with Ensign Productions, headed by Lionel Toll, for the distribution of Mr. Toll's "Blonde Savage," scheduled to start production in six weeks.

Goldwyn and RKO Renew Distribution Contract

RKO Radio and Samuel Goldwyn have renewed their distribution agreement for one year, beginning July 1, it was announced last week from Hollywood by N. Peter Rathvon, RKO president. The first Goldwyn picture to be distributed under the new agreement will be "The Secret Life of Walter Mitty."

Astor Makes Feature from Crosby Short Subjects

Astor Pictures, New York, has completed and is releasing a feature length picture entitled "Road to Hollywood" which has been made from short subjects in which Bing Crosby is starred, Robert Savini, president of Astor, has announced. The picture has already played in Sacramento, Cal., and Paterson and Newark, N. J. "Road to Hollywood" was completed several months ago but release by Astor was held up until legal technicalities were straightened out.

Jungmeyer Joins Alperson In Alson Productions

Jack Jungmeyer, jr., has joined Alson Productions as vice-president and associate producer. Alson, of which Edward L. Alperson is president, will produce five features for Twentieth Century-Fox release within the next three years. The first of these is an original by Mr. Jungmeyer, "The Tender Years," which will star Joe E. Brown in the role of a Protestant minister.

Enterprise Buys "Destiny"

Enterprise has purchased the new Leon Feuchtwanger novel, "Proud Destiny," paying $300,000 for the property. The novel, which has as its background the French and American revolutions, will be produced for Enterprise by Lewis Milestone.

COMPLETED

COLUMBIA
Bulldog Drummond Strikes Back

MONOGRAM
Code of the Saddle
A Guy Named Joe
Palooka

PRC
Black Hills
Tomorrow You Die
It's Moider

RKO RADIO
Fighting Father Dunne

REPUBLIC
The Wild Frontier
It's Murder, She Says

WARNERS
Two Guys from Texas

STARTED

COLUMBIA
The Last Round-Up
The Sea Hound
The Double Take

MGM
The Kissing Bandit

PARAMOUNT
Big Town After Dark (Pine-Thomas)

PRC
Shadow Valley

REPUBLIC
Driftwood

UNIVERSAL-INTERNATIONAL
Ride the Pink Horse

SHOOTING

COLUMBIA
It Had to Be You
Prince of Thieves
The Man from Colorado
Assigned to Treasury (Kennedy - Buchman)

EAGLE-LION
A Texas Story
Adventures of Casanova

MGM
Cass Timberlane
Alias a Gentleman
The Pirate
Good News

PARAMOUNT
Dream Girl
Whispering Smith

RKO RADIO
Memory of Love
Mourning Becomes Electra
The Bishop's Wife (Goldwyn)

REPUBLIC
On Old Spanish Trails

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
The Invisible Wall (Wurtzel) (formerly Flamingo)
Off to Buffalo
Foxes of Harrow
Kiss of Death

UNITED ARTISTS
The Time of Your Life (Cagney)
They Passed This Way (Enterprise)
Intrigue (Bischoff)

UNIVERSAL-INTERNATIONAL
Wistful Widow of Wagon Gap
The Exile
Lost Moment

WARNERS
Silver River
Treasure of the Sierra Madre
Whiplash

Let America Sell Self, Says Bacon

by WILLIAM R. WEAVER
Hollywood Editor

Much of the widespread official and unofficial talk about making certain kind of pictures for the purpose of selling democracy to the far flung nations of the world is based on cloudy thinking and the sudden discovery on the part of some that the motion picture can be made to do tricks.

In point of fact, according to salty, seasoned Lloyd Bacon, who's been close in on and an important part of the production branch of the industry since he got his initiation as an actor in Keystone Komedies, all that Hollywood needs to do to make a better job of selling democracy than can be done in any other way is to stick close to the American scene and the plain people in its selection of story material.

Homespun Americana

Director Bacon, who is to be producer-director Bacon and a partner with Sam Jaffee in the independently formed Monroe Productions after he finishes his present picture at Twentieth Century-Fox, is as interested in selling democracy as any other American, but the pictures he's going to make on his own are to be of the indicated kind for a wide variety of reasons, including the financial.

It is the homespun type of story, dealing with the broad middle class of Americans, with their every-day life and customs, that meets with the warmest welcome from the greatest number, says the man whose "S. S. the Sullivans" was precisely that type of film. The mail from abroad on that picture was indicative, he says, of the universality of appeal exerted by this type of plain story, plainly told. From all countries where the picture has been seen, he says, have come letters from plain people, and the theme has been gratfication at learning that Americans in the main "live the same way we do." His independently produced pictures are going to fall into the same generic pattern, showing Americans at work and at play and living their lives in the way they actually live them.

Finds Old-Time Parallel

Director Bacon, for parallels, goes back to the stage, where his late father, Frank, made history in "Lightnin'." In the old days, which was before the playwrights took to four-letter words in a last-ditch fight to keep Broadway alive, it was the wholesome type of play—"The Old Homestead," "Shore Acres," "In Old Kentucky" and their like—that played season after season, enduring from one generation to another in popularity. That was because, the director points out, every character in them, and every problem faced by every character, was a counterpart of a character and problem familiar by experience to everybody in the audience. Says Mr. Bacon, "If you can get a character into your picture that makes everybody say to himself, 'I knew a fellow like that once', or 'he's just like Uncle John', you've got nothing to worry about. Even a piece of business, perhaps a way of handling a pot on a stove, or some other kitchen utensil, that reminds people of the way Aunt Mary handled it, does the trick. Recognition takes place, and that's a guarantee of satisfaction."

He goes on, "This business of trying to make every picture smash an audience between the eyes may be all right as far as it goes, but it doesn't go very far. The big metropolitan audiences may go for it, for a short pull, but the people in the less metropolitan centers prefer plain, honest entertainment. The 'smash' kind of picture opens big, tapers off, and is forgotten about quickly. The strong, steady picture, giving solid entertainment within the grasp of everybody, plays on and on, in any kind of community.

Mr. Bacon's first independent picture concerns gold mining around Butte in the '90s. His second has to do with coal mining in Illinois. He's going to make two pictures a year, and will decide about who's going to distribute them after he gets the first a little further along. He says he's not undertaking to democratize the world at large, but if he were undertaking to do so, this is the way he would proceed.



***STRUGGLE** for life, in Universal-International's "Time Out of Mind", starring Phyllis Calvert and Robert Hutton. The picture, produced and directed by Robert Siodmak, will be available this month.*



***A WORD OR TWO**, addressed to Ann Sheridan, in Warner's "The Unfaithful", starring in addition Zachary Scott and Lew Ayres, standing beside Miss Sheridan. Jerry Wald produced and Vincent Sherman directed. The picture will be seen by showmen May 26.*

"Fifth Avenue" Premiere Is Held in Hollywood

Allied Artists' West Coast premiere of Roy Del Ruth's "It Happened on Fifth Avenue" was held at Grauman's Chinese theatre, Hollywood, May 16. Radio station KFWB broadcast the ceremonies while members of the cast, including Don DeFore, Ann Harding and Charles Ruggles, arrived at the premiere in one of the three double-deck buses retired recently from New York's Fifth Avenue, and used recently on a cross-country exploitation tour.


Miss Glamo
NATIONALLY ADVERTISED
to 106,513,385 CIRCULATION—in Life, Saturday Evening Post, Look, Liberty, Cosmopolitan, Woman's Home Companion, Ladies' Home Journal, Red Book, Fan Magazines . . . American Weekly, This Week and Parade, circulated in 64 important Sunday newspapers.

...us and Mr. Amorous

...IN A GAY ELOPEMENT
ADVENTURE THAT MAKES
MEXICO CITY BLUSH!

RKO
presents

SHIRLEY TEMPLE
FRANCHOT TONE
GUY MADISON

in

Honeymoon

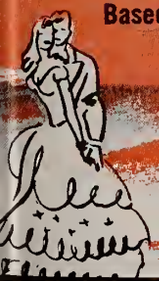
A WILLIAM KEIGHLEY PICTURE

with

LINA ROMAY · GENE LOCKHART
CORINNA MURA · GRANT MITCHELL

Produced by WARREN DUFF
Directed by WILLIAM KEIGHLEY
Screen Play by MICHAEL KANIN
Based on a Story by VICKI BAUM

RKO RADIO PICTURES







ALBANY

The Palace singled MGM's "The Yearling," shown four times daily. The Strand had "Love and Learn," plus "Big Town." The Ritz drew dance band and jitterbug enthusiasts with "The Fabulous Dorseys." "The Devil on Wheels" rounded out the bill. The Grand unexpectedly continued with "The Best Years of Our Lives" after a two-week run. . . . Johnny Gatuso, assistant manager at the Palace, underwent a serious operation recently. . . . The Paramount has started a glassware giveaway system. . . . Al Myers is the new salesman at the Universal exchange. . . Fabian's Palace attracted a standee audience of more than 3,700 with the San Carlo Opera Company. . . . "I Am an American Week" was climaxed at the Strand theatre by a Saturday morning historical pageant in which Albany high school students took part.

ATLANTA

Herman Silverman, head buyer for the Wometco Theatre circuit, Miami, Fla., was in Atlanta for a visit on Film Row. . . . A. B. Covey, former manager, Temple and Strand theatres, Birmingham, Ala., has been appointed city manager of Wilby-Kincey theatres, Kingsport, Tenn., replacing L. J. Pepper, resigned. Another manager to resign from the same company is Sam Davis, of the Bonnie Kate and Ritz, Kingsport, Tenn. . . . North Chattanooga, Tenn., will soon have a new $100,000, 1,000-seat house to be built by the Independent Theatres of Chattanooga, so says Abe Soloman, president of the company. Paramount Enterprises, Miami, Fla., will tear down the old Rex theatre and build a new theatre and hopes to open about December 1. . . . Another Negro theatre in Savannah, Ga., owned by Ruben Seigel, was opened May 23. . . . In Atlanta visiting Film Row were: M. C. Hartman, Victory, Louisville, Ga.; D. L. Bogbel, Ritz, Dadesville, Ala.; R. L. Bailey, Eagle, Blountstown, Fla., and K. K. Timberlake, Stevenson, Ala.

BALTIMORE

Business moving along fairly well. Five new first runs started well, including "Dishonored Lady," at the Century; "Bedelia," at the Hippodrome, plus a stage show; "The Imperfect Lady," at Keith's; "Hit Parade of 1947," at the Mayfair; and "Sweetheart of Sigma Chi," with "The Silver Stallion," at the Times and Roslyn. Two holding for second weeks included the New theatre, with "Home Stretch," and the Stanley, with two reissues on one program, "The Sea Hawk" and "The Sea Wolf." Also, there were two holding for third week: the Town with "The Farmer's Daughter," and the Little, with "Carmen." . . . A new station wagon was presented to Maryland League for Crippled Children by Baltimore Variety Club, Tent No. 19. . . . MPTO of Maryland, Inc., president Frank A. Hornig was operated on at Maryland General Hospital.

BOSTON

Donald J. Wollins, for the past year a member of Eagle-Lion's press book staff in New York, has been upped to the post of assistant field exploitation man assigned to the local territory. . . . Sig Horwitz, salesman with 20th Century-Fox, resigned from that company to join Al Swerdlove's office in the sales department, to handle Screen Guild and Film Classics. Horwitz has been replaced by Ralph Pielow, to handle the Rhode Island territory. . . . Harry Gold, who recently resigned from the sales department of PRC, has rejoined that company as booker and assistant to Sam Levine. . . . Eddie Segal, Warner booker, is recuperating at home after an operation. . . . "Ramrod," "Red House," "Fun on a Weekend," "Carnegie Hall" and "Dishonored Lady" are due for release here within the next month.

CHARLOTTE

The new drive-in theatre at Lincolnton, N. C., J. B. Gregg, manager, opened the first week in May, doing capacity business with parking room for 200 cars. The new drive-in Lancaster, S. C., also opened the first week in May. The new Star at Jacksonville, N. C., opened early in May, Harris Brothers, owners and operators. . . . Jack Frye, formerly head booker at Warners, now working at PRC at head booker and office manager. Charles Hunsuck, who was office manager, has been promoted to salesman. . . . Seen on Film Row: W. G. Fussell, owner and operator of the Lyric at Bladenboro, N. C., recently elected mayor of Bladenboro; J. B. Dumestre, vice-president and general manager of Southeastern Equipment Co., Atlanta; W. F. Caudell, South Miami, Fla. . . . Carey Caudell, owner of the Wanoca at Wallace, N. C., was to open his new Danco in Wallace May 23. . . . Universal-International will begin filming "Tap Root" in Technicolor at Asheville, N. C., the first of June.

WHEN AND WHERE

May 28–29: Montana Theatres Association annual spring convention, Boulder Springs, Mont.

June 3–4: Motion Picture Theatre Owners of Arkansas convention, Little Rock, Ark.

June 23–25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24–26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CINCINNATI

Grosses generally, with a few exceptions, have been somewhat below those recorded in previous weeks, despite the high quality of the product offered, vigorous advertising and favorable weather conditions. . . . Something new was added at nearby Hamilton, Ohio, recently, when, in addition to the regular fines assessed, Judge Harry F. Walsh, of the Municipal Court "sentenced" motorists arraigned before him to see "Traffic With the Devil" as a reminder of the dangers of reckless driving. The MGM short was shown at the Northio Paramount theatre as a part of the membership drive of the Hamilton Safety Council. . . . Goodie Sable, RKO theatre manager at Dayton, Ohio, has been named city manager there, to fill the vacancy created when William Clark was promoted to assistant division manager, with headquarters in Cincinnati. The Theatre Owners Corporation here now is identifying itself in composite newspaper advertising of the theatre who are members of the buying and booking organization.

CLEVELAND

The three per cent state amusement tax which the House repealed last week and which is now before the Senate will be levied by the City of Cleveland if the repeal becomes law. Mayor Thomas Burke seeks to acquire this city tax, estimated at $700,000 a year, to help defray expenses of city employee pay raises. . . . A. T. Worthington, 56, former owner of the Star theatre, Bluffton, died suddenly last week of a heart attack. Since selling the theatre in 1938 to George Carmack, he has been with the Lima Locomotive Works at Lima. . . . "Best Years of Our Lives," after six weeks at both the Lower Mall and University theatres, continues an indefinite run only at the Lower Mall. "Fantasia" opens at the University theatre the end of May. . . . "The Jolson Story" plays a repeat downtown run in Toledo starting May 21 at the Palace, following a seven-week first run engagement that closed March 18. . . . Earl Sweigert, Paramount eastern division sales manager, conducted a local drive meeting here over the weekend. He conducted a similar meeting in Cincinnati on Monday and Tuesday (19-20). . . . Howard Rutherford, transferred here from Loew's in New Orleans, succeeds Abe Ludacer as manager of the Park theatre. Ludacer was transferred to Toledo to manage the Valentine.

COLUMBUS

Still plagued by heavy showers, alternating with unseasonably hot weather, local box offices continued to record mild grosses. Despite the general lack of business, "The Best Years of Our Lives" moved to the Grand for a third and final week after two weeks at the Palace. Some criticism has been voiced because of the upped admission scale. "The

(*Continued on opposite page*)

(*Continued from opposite page*)

Red House" at the Ohio, "I'll Be Yours" at the Palace and "Buck Privates Come Home" at the Broad were new entries. The Abbott-Costello, particularly, rang up a profitable week. The Palace resumed its stage-show policy during the past week with Louis Jordan and his Tympany Five. The policy was interrupted during the "Best Years" engagement. . . . The Fairfield Broadcasting Co., Lancaster, Ohio, has applied to the Federal Communications Commission for authority to establish a new standard radio station.

DES MOINES

"Best Years" finished its fourth week at the Orpheum here May 15 with a showing 25 per cent better than normal. Average for all four weeks was 180 per cent—or nearly twice the usual expectations. . . . Fire destroyed a truckload of motion picture film and newspapers on a highway east of Marengo causing $4,000 damages. . . . Ludy Bosten, manager of the Uptown, Muscatine, won a $50 MGM prize for second place in a nationwide contest promoting "The Harvey Girls." . . . Robert Fridley and Beverly Mahon, Sharon theatre owners at Sharon, have bought the Archie Long building there and will operate it in connection with their theatre which adjoins.

HARTFORD

"Duel in the Sun" held for a second week at Loew's Poli-Palace, Hartford; Loew's Poli-College, New Haven, and Loew's Poli-Strand, Waterbury. . . . Frank Daly, assistant to Joe DiLorenzo, district manager for Daly Theatres Corp., Hartford, is recuperating from an operation. . . . Stanley Sinski, assistant manager at the Arch street theatre, New Britain, Conn., has been promoted to district manager for Glackin and LeWitt Theatres in New Britain, Plainville, and Sound View, Conn., under Brookie LeWitt. . . . Hartford visitors: Harry F. Shaw, Loew's Poli-New England theatres division manager.

INDIANAPOLIS

Total gross was up here last week, because of two advanced price showings, but general attendance was down, as shown by low earnings of regular attractions. Alternating rain and unseasonable heat were partly responsible. "Duel in the Sun" pulled a hefty $30,000 at Loew's with a $1.25 top, passing the "Gone With the Wind" mark, and "The Best Years of Our Lives," with a slightly lower scale, came through with a nice $12,000 in its second week at Keith's. But "Boomerang" earned only $9,000 at the Indiana, "The Late George Apley" $7,000 at the Circle and "My Favorite Brunette" $10,000 at the Lyric. . . . William L. Hutcheson, president of the Brotherhood of Carpenters, said here this week he expects AFL carpenters to follow the dictates of their constitution, which holds that "union carpenters cannot work for an employer in one locality when the employer is hiring non-members in other parts of the country." This was viewed as a stop-work threat on theatre building. . . . Ben Van Borssum, veteran Terre Haute exhibitor, died Thursday of injuries received in an auto accident last week. . . . Visitors on Film Row this week included Mr. and



Mrs. Fred Walsh, Scottsburg; Bob Hudson, Richmond; T. W. Buxton, Roachdale; Harry Watts, Knightstown; William H. McNabb, Mooresville, and Alma Foster, Oakland City.

LOS ANGELES

Red Lentz, Columbia salesmen, is on the sick list. . . . Harry Zeidell has been appointed manager of the Mayan theatre. . . . W. G. Peck, Lamode theatre, Atascadere, Calif., was a visitor on the Row. . . . Jack Lawrence is the new PRC-Eagle-Lion salesman. . . . Earle Strebe, Palm Springs exhibitor, was a recent visitor and announced that his new theatre in Las Vegas, Nevada, will be named the Freemont and open August 23. . . . Morrie Cohen, Council Bluffs, Iowa, exhibitor was in town recently as was George Fink, Coronet theatre, San Diego, and Wade Laudermilk, Buckeye, Ariz., exhibitor. . . . Bob Abelson has returned from San Francisco where he installed his brother, Fred, as branch manager of Film Classics. . . . Lou Krieger, of the Independent Film Exchange, has closed a deal for "The Raider" with the Intermountain circuit. . . . Joe Blumenfeld, San Francisco, was in town.

KANSAS CITY

The Newman is shortly to have its name changed to Paramount. . . . "Bedelia" has received an extensive exploitation for its opening at the Kimo. . . . There is plenty of evidence here that exhibitors and managers are both cutting corners on expenses and looking for more revenue—such as through concessions—but few signs of cutting admission prices. . . . The Citizens' Bond Committee has suggested November 4 for a vote on their recommendation for issuing bonds for $39,000,000 for city and county use. An outdoor theatre would be included in the building program. Elmer C. Rhoden, head of Fox Midwest, is chairman of the Citizens' Committee.

LOUISVILLE

Dudley Williston Enterprises, Indianapolis, will add to their circuit a new theatre in Louisville, seating 1,400. . . . Herman Packs will open the Van Lear theatre, Van Lear, Ky., June 1. . . . The new drive-in theatre being constructed in Indiana between Jeffersonville and New Albany is expected to open the second week in June. It has a 700-car capacity. . . . A. C. Zaring, who has recently leased his theatre, has been elected a life-time honorary member and director of the Associated Theatre Owners of Indiana. . . . The Indianapolis *Star* recently front-paged the fact that Indiana exhibitors are worried over Universal-International's leasing of pictures for exhibition in tax-free institutions. . . . "The Farmer's Daughter" has moved to the Brown for a second week. At the Rialto, "The Imperfect Lady," coupled with "Seven Were Saved." Still going strong at the National is "Smash-Up." . . . Recent visitors on Film Row: Bob Enoch, Elizabethtown Amusement Company, Elizabethtown, Ky.; M. H. Sparks, New Strand, Edmond, Ky.; Clyde Marshall, Columbia theatre, Columbia, Ky.; Oscar Hopper, Arista, Lebanon, Ky.; A. N. Miles, Eminence, Eminence, Ky.; D. G. Steinkamp, Dream, French Lick, Ind.; T. N. Luckett, French Lick Amusement Co., French Lick, Ind.

MEMPHIS

Attendance at first runs, off during Cotton Carnival Week, is picking up some since the carnival closed. "Pretty good" to "very good" were reports from managers. During Cotton Carnival business was "pretty bad," all agreed. . . . Loew's Palace held over "The Yearling," Loew's State opened with "The Fabulous Dorseys," Malco started "Song of Scheherazade," Warner "Love and Learn," Strand "Stairway to Heaven," and Ritz had a double-feature, "Shadow of a Doubt" and "White Tie and Tails." . . . Buford Cranch, assistant manager, Palace, was transferred to New Orleans to succeed Howard Rutherford, who was promoted to manager of Loew's Park, Cleveland. . . . Exhibitors shopping on Film Row included Roy Dillard, Dillard, Wardell, Mo.; Mr. and Mrs. Bill Malin, Lura, Luxora, Ark.; W. C. Kroger, Shannon, Portageville, Mo.; G. H. Goff, Rustic, Parsons, Tenn.; Bem Jackson, Delta, Ruleville, Miss.; C. J. Collier, Globe, Shaw, Miss.; J. M. Mounger, City, Calhoun City, Miss.; J. F. Wofford, Eupora, Eupora, Miss.; Dr. R. W. Johnson, Shelby, Shelby, Miss.; J. F. Singleton, Tyro, Tyronza, Ark.; Leon Roundtree, Grand Water Valley, Miss.; Louis Haven, Jr., Imperial, Forrest City, Ark.; Louise Mask, Luez, Bolivar, Tenn., and J. J. Sharum, Metro, Walnut Ridge, Ark.

MIAMI

The Rex theatre will close soon for alterations. Now, it's doing big business playing "Duel in the Sun." It will play at the Shores and Coral theatres next, still at advanced prices. . . . Miami Beach has been chosen for the 1948 convention of the International Variety Clubs the last week in April, Tom F. Smith, Miami Beach convention and publicity director, announced Friday. . . . "Devil on Wheels" had its first showing in Greater Miami at the State theatre Saturday. . . . "Homestretch" took over the Capitol Saturday night at the midnight show, while "Stallion Road" opened at the midnight show at the Paramount. . . . A Cartoon Carnival showed at the Dade, Cinema, Coral, Tivoli,

(*Continued on following page*)

(Continued from preceding page)
Shores, and Boulevard theatres Saturday. All the money received went to the Crippled Children's Hospital Fund.

MINNEAPOLIS

Theatre business perked up somewhat after two slow weeks, with "The Farmer's Daughter" and "The Macomber Affair" leading the way. "The Outlaw" finished three good weeks at the Lyceum and moved over to the smaller Pix. . . . Ben Berger, North Central Allied chief, wrote a protest to President Truman over roadshow prices demanded for "The Best Years" and "Duel in the Sun," terming them unpatriotic and a blow to the President's price-cutting efforts. Martin Lebedoff, operator of the neighborhood Homewood, has been expelled from Independent Theatres Association, buying combine, for purchasing "The Jolson Story" despite the combine's ban on the picture's terms. . . . The state attorney general has ruled that Bank Night does not come under the new Minnesota anti-gambling law. He also will be asked to rule on Bingo. . . . Rita Gieske is a new addition to Film Row, working in the PRC office. . . . Everette Dilley has sold his Grand and West End at Northfield, Minn., to E. O. Olson. . . . The Gilbertson brothers are the new owners of the State at Zumbrota and the Time, Kenyon, Minn.

OKLAHOMA CITY

The Grand theatre at Holdenville, Okla., has been remodeled and the old Liberty theatre is to be completely remodeled soon. Manager Horace Clark, of the Griffith Dixie theatre at Holdenville, reports that a new booth and sound equipment has been added. . . . School children of Drumright, Okla., saw a free cartoon and comedy show May 3 at the Tower theatre at Drumright, according to manager Tom Kirkham, who said "this is the big thank you to all the school children for the wonderful help and cooperation they gave during the American Cancer Society's drive for funds."

OMAHA

More than 20 home games for the Omaha Cardinals in the new Western League this month dents theatre business some. . . . Ralph Maw, MGM district manager and assistant to the division manager, was in town. . . . Harold Schoonover, owner of the Mazda at Aurora, Neb., is remodeling a building for a new theatre. . . . Tom Kenyon has sold the Genoa, Genoa, Neb., to Cliff Sherron. . . . Mary Lindy is new at Paramount. . . . Lou DuFour, New York City, succeeds Keith Bain as RKO exploiteer in this territory. . . . Academy Winner Harold Russell took time out here to act in a documentary film produced by the Omaha office, Nebraska State Employment Service. The film will be shown at local civic clubs to boost the campaign for hiring disabled veterans. . . . Alvin Denebeim is the new PRC salesman in this territory.

PHILADELPHIA

Cool weather prevailing and the absence of any competing factors, business at the center-city houses, where holdovers predominate, has been exceptionally good for this



time of the year. . . . The day-and-date hookup on "Duel in the Sun" is moving along with the Savar in neighboring Camden, N. J., and the Aldan on the outskirts of this city, to open the picture on May 30, the same day as the center-city Fox and at the same prices. Other independents may yet try the experiment although the Warner theatres are not participating. . . . Jay Emanuel, Lewen Pizor, Martin Ellis, Lester Wurtele, and Samuel Cross comprise the industry committee set up to submit nominations for the local representatives of the Motion Picture Foundation. . . . Universal-International has purchased the property at 13th and Summer Streets near the Vine street colony to erect an exchange building to be completed sometime after January, 1948. . . . David Barrist, local exhibitor and premium distributor, has moved to Miami with Charles Goodwin taking over his Quality Premium concern. . . . Mary Meadowcraft, PRC office manager, is back at her desk after several weeks' illness. . . . Earle Sweigert, Paramount mid-eastern division head, starts his 31st year with Paramount this week. . . . Sylvan Shavitz is now doing the booking and the buying for the Crest at nearby Wilmington, Del. . . . Fred Bognar erected a quonset theatre upstate at Millville, Pa. . . . P. A. Magazzu, who operates an independent chain upstate, named his new 800-seat Laura at Montoursville, Pa., in honor of his wife. . . . George H. Kline, manager of the State in Boyertown, Pa., protested to that town's Borough Council against the enactment of a new tax measure on amusements which would include a tax on theatre box office receipts.

PITTSBURGH

Theatre owners and operators here and in every other section of the state are very much concerned over Bill No. 800, which already has passed its second reading in the state legislature. It will permit cities, counties and school districts, other than first class, to impose taxes of any sizable amount upon sales or amusements. Realizing that the theatre business always has been a fertile field for the imposition of taxes, Fred Herrington, executive secretary of the Allied Motion Picture Theatre Owners of Western Pennsylvania, has spent the past few weeks in Harrisburg endeavoring to protect the interests of his organization. Philadelphia will be the only exemption should the bill pass. . . . A big testimonial dinner in the William Penn's Urban Room on Wednesday, June 4, is being planned by Film Row to honor Mr. and Mrs. Herrington who will be celebrating their Golden Wedding anniversary. It will attract all of the AMPTO membership. . . . In an effort to bring to an end the box office legarthy that has engulfed the first run houses here, three big bookings have been made for Decoration Day week. They are "Honeymoon," "The Two Mrs. Carrolls" and "The Yearling." . . . William Scott, who has been a salesman with United Artists for the past 25 years, has resigned. . . . Fred O'Brien, who has been away from this city for almost a decade, returns to become production chief at the Casino. . . . "The Late George Apley" failed to do any business in the Harris and was withdrawn after a single week's run.

SAN FRANCISCO

Outstanding in the weeks' Film Row news was the opening of the San Francisco Tent of the Variety Clubs of America, an occasion which saw many motion picture notables present. Charles Skouras flew up especially for the party, and Bob O'Donnell was pres-

(Continued on page 46)



RKO PLAYS HOST, at the Albany screening of "The Long Night". Left to right, Milton Schosberg, manager of the Fabian circuit's Grand theatre; Gus Schaefer, of RKO Radio; Saul Ullman, Fabian district manager; Larry Cowan, manager of the circuit's Proctor theatre; Joseph Saperstein, its head booker; Terry Turner, RKO Radio, and Max Westebbe, RKO Radio exchange manager, the host.





FLASH! "FIESTA" selected as THE PICTURE OF THE MONTH by Louella O. Parsons in COSMOPOLITAN MAGAZINE.

M-G-M TRADE SHOWS

CITY	PLACE AND ADDRESS	LIVING IN A BIG WAY	FIESTA
ALBANY	20th-Fox Screen Room, 1052 Broodway	MON. 6/9 8 P.M.	MON. 6/23 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Wolton St., N. W.	MON. 6/9 10 A.M.	MON. 6/23 10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 6/9 10:30 A.M. and 2:15 P.M.	MON. 6/23 10:30 A.M. and 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Fronklin Street	MON. 6/9 2:30 P.M.	MON. 6/23 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabosh Ave.	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 6/9 8 P.M.	MON. 6/23 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Poyne Avenue	MON. 6/9 1 P.M.	MON. 6/23 1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 6/9 2:30 P.M.	MON. 6/23 2:30 P.M.
DENVER	Poromount Screen Room, 2100 Stout Street	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 6/9 1 P.M.	MON. 6/23 1 P.M.
DETROIT	Mox Blumenthol's Screen Room, 2310 Coss Ave.	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	TUES.. 5/27 1:30 P.M.	MON. 6/23 2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vonce Avenue	MON. 6/9 10 A.M.	MON. 6/23 10 A.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 6/9 10:30 A.M. and 2:30 P.M.	MON. 6/23 10:30 A.M. and 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 6/9 1 P.M.	MON. 6/23 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Dovenport St.	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 6/9 11 A.M.	MON. 6/23 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Keorney St.	MON. 6/9 2 P.M.	MON. 6/23 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 6/9 1 P.M.	MON. 6/23 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 Eost First Street, So.	MON. 6/9 1 P.M.	MON. 6/23 1 P.M.
S. FRANCISCO	20th-Fox Screen Raom, 245 Hyde Street	MON. 6/9 1:30 P.M.	MON. 6/23 1:30 P.M.
SEATTLE	Jewel Box Preview Theotre, 2318 Second Avenue	MON. 6/9 1 P.M.	MON. 6/23 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 6/10 1 P.M.	TUES. 6/24 1 P.M.

(*Continued from page 44*)

ent to give the local Tent an official send-off. . . . Jerry Zigmond, local general manager for Paramount Theatres Corporation, together with his publicity head, Bob Varney, welcomed several officials of their company this week. . . . J. Newman, formerly manager of the Fox West Coast Rialto, has been placed as manager of Paramount's State theatre. . . . Hal Honore, for many years associated with Redwood Theatres, and recently general manager for the circuit, has resigned that post. . . . Irving Ackerman will conclude the unparalleled lengthy run here of "Henry V" at his Stagedoor theatre, making way for "Captive Heart."



SEATTLE

"It's a Wonderful Life" entered its third week at the Palomar. "Duel in the Sun" was held over a second week at the Fifth Avenue, after first week box office returns established a new all-time record for the theatre. "The Egg and I" will have a twin premiere on two different circuits: at Hamrick-Evergreen's Orpheum and at the Palomar on the Sterling circuit, both on June 19. . . . "The Outlaw," still banned in Seattle, held its second showing at Keith Beckwith's North Bend Theatre. . . . Seattle's Film Row was saddened by the death of Chalmer Sinkey, Northwest representative of Fox Movietone. . . . Vic Gauntlet, advertising manager for Hamrick-Evergreen, was awarded the city's weekly Salute to Leadership nomination for bringing "added glamour to the entertainment of the community." . . . Out-of-towners on Film Row on booking trips included: Eddie Snow and Eldon Pollack, Mount Vernon; Bill Evans, Chehalis; Chester Nilsson, Tacoma.

ST LOUIS

The city amusement tax bogy is walking again after a tax commission recommended it and other new levies to meet a municipal deficit. The amusement tax proposal is of such long and problematical standing that theatre owners await more action before comment, though its five per cent toll would be no little burden. . . . Contractor and decorator have been busy in the area. New, building, and refurbished theatres include the New Rialto (St. Louis Amusement Company) in Granite City, Ill., the New Princess (H. E. Webster) in Percy, Ill., the Joy (M. W. Jessup) in Kansas, Ill., the Capitol (T. D. and Charles Beninati) in Pinckneyville, Ill., the Miller Jr. (Harry Miller) in Festus, Mo., the Jefferis (A. B. Jefferis) in Piedmont, Mo., and on the Tom Edwards and Harold Harris circuit in Farmington, Bonne Terre, Elvina, Flat River, Ironton, Bismarck, Desloge and Leadwood, Mo. . . . Lou H. Walters is resigning as president of Cine Supply Company now operated by RCA. . . . Fred Wehrenberg, President of MPTOA, is attending a White House conference on a national public service project called by Attorney General Clark.

TORONTO

"The Jolson Story" keeps right on rolling along, having completed its ninth week at the Tivoli and Eglinton, two Toronto first runs of the Famous Players circuit, and there was not another holdover among the eight ace houses. "Suddenly It's Spring" opened big at Shea's. Crowds were also heavy for "Smash-Up" at the Uptown and "The Shocking Miss Pilgrim" was steady at the Imperial, which is having its whole front reconstructed. "Heir to the Throne," depicting the life of Princess Elizabeth, attracted attention as a secondary feature at the Capitol and Victoria while "Beware of Pity" was good for a second week at the International Cinema.

VANCOUVER

Cecil Neville, B. C. district booker for Famous Players, has left for his native England. Lou Karp is pinchhitting for him at the Vancouver head office. . . . Frank Soltice, B. C. manager for Eagle-Lion Films, will cover the three Prairie Provinces for E-L. Soltice was former head booker for Odeon Circuit. The State theatre here has been taken over by Keith Linforth of Seattle and Vancouver's only stage-show house reverted to the owner, Hymie Singer, May 15. State will go on a straight film policy for the summer months. . . . Phillit Circuit has added the Elite theatre, Kamsack, Saskatchewan, to their circuit and now control ten theatres in Western Canada, headquarters at Edmonton. . . . Famous Players, B. C., have called contracts for the construction of a 800-seater in Kelowna, B. C. . . . Downtown business still in the low brackets here, most spots being below average. "Smash-Up" at the Vogue and a moveover of "The Jolson Story" were the leaders.

WASHINGTON

Washington theatre business was good, although not up to previous weeks, with the only holdover being "It Happened on Fifth Avenue" at Warner's Metropolitan, for a second week. New entries which were expected to send grosses way up were "The Late George Apley" at Loew's Palace; "The Egg and I" at RKO Keith's; "Suddenly It's Spring" at Warner's Earle, and "Imperfect Lady" at Loew's Capitol. . . . A poll taken in the Washington *Post* on the high cost of living revealed that 28 per cent of the people questioned admitted that they were cutting down on amusements to make ends meet. This covered theatres and night clubs. . . . Andrew R. Kelley, Washington drama critic for more than 30 years, serving on the *Times-Herald, Post, Star,* and, until two years ago, when illness forced him to resign, the Washington *Daily News,* died on May 10 at the age of 61. . . . John Allen, MGM district manager, has been promoted to the position of assistant Southern sales manager. Allen has been in Washington since 1941, when he assumed the duties of branch manager. In 1945 he was promoted to district manager.

Technicolor Has Record Month

Getting back to a "pre-strike, pre-war basis," Technicolor Corporation last month had the most successful business month in its history, delivering more than 18,000,000 feet of film during the month of April for a net profit exceeding $300,000, Dr. Herbert T. Kalmus, president, told a stockholders' meeting in New York Monday.

Dr. Kalmus reported that his company regarded black-and-white film as Technicolor's principal competitor, rather than other color processes. Foreign business, he said, was returning to the company "too fast to handle." He added that the continuing scarcity of raw materials and the need for processing space would keep the company from handling all the foreign business requested for some time.

Monday's meeting was held for the election of four board members. Dr. Kalmus, J. L. Anderson, L. G. Clark and Eversley Childs were reelected for three-year terms.

ASCAP Abandons Office Of General Manager

The board of directors of the American Society of Composers, Authors and Publishers, at a meeting in New York Monday, accepted the report of a committee appointed to make recommendations for carrying out the functions of the late general manager, John G. Paine. The office of general manager is discontinued, the affairs of the Society to be conducted with the following appointments (supervision to be exercised by the directors through the executive committee): Herman Greenberg, sales manager in charge of all licensing activities; George A. Hoffman, comptroller in charge of accounts, finance and general personnel; Richard F. Murray, manager of foreign relations in charge of foreign matters, all international statistical departments and the publicity department; Herman Finkelstein, resident counsel in charge of all legal activities carried on at the premises of the Society. Schwartz & Frolich, general counsel, will be in charge of litigations as heretofore.

Openings for "New Orleans"

United Artists will open Jules Levey's "New Orleans" at New York's Winter Garden following the "Carnegie Hall" engagement. The picture has also been set for early June openings at the Majestic, Dallas; the four Music Halls in Los Angeles, and the United Artists theatre in San Francisco.

ITALY APPROVES EXHIBITION QUOTA

by ARGEO SANTUCCI
in Rome

After heated and involved discussions on new regulations for the industry, Italy's Constituent Assembly May 12 approved a domestic exhibition quota law requiring all theatres to play native product a minimum of 20 days during each three-month period.

The debate was colored by the fear of some Assembly members that U. S. interests were acquiring or could acquire too much of the Italian industry.

Guglielmo Giannini, leader of the Qualunquist Party, asserted that American companies had about 10,000,000,000 lire ($25,000,000) in blocked accounts in Italy which could not be taken out of the country, but which could be spent in the country. He expressed the fear that American interests would spend this money to buy practically all of Italy's theatres.

He was particularly concerned over the 140-unit ENIC circuit, Italy's largest, and managed by the Government. This circuit, he claimed was almost bankrupt and was in danger of being acquired by American companies who "will be owners of our theatres, made through our work, through our production."

A Socialist spokesman asserted that ENIC was at the disposal of American production and neglected Italian product. He claimed that the aim of American companies is to take possession of the Italian industry by first buying theatres and then the actors and actresses.

THE ITALIAN LAW

Highlights of the new Italian law regulating the motion picture industry include:

1. A Motion Picture Central Office will be established under the Presidency of the Cabinet Council to foster and control native production, to care for picture exchanges with foreign countries, and to carry on Government control of the industry. All sub-committees on film matters are subject to Central Office control.

2. Producers of Italian-made features, shorts and newsreels exhibited before December 31, 1949, may be given up to 10 per cent of the gross of their pictures under varying circumstances, including a reward for the films' artistic value.

3. From January 1, 1948, all exhibitors must play native product of more than 2,000 meters in length 20 days per quarter-year. One Italian short must be included on each film program.

4. The Government will increase its share in the working capital of the Motion Picture Financial Section of the Banca Nazionale del Lavoro by $650,000.

EGYPT

by JACQUES PASCAL
in Cairo

Taking cognizance of the three-month-old argument over the dubbing of foreign films, particularly American films, in Arabic, the Ministry of Social Affairs has issued a statement which indicates that the Government is against any official prohibition on dubbing.

Since the Arabic industry is at present going through a critical period, producers, directors, stars and technicians have joined in asking the Egyptian Government to prohibit dubbing on the ground that the local industry needs protection from that kind of competition.

While the Ministry of Social Affairs, after studying the demand, has given the industry to understand that a "gentlemen's agreement has been reached" so that dubbing will be temporarily suspended, the Ministry's technical director for the industry, Mohamed Sherif, has issued two reports, both of which show an objective viewpoint.

In the first statement it was suggested that the Egyptian industry should be consolidated to better take advantage of its resources and technicians, that Egyptian technicians be trained abroad or that foreign experts be invited into the country as consultants.

The report also strongly opposed the suggestion to raise taxes on foreign films, saying: "This suggestion is out of place, as the public should not be denied foreign films in order to please a few local producers."

In the second report, on dubbing, the Ministry spokesman said: "The dubbing of pictures will open a new era in the history of the Egyptian cinema and will show to Egyptian and other Arab patrons western technique. Moreover, it will compel our producers to strive for better Egyptian films, thus bettering and strengthening our young industry."

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

Following on complaints that South Africa is ineffectively publicized abroad, Twentieth Century-Fox announced the forthcoming world-wide release of seven Technicolor shorts on South Africa. The Government has been strongly criticized in Parliament and in the press for hiding the country's light under a bushel. It is believed that this "aid" from 20th-Fox will help the country in its plans for encouraging tourist traffic.

▽

Rigid building controls have held up many important projects for new theatres in South Africa. However, in Lourenco Marques, in Portuguese East Africa, the Roderigues Brothers have planned a 1,200-seat house for releases of 20th-Fox, United Artists and MGM products.

▽

Lt. Col. A. V. Stevenson, Sir Alexander Korda's personal representative, has been in South Africa for two months. Press reports describe his visit as a preliminary survey of production facilities for a £250,000 Technicolor feature to be made in the Union.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Reports of decreasing business for Mexico City's cinemas is substantiated by figures obtained from official sources on grosses of local theatres for the first three months of 1947. These are: January, $1,395,880; February, $1,133,725; March, $1,158,009.

This reduction in theatre business, however, is considerably less than that which many other businesses here are experiencing. General business is said to be from 40 to 50 per cent below that done last Spring. Pictures continue to be by far Mexico's most popular diversion.

▽

Producers who grumbled last year at paying their players salaries totalling $4,400,000 are somewhat heartened this year by the prospects that performers will take smaller salaries this year than previously. As their contribution to the well-being of the industry, several players, including stars, have voluntarily reduced their asking price for performances.

▽

Mexico's industry has gotten a lift from English and American companies producing here. To date 13 such features have been completed or are in process of completion.

▽

A new production company, Productora Mexicana, S. A., has been organized here by a syndicate headed by Jorge Abarca Calderon of Atoyac.

▽

Distribution of theatre equipment and 16mm and 35mm pictures is the purpose of the new company, Deksa, S. A., that has been organized here by Jacob Epstein, long Universal's general manager in this country, and Joseph Datshkovsky, until recently sound and projection expert with RKO here. They will distribute British as well as American equipment.

BELGIUM

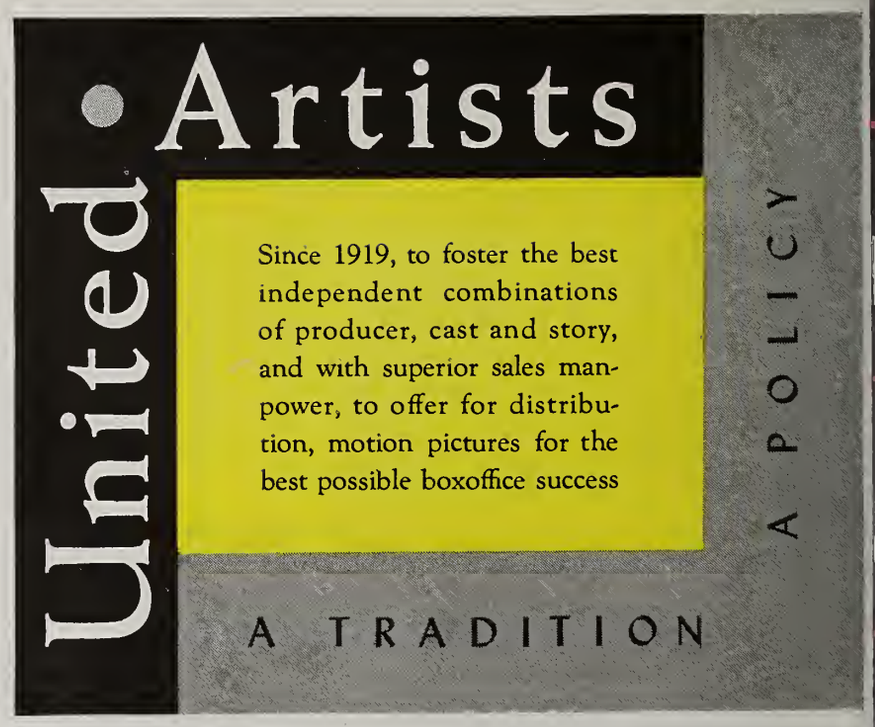
by LOUIS QUIEVREUX
in Brussels

France, Morocco, Holland, Czechoslovakia, Yugoslavia, and Italy have been added to the list of countries participating in the World Film Festival to be held in Brussels during the month of June. Head of the festival is Pierre Vermeylen, Socialist Home Minister, who has balanced an active politi-

(*Continued on page* 50)

UNITED ARTISTS has long recognized the pioneering spirit as the strength of the industry and of its own company. Among its many independent producers are men whose greatest success has been achieved in departing from the traditional heroes and stories. This spirit is currently evidenced by Producers Boris Morros and William LeBaron whose CARNEGIE HALL, the greatest music picture of all time, and a far cry from the trite and usual, is already showing its ascendency among the leading grossers of the year. Showing, too, that, like all the best of independent producers,

Federal Films releases thru United Artists.



MARSHA HUNT

WILLIAM PRINCE

WALTER DAMROSCH

BRUNO WALTER

NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA

LILY PONS



BORIS MORROS and WILLIAM LeBARON

present

"CARNEGIE HALL"

with FRANK McHUGH · MARTHA O'DRISCOLL

HANS YARAY · OLIN DOWNES · JOSEPH BULOFF

GREGOR PIATIGORSKY

RISE STEVENS

ARTUR RODZINSKI

ARTUR RUBINSTEIN

JAN PEERCE

EZIO PINZA

KAUGHN MONROE AND HIS ORCHESTRA

JASCHA HEIFETZ

FRITZ REINER

LEOPOLD STOKOWSKI

HARRY JAMES

Directed by Edgar G. Ulmer

Production Supervisor—Samuel Rheiner

Original Story by Seena Owen

Screenplay by Karl Kamb

A Federal Films Production

Released thru UNITED ARTISTS

BELGIUM FESTIVAL

(Continued from page 47)

cal life with a continued interest in films. In 1931, he founded Belgium's Screen Club, and in 1938 he created the Belgian Film Library. He is now active in a group planning to develop the Belgian industry.

▽

The first scenes of a documentary on Belgium's famous artist, Peter-Paul Rubens, have been completed. The film is the first in a series planned to depict the life of a number of famous Belgians. They will be issued with French, Flemish, English and Arabian commentaries.

PALESTINE

by IBRAHIM ZEIN
in Jaffa

Twentieth Century-Fox will distribute to Palestine 16mm features released by them and by Paramount.

▽

The Ministry of Health of Egypt has appropriated $20,000 for the purchase of foreign pictures on health. These will be dubbed in Arabic and shown in local cinemas and institutions.

▽

Admission prices have been increased in Lebanon from 20 to 30 per cent, for Saturdays, Sundays and Mondays only.

PUERTO RICO

by E. S. ORTIZ
in San Juan

Governor Jesus T. Pinero last Friday vetoed a bill which would have increased admission taxes by five per cent. This tax would have raised, it was estimated, over $200,000 annually to support the music and fine arts schools that were established with Government funds last year. The bill had the support of musical and art organizations but was vigorously opposed by the exhibitors.

Prior to the veto of the tax bill, the governor signed legislation providing tax exemption for new industries established in the island, including motion picture firms. The act provides total tax exemption from 1947 to 1955 and partial exemption for two years more.

The governor also signed an act reducing from 20 per cent ad valorem to 15 per cent the tax on motion picture cameras, projectors and other cinematographic machinery and parts.

EIRE

by T. J. M. SHEEHY
in Dublin

Steep increases in admission taxes seem likely here. When Frank Ailen, Minister for Finance, introduced his budget for 1947, Eire exhibitors were not surprised to learn that he intended raising the entertainment tax, but the details of the new budget gave them some nasty shocks.

The Minister pointed out in the previous year there had been an increased revenue from entertainment tax of £56,000 ($224,000) and then announced: "I propose to raise approximately two-thirds more from entertainments duty."

There will be no change for the present, he said, in duty on seats costing six pence or less. Above this level, however, he intends to increase the duty gradually from one half-penny extra on the six-and-a-half-pence seats until on a seat costing four shillings, inclusive of duty, an extra one shilling duty will be charged.

As exhibitors have recently agreed, under the guidance of the National Labor Court, to give improved conditions and substantial wage increases to employees, the new taxes, with admission prices still pegged at 1936 levels, are a severe blow.

The Minister also announced that the present rebate on entertainments tax allowed to cinemas which present stage shows is to be reduced from 50 to 30 per cent. This will probably mean the end of cine-variety shows in Eire.

The Minister has invited exhibitors to meet the Revenue Commissioners and discuss adjustments before the Finance Bill is presented for final vote.



***ITALIAN-FRENCH COOPERATION:** Lux Film of Italy and Femina Film of France are currently coproducing "La Revoltee", with scenes to be filmed in Rome and Paris. Discussing the project at a recent Rome cocktail party are, above, Vittorio Calvino, Lux Advertising manager; G. Auriol, newspaperman; Walter Borg, Motion picture attache of the French Embassy; Mrs. Borg; Mario Bellotti, Lux foreign manager. In the background: Riccardo Gualino, president of Lux; Argeo Santucci, correspondent for Motion Picture Herald, and Guido M. Gatti, general manager of Lux.*

New Two-Stage Studio Built in Baghdad

The Baghdad Studio for Film and Cinema Co., Ltd., has been formed with a capital of £300,000 ($1,200,000) for production and distribution of pictures. A studio with two stages, each measuring 160 by 60 feet, has been built and equipped with materials imported from England. All cameramen, sound recorders and laboratory experts are from England. The firm's first production, a romantic story of the desert, is being directed by Reginald Fogwell and will be filmed in Arabic and in Persian. The firm of E. M. Sawdayee and Brothers and Antoun B. Messayeh incorporated their interest in the Roxy City amusement center into Baghdad Studio Company.

Minerva Offices Gutted in Rome

Rome Bureau

In what has been described as Rome's worst disaster since 1938, excepting the Allied bombing raids, a flash-fire last week completely wrecked the five-story headquarters of Minerva Film Company in the Italian capital. The entire 90-person staff present in the building at the time was killed or injured.

The fire-blast, which occurred in the projection room, caused damage estimated at some 500,000,000 lire (approximately $1,000,000). Among those killed in the fire was John C. Jackson, long associated with Sir Alexander Korda's London Film Productions.

Minerva Films was one of Italy's most important motion picture producing companies. One of its first productions, following the liberation of Rome, was the successful and widely distributed "Open City." Other recent films included "Rigoletto," "Before Him All Rome Trembled," and "Eugenie Grandet."

The gutted building, a beautiful villa located in the center of Rome's film district, housed both the home office and the Rome exchange. Minerva Films was headed by Anthony Mosco and Constantino Potsios, both of Greek nationality. During the war, the Fascist government restricted the firm's activities and interned Mr. Mosco.

Monogram Organizes Brazil Exchanges

Monogram has completed a circuit of 12 exchanges in Brazil for distribution of its features and those of Allied Artists. H. Alfredo Steinberg, general manager for Brazil, and Bernard J. Gates, Latin American supervisor, have established main offices in Rio de Janeiro.

Open "Repeat" In Zanesville

Zanesville, Ohio, this week was the premiere center of attraction as Hollywood stars and industry executives converged on the city for its two-day celebration, Wednesday and Thursday prior to the opening of Eagle-Lion's Repeat Performance" Thursday night at three of the city's houses. Involved were the Liberty, Weller and Quimby theatres. Leading local officials attended.

The celebration officially got under way Wednesday with the arrival of the New York and Hollywood contingents. Richard Basehart, native of Zanesville, who is co-starred in the picture with Louis Hayward and Joan Leslie, was present at the dance, and headed the Hollywood delegation, which included Frances Rafferty, Benay Venuta, Benny Rubin, Chili Williams, Tom Conway and Bryan Foy, Eagle-Lion vice-president in charge of production.

The New York delegation to the world premiere was headed by A. W. Schwalberg, vice-president and sales manager of Eagle-Lion, who was accompanied by Max E. Youngstein, director of advertising, publicity and exploitation; Jerry Pickman, Mr. Youngstein's assistant; Robert Condon, special feature writer, and field exploitation representatives George Bennett and Peter Bayes.

Town Celebrates Premiere Of Warners' "Cheyenne"

An all-day celebration was to be held in Cheyenne, Wyo., Thursday for the world premiere of Warners' "Cheyenne." For the opening of the picture, which stars Jack Carson, Dennis Morgan and Janis Paige, Fox-Intermountain used the Lincoln, Paramount and Princess theatres. The celebration began with a reception at the Governor's Mansion followed by a parade to the state capitol, where Governor Lester C. Hunt extended the official welcome, and then moved to the City Hall. After the parade, there was a barbecue, followed by the premiere.

Carolina Theatre Owners Postpone Convention

Unable to find a place to held their summer meeting, the Theatre Owners of North and South Carolina have called off their convention. Said the organization's bulletin, explaining the matter: "We do not feel that with business conditions as they are at present and with the many adjustments that exhibitors are finding it necessary to make at this time, our members would feel that we are justified in holding a convention for entertainment purposes only."

Koerner Leaves $867,855

The late Charles Koerner, once head of RKO Radio studios, left an estate valued at $867,855 to his widow, Vivian Koerner, according to his will probated in Los Angeles Saturday.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 75—Churchill awarded France's highest military medal. . . . England welcomes Royal Family. . . . Navy pictures of Byrd at South Pole. . . . Sports: Salmon fishing paradise. . . . Race horses bathe in surf. . . . Camel raising in Africa.

MOVIETONE NEWS—Vol. 29, No. 76—Variety Club honors James Byrnes for peace effort. . . . New commercial air record. . . . Winchell spurs Cancer Drive. . . . Woman rescues boy; finds he is her son. . . . Chimps of St. Louis Zoo ride like wind in Wild West Show. . . . Golf fans thrilled by tournament of celebrities.

NEWS OF THE DAY—Vol. 18, No. 273—Films of Admiral Byrd in the Antarctic. . . . Millions in Britain hail Royal Family. . . . France honors Churchill. . . . Sports carnival in Africa for French President.

NEWS OF THE DAY—Vol. 18, No. 274—Fleet of Superforts invades New York. . . . Contest for Runyon Cancer Fund. . . . Variety Clubs honor Byrnes. . . . New citizens welcomed on "I Am an American Day.". . . Paris school makes models tow the mark. . . . Washington Golf tournament. . . . St. Louis Zoo.

PARAMOUNT NEWS—No. 76—France honors Churchill. . . . Collapsible auto makes debut. . . . Stanton Griffis appointed Ambassador to Poland. . . . Secretary of Treasury John W. Snyder receives Medal for Merit. .. . . S. and British film advisory unit announced at J. Arthur Rank dinner. . . . Films of Admiral Byrd's expedition. . . . Thirty-one on trial for southern lynching. . . . Australians ride to the hounds.

PARAMOUNT NEWS— No. 77—Stunt pilot risks neck for new thrill. . . . Slogan contest aids Runyon Cancer Fund. . . . Golf celebrities swing it. . . . Humanitarian Award: Variety Club honors Byrnes. . . . Operation Pacific—B-29's raid New York.

RKO PATHE NEWS—Vol. 18, No. 78—Royal Family returns. . . . Belgium pageant portrays Christ's Life. . . . Announce advisory board for U. S. and British film industry. . . . Churchill honored in France. . . . Films on Byrd Expedition. . . . Thirty-one on trial for southern lynching. . . . Australians ride to hounds.

RKO PATHE NEWS—Vol. 18, No. 79—B-29 Fleet over New York. . . . Memphis Cotton Carnival. . . . Byrnes gets Variety Club Award. . . . Labor protest parade. . . . Australia's banana crop. . . . Celebrities' golf tournament

UNIVERSAL NEWSREEL—Vol. 20, No. 49—Royal Family returns. . . . Byrd expedition to the South Pole. . . . Rank honored by industry. . . . President Auriol ends tour. . . . Churchill gets French medal in Paris. . . . Life of Christ reenacted in Belgium. . . . Stanton Griffis appointed Ambeassador to Poland.

UNIVERSAL NEWSREEL—Vol. 20, No. 50—Presentation of Variety Club Award. . . . Thousand celebrate "I Am an American Day" in New York. . . . Cotton festival in Memphis. . . . Traditional festival at Holland, Mich., during tulip time. . . . Spectacular Spanish fiesta in Valencia. . . . Chimpanzees stage circus jamboree in St. Louis. . . . Celebrities play golf in Washington.

Narrow-Gauge Meet Hears Hot Prints Warning

The subject of "hot 16mm prints" was discussed by representatives of the FBI and the industry's Copyright Protection Bureau last week during the four-day National 16mm Industry Exposition and 1947 Allied Non-Theatrical Film Association Convention at the Hotel Vanderbilt in New York.

Edward Scheidt, special agent in charge, presented the FBI point of view, stating that the organization was interested in receiving any complaints of unauthorized uses of copyrighted motion picture films, especially in the 16mm field, and would gladly investigate such matters, since they involve improper use of property protected under the Copyright Law of the United States.

Edward A. Sargoy of Sargoy & Stein, special counsel for the major companies in Copyright Protection Bureau matters, pointed out the risks involved in improper dealings in 16mm prints belonging to the major companies. He made special reference to narrow-gauge prints used by the army.

Coast Red Probe Draws Headlines

The House Un-American Activities subcommittee's probe into Communism in the industry drew headline attention throughout the country this week as stars, producers and executives appeared before the group in Los Angeles.

Last Thursday, Jack L. Warner, vice-president and executive producer for Warner Brothers, and Adolph Menjou, actor, appeared, but Mr. Warner's testimony was not made public. Mr. Menjou told the committee that "Hollywood is one of the main centers of Communist activity in America."

Two days before Robert Taylor, MGM star, told the committee that he had been prevented from entering the Navy in 1943 until he appeared in a pro-Russian picture. The film was MGM's "Song of Russia." Following the publication of Mr. Taylor's testimony, Louis B. Mayer, MGM's vice-president in charge of production, invited members of the investigating group to the studio to see the picture and judge it for themselves. "The film is at the studio and unchanged since it was released in 1943," he said. "It is true Russia was our ally in 1943, and that the Government was very friendly to the Soviets, but that was not why 'Song of Russia' was made."

Last weekend the sub-committee returned to Washington to prepare for the full committee hearings on communist activities in Hollywood, scheduled to begin June 16 in Washington.

MGM Sets Manager Meetings For Cincinnati, Denver

MGM held the first of two office managers' meetings in Cincinnati Wednesday through Friday, attended by 31 office managers, master bookers, field auditors and home office personnel. The second such meeting is scheduled for Denver May 26. The home office group attending the meetings includes Charles K. Stern, assistant treasurer; Alan F. Cummings, head of branch operations and maintenance; W. G. Brenner, head of the checking department; Charles O'Brien, director of industrial relations; William Ornstein, liaison between sales and publicity; Harold Postman, assistant to H. M. Richey and editor of *The Distributor,* sales publication.

"Dear Ruth" Opens May 29

To celebrate the 20th anniversary of Walter Reade's Mayfair theatre in Asbury Park, N. J., Paramount will hold the world premiere of "Dear Ruth" at the house May 29. The occasion also will serve to mark the 50th anniversary of the incorporation of the City of Asbury Park.

Siritzky Leases Offices

Siritzky International Pictures has taken a five-year lease with a five-year option on 1,800 square feet of space in the Fisk Building, New York City.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—A fine picture that everyone enjoyed. Played Monday-Wednesday, May 5-7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JOLSON STORY, THE: Larry Parks, William Demarest—Patrons thought it was the most remarkable picture ever made. We had a very large patronage. Everyone was pleased. Some saw it five times. Played Saturday-Tuesday, April 5-8.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—Good weekend Western with lots of shooting. Played Friday, Saturday, May 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

COCKEYED MIRACLE, THE. Frank Morgan, Keenan Wynn—Used on midweek to very light business. There were no adverse comments, but there was no enthusiasm, which indicated no interest. Played Wednesday, Thursday, May 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GALLANT BESS: Marshall Thompson, George Tobias—This is a swell horse picture in color. Business was above average. A small town natural. Played Wednesday, Thursday, May 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—This is a good musical show in Technicolor. Business was only fair as it was old when I played it. Played Sunday, Monday, May 4, 5.—E. M. Freiburger, Paramount Thaetre, Dewey, Okla.

LADY IN THE LAKE: Robert Montgomery, Audrey Trotter—This picture was very unusual and most of the people were amused at being in the cast themselves. As for the plot, it wasn't any too heavy. Fair business. Played Sunday-Tuesday, April 13-15.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

NOTHING BUT TROUBLE: Laurel and Hardy—Average Friday and Saturday business on this good comedy. It pleased all who came. Played Friday, Saturday, May 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TWO SMART PEOPLE: John Hodiak, Lucille Ball—This is a fair picture, but no one seemed interested in seeing it. Business was poor. Played Tuesday, May 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Monogram

BOWERY BOMBSHELL: Leo Gorcey, Huntz Hall—East Side Kids are no credit to the industry. Business fair. Played Friday, Saturday, May 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—This production showed real drawing power. We had a very satisfactory run in spite of bad roads resulting from a week of rain. Played Sunday-Tuesday, May 4-6.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

BLUE SKIES: Bing Crosby, Fred Astaire—This was a very good musical. Most of the patrons were pleased, but it didn't draw as well as I hoped it would. Business was only fair. Played Wednesday-Saturday, April 30-May 3.—Lorrence A. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

CALIFORNIA: Barbara Stanwyck, Ray Milland—Very good. Patrons liked it very much. Some said they wished more like it were made. Played Wednesday-Saturday, April 23-26.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

CROSS MY HEART: Betty Hutton, Sonny Tufts—A fair picture. Didn't show any particular strength in this situation. Played Wednesday, Thursday, April 30, May 1.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

EASY COME, EASY GO: Sonny Tufts, Diana Lynn—Patrons seemed to like this feature. There were a number of good laughs, which my patrons liked. Played Sunday-Tuesday, May 4-6.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

JUNGLE PRINCESS: Ray Milland, Dorothy McGuire—Good for small town. Played Saturday, Sunday, May 10, 11.—C. C. Green, Gem Theatre, Lodge Grass, Mont.

PRC

GAS HOUSE KIDS: Robert Lowery, Teala Loring—Nice picture for the middle of the week. Robert Lowery is becoming popular here. This picture has an up-to-date story and some good comedy. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

STRANGE HOLIDAY: Claude Rains, Barbara Bate—A short picture that packs a terrific punch. It brings out something that every loyal American should think about. Played Friday, May 9. Melvin Lipnick, Inverness Theatre, Inverness, Mississippi.

RKO Radio

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—Capra still has the magic touch. Tops.—Stanley Lambert, Logan Theatre, Chicago, Ill. Neighborhood patronage.

NOCTURNE: George Raft, Lynn Bari—Adult entertainment. Raft is O.K. with us. He brought them in. Played Monday, Tuesday, May 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PARTNERS IN TIME: Pamela Blake, John James—This did no business for us. Not suited for our trade. Played Friday, Saturday, May 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VACATION IN RENO: Jack Haley, Anne Jeffreys—A good little comedy which is not strong enough to stand alone. Business was poor. Played Tuesday, April 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall—We didn't do business on this picture. Earl Carroll doesn't do business. Played Wednesday, Thursday, May 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL TO SAN ANTONE: Gene Autry, Peggy Stewart—This is one of the best pictures Gene Autry ever made. Sterling Holloway keeps them laughing and the Cass County Boys furnished some good string music. Comments were good. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—Patrons liked this picture very much. They all seemed pleased. Played on two hot days when the beach is the feature spot. Business was very good. Played Sunday-Tuesday, April 27-29.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—The patrons did not like this picture. Lots of them walked out on it. I can't understand why Betty Grable made a picture of this type. Any more of this type and she will be washed up. I played it as a second feature and I had some complaints. Played Wednesday-Saturday, April 16-19.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

STATE FAIR: Dana Andrews, Jeanne Crain—Always popular. Used it for the opening of our new Joy theatre to satisfaction. It is somewhat old, but we had no regrets. Played Thursday-Saturday, May 8-10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—This is a good comedy. All it lacks is star power. Business was average. Played Sunday, Monday, April 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DEVIL'S PLAYGROUND, THE: William Boyd, Andy Clyde—This was a good Western and it was enjoyed by our Western fans and all the children. Boyd really put on a good show and deserves a lot of credit for his good, clean entertainment. Played Friday, Saturday, May 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UNEXPECTED GUEST: Bill Boyd, Rand Brooks—Hopalong always brings them in on Friday and Saturday. They were all pleased. Business was good. Played May 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

I'LL BE YOURS: Deanna Durbin, Tom Drake—Not much comment on this picture, but business was way off, so I think the picture helped drive away the business. Played Sunday-Tuesday, April 20-22.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—This was a terrific disappointment at the box office. We had expected a good house both nights as there is plenty of action and drama in the picture; but business failed to materialize. Played Sunday, Monday, May 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—A below average box office, but no kicks. Played Sunday, Monday, May 11, 12.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

KINGS ROW: Ann Sheridan, Robert Cummings—This is still a good picture, although it is a reissue. Played Wednesday, Thursday, April 30, May 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAN I LOVE, THE: Ida Lupino, Robert Alda—Patrons liked this feature just fair. We had no complaints nor praise. Business not good. Played Wednesday-Saturday, April 9-12.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal.

NORA PRENTISS: Ann Sheridan, Kent Smith—Patrons did not comment much on this picture. I did not think it had much life. It was rather dry. Played Sunday-Tuesday, May 4-6.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

Short Features

Metro-Goldwyn-Mayer

DIAMOND DEMON: Pete Smith Specialties—Entertaining sport reel on baseball.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

(*Continued on following page*)

(Continued from preceding page)

HENPECKED HOBOES: MGM Technicolor Cartoons—This is a good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLAYING BY EAR: Pete Smith Specialties—An interesting short showing how blind people are taught to play golf and baseball.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SURE CURES: Pete Smith Specialties—Good one-reel comedy by Pete Smith.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

DIVE HI CHAMPS: Sportlights—An excellent short. Plenty of action and well produced. Our patrons liked it.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SWEDISH GLASS MAKERS: Unusual Occupations—Good. Our patrons found it very interesting.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SWEDISH GLASS MAKERS: Unusual Occupations—Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILBUR THE LION: Noveltoons—A good Noveltoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

NOISY NEIGHBORS: Edgar Kennedy—Entertaining two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

CRYING WOLF: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TEACHER'S CRISIS, THE: March of Time—Slow and draggy. Not much entertainment, but it might interest a few.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

JUVENILE JURY: No. 1—These five kids from the radio program of the same name provide an entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

MEN OF TOMORROW: Technicolor Specials—Play this by all means. It is a credit to the industry. See that your Boy Scouts are notified.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Publishes Book on Technique Of Television Production

"Television Techniques," covering all the important production aspects of the medium, has been published by Harper & Brothers in New York. Written and illustrated by Hoyland Bettinger, an independent television consultant and former manager of General Electric's television station, WRGB, in Schenectady, N. Y., the 237-page book should prove a helpful and absorbing manual for all those in need of enlightenment on the subject of television broadcast production. Chapter headings include "The Medium," "Directing and Producing," "Motion Pictures and Film Integration," "Television Writing," "Audio Techniques," and others. "Television Techniques" retails for $5.

To Build Amusement Center

David Weinstock, president of the Raybond Theatre Circuit, New York, has purchased an entire square block at Westchester Square, Bronx, New York. Part of the premises is occupied by stores and apartments. He plans to develop the balance of the property as an amusement center, complete with a 1,100-seat theatre, roller skating rink and bowling alleys.

Short Product in First Run Houses

NEW YORK—Week of May 19

CAPITOL: Doctor Jekyll and Mr. Mouse. MGM
Feature: Duel in the Sun.....Selznick

CRITERION: Big House Blues.....Columbia
Feature: Odd Man Out.....Universal

GLOBE: Big Time Revue.....Warner Bros.
Goofy Groceries.....Warner Bros.
Feature: The Macomber Affair.....United Artists

HOLLYWOOD: The Forgotten Casualty 20th Cent.-Fox
Rabbit Transit.....Warner Bros.
Feature: The Two Mrs. Carrolls.....Warner Bros.

MUSIC HALL: Storm Over Britain 20th Cent.-Fox
Feature: The Egg and I.....Universal

PALACE: The Big Party.....RKO Pathe
Pluto's Housewarming.....RKO Radio
Flicker Flashback, No. 5.....RKO Radio
Feature: Honeymoon.....RKO Radio

PARAMOUNT: Abusement Park...Paramount
Iced Lightning.....Paramount
Feature: Calcutta.....Paramount

RIVOLI: Wonder-Eye.....United Artists
Feature: The Other Love.....United Artists

ROXY: Dead End Cats.....20th Cent.-Fox
Harvest of the Sea.....20th Cent.-Fox
Feature: The Homestretch.....20th Cent.-Fox

STRAND: Hobo Bobo.....Warner Bros.
Song of a Nation.....Warner Bros.
Arrow Magic.....Warner Bros.
Feature: Love and Learn.....Warner Bros.

WINTER GARDEN: Coo-coo Birds...Universal
Feature: Carnegie Hall.....United Artists

Chicago U. S. Court Dismisses Van Nomikos Circuit Case

Suits filed by five distributors charging that the Van Nomikos circuit, Chicago, had erroneously reported box office receipts for percentage pictures were dismissed last Friday by Federal Judge Walter La Buy, in Chicago. The court held the case did not involve Federal jurisdiction. The theatres involved were the Ace, Lincoln, Parkway, Rex, City and Empress in Chicago, and the Yale, Maywood, Ill. Plaintiffs were Loew's, RKO, Twentieth Century-Fox, United Artists and Warner Brothers.

Their actions were dismissed because their claims were under $3,000 each and thus not within Federal Court jurisdiction. The five companies will file their claims in Illinois state courts. Paramount, however, claims more than $3,000 and that company's percentage suit will be heard by the Federal Court.

Legion of Decency Reviews Thirteen New Productions

The National Legion of Decency reviewed 13 new productions this week, approving all but three. In Class A-I, unobjectionable for general patronage, were: "Girl on the Spot," "Trail to Vengeance," "Law of the Canyon" and "Thunder Mountain." In Class A-II, unobjectionable for adults, were "Honeymoon," "Untamed Fury," "Tiger Woman," "Christmas Eve," "Gun Fighters" and "The Little Martyr" (Italian). In Class B, objectionable in part, were: "Lighthouse" and "They Won't Believe Me," because they "reflect the acceptability of divorce," and "Two Anonymous Letters" (Italian), because "illicit romance (is) presented without compensating moral balance."

Thomson Assistant to Foy

Kenneth Thomson has been named executive assistant to Bryan Foy, vice-president in charge of production at Eagle-Lion, Mr. Foy announced last week. Mr. Thomson succeeds Irving P. Lazar, who has been promoted to producer.

Reelect Board Of Screen Guild

Screen Guild Productions reelected eight members of its board of directors and elected one new board member at its first anniversary convention held in Los Angeles last week.

The new director elected is Francis A. Bateman, general sales manager. The new officers are I. E. Prinzmetal, secretary; Madison Schwer, assistant secretary, and Mr. Bateman, assistant treasurer.

At the convention John J. Jones, president of Screen Guild, announced the appointment of Jack Cartwright as public relations director, and Jack Leewood, formerly with Warner Brothers, to succeed Mr. Cartwright as director of advertising and publicity.

ATO of Indiana Wants Exhibitors to Censor

"Exhibitors must exercise their own censorship," the Associated Theatre Owners of Indiana said in the latest bulletin, issued last week. Protesting recent advertisements for features, the organization told its members that "censorship "will be your obligation and the only alternative to unreasonable government censorship over which you have no control. We have always maintained that this industry could well regulate itself. We point to the Production Code Administration and to the responsiveness of producers to various reviewing groups. We still believe that censorship is unnecessary and un-American, but getting wide support on that proposition is not made easier" by some current industry advertising. Don R. Rossiter, executive secretary, issued the bulletin.

To Play Day and Date

The Trans-Lux and Majestic theatres in Boston were to inaugurate Friday a new policy of first run day-and-date bookings. "Johnny O'Clock" and "Over the Santa Fe Trail" were to start off the new policy.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE MACOMBER AFFAIR (UA)

Final Report:

Total Gross Tabulated	$459,600
Comparative Average Gross	465,900
Over-all Performance	98.6%

ATLANTA—Loew's Grand	115.6%
BALTIMORE—Century	98.2%
BOSTON—Orpheum	107.7%
(DB) Blondie's Holiday (Col.)	
BOSTON—State	96.9%
(DB) Blondie's Holiday (Col.)	
BUFFALO—Buffalo	92.6%
BUFFALO—Tech, MO 1st week	90.9%
CHICAGO—Grand, 1st week	146.1%
CHICAGO—Grand, 2nd week	78.6%
CHICAGO—Grand, 3rd week	67.7%
CLEVELAND—Loew's State	85.5%
CLEVELAND—Loew's Stillman, MO 1st week	100.0%
DENVER—Denver	100.0%
(DB) So Dark the Night (Col.)	
DENVER—Webber	81.1%
(DB) So Dark the Night (Col.)	
DENVER—Aladdin, MO 1st week	77.5%
(DB) So Dark the Night (Col.)	
INDIANAPOLIS—Loew's	88.6%
(DB) Blondie's Holiday (Col.)	
KANSAS CITY—Midland	104.6%
(DB) Millie's Daughter (Col.)	
LOS ANGELES—Music Hall Hawaii, 1st week	133.9%
LOS ANGELES—Music Hall Hawaii, 2nd week	107.1%
LOS ANGELES—Music Hall Hollywood, 1st week	147.7%
LOS ANGELES—Music Hall Hollywood, 2nd week	113.6%
LOS ANGELES—Music Hall Beverly Hills, 1st week	139.9%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	106.3%
LOS ANGELES—Music Hall Downtown, 1st week	158.2%
LOS ANGELES—Music Hall Downtown, 2nd week	75.5%
MINNEAPOLIS—Radio City	113.8%
OMAHA—Paramount	96.6%
PITTSBURGH—Penn	70.3%
PITTSBURGH—Ritz, MO 1st week	86.2%
SALT LAKE CITY—Utah, 1st week	99.2%
SALT LAKE CITY—Utah, 2nd week	66.1%
SALT LAKE CITY—Capitol, MO 1st week	98.8%
SAN FRANCISCO—Esquire, 1st week	123.2%
(DB) Blondie's Big Moment (Col.)	
SAN FRANCISCO—Esquire, 2nd week	75.3%
(DB) Blondie's Big Moment (Col.)	
ST. LOUIS—Loew's State	91.5%
(DB) Susie Steps Out (UA)	
ST. LOUIS—Loew's Orpheum, MO 1st week	93.0%
(DB) Susie Steps Out (UA)	
TORONTO—Loew's, 1st week	113.6%
TORONTO—Loew's 2nd week	84.9%

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THE LATE GEORGE APLEY (20th-Fox)

Final Report:

Total Gross Tabulated	$1,031,200
Comparative Average Gross	1,061,900
Over-all Performance	97.1%

BALTIMORE—New, 1st week	127.1%
BALTIMORE—New, 2nd week	105.2%
BOSTON—Metropolitan	90.0%
(DB) Backlash (20th-Fox)	
BUFFALO—Great Lakes	96.2%
CINCINNATI—RKO Albee	79.5%
CLEVELAND—RKO Allen	88.2%
DENVER—Esquire	76.0%
(DB) Magnificent Rogue (Rep.)	
DENVER—Paramount	71.4%
(DB) Magnificent Rogue (Rep.)	
INDIANAPOLIS—Circle	50.7%
(DB) The Brasher Doubloon (20th-Fox)	
KANSAS CITY—Tower	72.8%
KANSAS CITY—Uptown	86.9%
LOS ANGELES—Chinese, 1st week	117.6%
LOS ANGELES—Chinese, 2nd week	91.7%
LOS ANGELES—Loew's State, 1st week	103.1%
(DB) Backlash (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	65.4%
(DB) Backlash (20th-Fox)	
LOS ANGELES—Loyola, 1st week	108.4%
(DB) Backlash (20th-Fox)	
LOS ANGELES—Loyola, 2nd week	89.6%
(DB) Backlash (20th-Fox)	
LOS ANGELES—Uptown, 1st week	122.9%
(DB) Backlash (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	98.3%
(DB) Backlash (20th-Fox)	
NEW YORK—Music Hall, 1st week	106.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	104.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	115.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	109.4%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	80.0%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Fox, 1st week	86.2%
PHILADELPHIA—Fox, 2nd week	63.7%
PITTSBURGH—J. P. Harris	57.0%
SALT LAKE CITY—Uptown	121.4%
SALT LAKE CITY—Rialto, MO 1st week	130.0%
SAN FRANCISCO—Fox	61.8%
ST. LOUIS—Ambassador	87.4%
(DB) Criminal Court (RKO)	

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RAMROD (UA)

First Report:

Total Gross Tabulated	$98,700
Comparative Average Gross	105,800
Over-all Performance	93.2%

CHICAGO—Palace	92.3%
(DB) Susie Steps Out (UA)	
DENVER—Denver	107.1%
(DB) Betty Co-ed (Col.)	
DENVER—Esquire	119.0%
(DB) Betty Co-ed (Col.)	
DENVER—Webber	100.0%
(DB) Betty Co-ed (Col.)	
KANSAS CITY—Orpheum	90.0%
(DB) Vacation Days (Mono.)	
OMAHA—Paramount	85.7%
SAN FRANCISCO—Orpheum, 1st week	109.0%
(DB) Shoot to Kill (SG)	
SAN FRANCISCO—Orpheum, 2nd week	63.6%
(DB) Shoot to Kill (SG)	

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending April 30, 1947. The previous period ended January 31, 1947. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Franco-America Film Previewed By RKO in Paris

The joint Franco-American production, "Silence Is Golden," was previewed in Paris May 14. Produced in France by RKO Radio and Pathe-Cinema, the picture stars Maurice Chevalier, and was produced by Rene Clair.

Previewed in its French version, under the title "Le Silence Est d'Or," the picture will be released in America with an English narration by Chevalier which explains the action and partially translates the dialogue, thus getting around the drawbacks of dubbing or subtitling.

"Chevalier," reported the Associated Press, "puts on no singing show, and does some pretty earnest acting."

In London after the premiere, Phil Reisman, vice-president in charge of RKO's foreign operations, told interviewers he believed the new narration technique for "Silence" may well prove a "life saver" for the industry's foreign market.

Reporting that RKO's international operations were "unsurpassedly successful," Mr. Reisman expressed the greatest satisfaction with "So Well Remembered," which RKO has jointly produced in England with the J. Arthur Rank interests.

He already has conferred with Mr. Rank on their next joint production and while the subject has not yet been decided, shooting will definitely start at Denham in September.

Extend Application Time For Television Studios

The Federal Communications Commission last Thursday in Washington extended for 90 days from May 18 the time in which the Allen B. DuMont Laboratores, Paramount subsidiary, can request hearings on its application for commercial television stations in Cleveland and Cincinnati. Extension was granted at the same time to three other Paramount subsidiaries, Interstate Circuits, Inc., New England Theatres, Inc., and United Detroit Corporation, for their applications for commercial television stations in Dallas, Boston and Detroit, respectively. During this period Paramount must either divest itself of its interest in the subsidiary companies or withdraw the applications for these television stations.

"Jolson Story" Returns to Fox Theatre, Brooklyn

Columbia's "The Jolson Story," having played a return engagement at Broadway's Victoria after a tour of the neighborhoods, opened Wednesday at the first run Fox theatre in Brooklyn, New York, for another encore engagement. The company plans to tour the picture through the neighborhoods once more, following completion of its second first run engagements.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

THE theatre as a community center, the manager as a public servant was never better demonstrated than in the recent Texas City disaster. Three hours after explosions and fires nearly leveled that city, two Griffith Theatres employees took on full time their part-time avocation of radio amateurs and, as members of the South Texas and Oklahoma Emergency radio networks, kept their transmitters on the air for most of three days and three nights sending and receiving messages to and from the stricken area.

These men were Floyd Barton, manager of Griffith's Rialto in nearby Refugio, Texas, and A. C. Ince, chief engineer in the mechanical department of the home offices of Griffith Theatres at Oklahoma City.

Mr. Barton is a member of the South Texas Emergency net of radio amateurs, an organization which handles messages in times of emergency when there is no other means of communication. Three hours after the explosions, three of the network's members were in Texas City with their portable equipment. Mr. Barton served as control station for zone one of the network's three zones and handled all traffic going into Texas City or Galveston, Texas, from his zone. The entire network was assisted by Mr. Ince, a member of the Oklahoma Net.

"We were all so busy handling messages," Mr. Barton recalled last week, "that we had to read the papers to find out just what was going on up there."

Alfred Franklin, manager of the Rialto, Liverpool, is a new member of the Round Table, and welcomed, for he has the instincts of a showman. After five years in the military services, he returned to encounter the hardships of the recent coal shortage in Britain. We compliment him on a lobby display for "13 Rue Madeleine" which he achieved without violation of restrictions against the use of lights for advertising purposes. Mr. Franklin is also responsible for an ingenious miniature parachute idea used in advance of the picture. Dropping these little parachutes from the ceiling, Franklin "pattered" on the loudspeaker system to call attention to the advertising message which each contained. In addition to the first-run Rialto, Mr. Franklin has a big second-run city house, with ballroom and cafe-restaurant, to supervise.

Ansel Winston is running a "Beautiful Baby" contest in the lobby of the Coliseum theatre, New York City, where he is the manager, with $500 in prizes to the 10 children receiving the most votes. Prize money and photographs were promoted cooperatively from neighborhood merchants. To build up interest, ballots were worth 10 points the first week, 25 points the second week, 50 points the third week, and 100 points the fourth week. Scoreboard in front of theatre displayed photographs of leading contestants.

Art Meyer, manager of the North Main theatre, Houston, Texas, sends in photographs of his "Fun Club" — and that's a name we like for a Saturday morning kid show. Art seems to enjoy it himself. He puts Bozo, the Clown, on duty at the box-office at 8:30 a.m., and packs 'em in. One of his patrons is 104 years old, a sweet old lady who buys her 12 cent kid ticket and has as much fun as those a hundred years younger. They've just finished a giant "Cheerio" Contest, and as Art puts it: "We're replacing the glass that got broken and the kids are still wearing the sweaters with the letters they won." Now Art has bought fifty gallons of gum remover and is all set for a new "double-bubble" contest.

New York blossomed out with good promotion for Universal's "Great Expectations" which opened this week at the Radio City Music Hall. We've seen a wide assortment of good-looking window tieups and new painted posters, all over the midtown area. Picture lent itself to a clever contest in the newspaper *PM* with a $500 first prize for the best epigram, essay, letter or verse written by an expectant father on what "Great Expectations" he has for his heir-to-be. Additionally, other prizes were offered to bachelors or husbands who hope to be fathers some day and to fathers who have one or more children but look forward to future additions to their families. 100 other prizes were tied-in with merchandising sources in New York.

A theatre we've been keeping an eye on, is the Kimo, out in Kansas City, where manager Jim Chapman, of the Dickinson midtown theatres, has now lined up 2,000 members for his "Kimo Theatre Guild" devoted to appreciation of the Kimo's policy of special attractions. They come from as far as 100 miles around to see unusual pictures at the Kimo, mostly imports; and it's no secret that this little theatre with only about 500 seats has been grossing upwards of $5,000 a week, in the heart of the middle west.

The bulletin of the Rocky Mountain Independent Exhibitors (Allied) puts the caption "Check and Double Check" on the item of an exhibitor who got tired of checkers and persuaded his town council to pass an ordinance requiring checkers to take out a local detective license, costing $5 a day. Forget the matter of cost and imagine what happens when the checker gets in town on Sunday and City Hall is closed.

ODDS-ON



A WINNER

"100% audience picture . . . thrilling racetrack sequences." FILM BULLET



SURE THING

"Laughter . . . tears . . . suspense." MOTION PICTURE HERALD



TOP SELECTION

"Rates high at box offic HOLLYWOOD REPORT



MONEY IN THE BAN

"A solid entry" BOXOFFICE



IN THE BAG

"Please ev



"Heart warming . . . entertaining . . . for top box office grosses." SHOWMEN'S TRADE REVIEW

BIG THEATRES FROM COAST TO COA

FAVORITE!

BEST BET



"Exhibs can lay odds on huge gross."
HOLLYWOOD M. P. REVIEW

"Attracts women."
THE EXHIBITOR

CAN'T LOSE



OUT FRONT



"Box office honors."
FILM DAILY

...ember of the family."
...MOTION PICTURE DAILY

A CINCH

FRANK BORZAGE'S

THAT'S MY MAN

starring

Don AMECHE • Catherine McLEOD

Lovely Star of "I've Always Loved You"

with

Roscoe Karns • John Ridgely • Kitty Irish • Joe Frisco

and Joe Hernandez, Nationally Famous Racing Announcer

Produced and Directed by FRANK BORZAGE

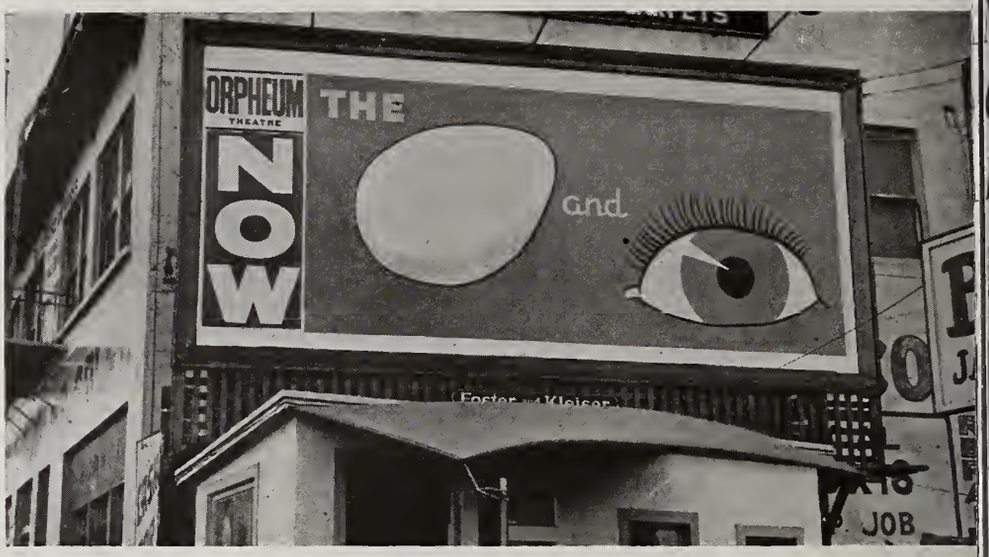
Written by Steve Fisher and Bradley King

A REPUBLIC PICTURE

...DON WILL BE PLAYING THE FAVORITE!

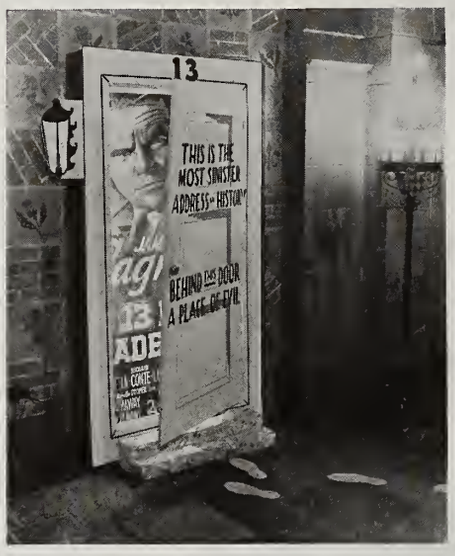
"Egg and I" Hits Town

—resulting in the surrealist-looking billboard, right, which was used by manager Mark Alling of the Orpheum theatre, San Francisco, Calif., to attract the attention of passersby.

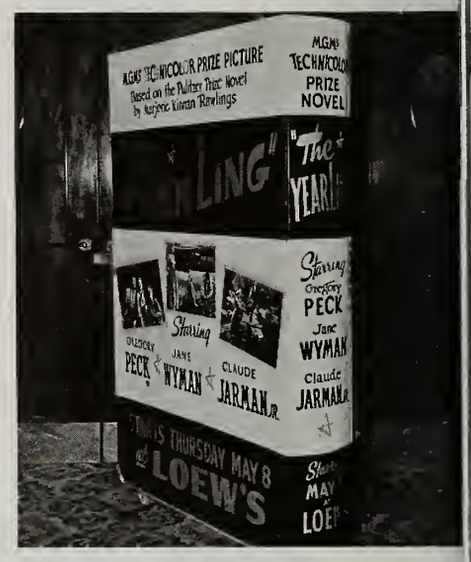




The bearer of the marked dome visited ball parks and other spots to exploit the picture at the Goldman and Karlton theatres, Philadelphia, Pa. Dick Mayers, Goldman Theatres publicist, arranged the promotion.



All eyes were drawn to this sinister-appearing lobby display constructed by assistant manager Tiff Cook for "13 Rue Madeleine" at the Capitol, Halifax, N. S.



Manager H. W. Reisinger used this book promotion in the lobby to publicize his playdate of "The Yearling" at Loew's theatre, Dayton, Ohio. Patrons moving through the lobby couldn't miss it.



Front of the house display for "Bambi" was designed by manager Jorgen Jorgenssen at the Metropol theatre, Copenhagen, Denmark.



This impressive promotion for "The Farmer's Daughter" at the 20th Century theatre, Buffalo, N. Y., was worked by theatre publicity director Earl Hubbard with the cooperation of a dairy.

Morton Promotes Charm Contest In Providence



A Loretta Young charm contest highlighted the extensive promotional campaign preceding the opening of "The Farmer's Daughter" at the RKO Albee theatre, Providence, R. I. The campaign was arranged by Bill Morton, publicity director.

Any girl 16 years of age or older was invited to enter the charm competition. All contestants were photographed free by a downtown photographer. The photographer then furnished the theatre with 8x10 prints which were displayed on a 9x7-foot lobby piece. Approximately $300 in merchandise was promoted for the winners.

Ten finalists were selected by the director of the Collingwood Studios of Fashion Modeling to appear on the stage of the theatre opening night. The winners were chosen by audience applause. Morton promoted Spring outfits for the finalists from a women's dress shop.

A special lobby piece was set up five weeks before opening and moved into the Playwear window of a downtown women's store two days in advance of playdate. All store personnel were instructed by the store manager to ask each customer if they had seen "The Farmer's Daughter."

Five leading downtown restaurants were furnished with menus carrying theatre and picture copy.

Long Range Tieup Builds Wednesday Attendance

Phil Katz, of Warner's Kenyon theatre, submits evidence of a 13-week costless promotional campaign engineered to help his Wednesday business, which has gone over with a bang. The tie-in is with the Sandusky Pharmacy, who have underwritten the midweek "Lucky" Night from the Kenyon stage. The store offers cash every Wednesday night to patrons as they play "Lucky" and therefore this business builder costs the theatre nothing. People in the area are "Lucky" followers, so the program is a consistent draw. The value of the promotion has been in the neighborhood of $425.

SHOWMEN IN ACTION

Jack Austin, manager of the Carolina Theatre, Charlotte, N. C., held a novel contest in connection with the showing of "The Yearling." Boys and girls from six to 16 were eligible to enter their pets with a variety of cash and other prizes for the most unusual, the smallest and largest, etc. It didn't matter what kind of a creature, as long as it was a pet, they could enter it. City officials were the judges.

▽

William Eagen, who manages the Longview theatre, Longview, Washington, made good use of music tieups for "Song of the South" with both music shops and radio programs, in a lobby display of Disney characters.

▽

Preston Swan, manager of The Elephant Cinema, Glasgow, Scotland, encouraged the "come early and avoid queues" argument by covering morning food-queues with handbills for housewives to advertise "When Ladies Meet."

▽

Ewan Shaw, director of publicity for the Buxton Theatre Circuit, Sussex, England, has resigned this position to take up an appointment as senior public relations officer for Butlin's Holiday Camp, Skegness, Lincolnshire, to include the operation of the new Butlin theatre there.

▽

Idamae Metcalf, manager of the Rapids theatre, Rock Rapids, Iowa, found a local boy who had been an O.S.S. agent during the war to help exploit the picture, "O. S. S.", and to explain the title in a special newspaper story. She has also made good use of the covers of press-books in making her own lobby display.

▽

Howard Higley enlisted the aid of civic leaders in a preview of "Smash Up" prior to its opening at the Allen theatre, Cleveland. Judge Drucker, chairman of the Welfare Association, lead cooperation of Parents-Teachers, Alcoholics Anonymous and the police and probation departments in support of the film.

John Harrison, city manager of Georgia Theatres in Waycross, Ga., and Aubrey Penny, house manager of the Ritz, staged the premiere of "The Jolson Story" with a unique invitation, written in song titles and sent to 50 business professional people. After the showing, invited guests assembled at the Hotel Ware for a southern menu.

▽

Irving Cantor, manager of the RKO-Schine Eckel theatre, Syracuse, sold "The Song of Scheherazade" through newspaper tieups with the *Jewish Chronicle* and musical plugs on local radio stations.

▽

"We made it—and how!" says Leo Haney of the Lido theatre, Maywood, Ill., acting as co-chairman in a local drive to raise $3,500 for the Red Cross quota in his suburban area. Maywood was tops and without door-to-door canvassing. Getting voluntary contributions was good showmanship.

▽

Cooperation with the cops, during Safety Week, gave George Pappas, manager of the Roxy theatre, Peru, Ind., an opportunity to sell "Devil On Wheels" as his attraction and to use an attention-getting wrecked car as ballyhoo.

▽

Manager Bernard Ginley, of the Southern theatre, Columbus, paraded a Santa Claus character through the streets (in May!) with a sign on his back, "I stayed in town to see The Jolson Story."

▽

Manager George Mackenna and Bill Brereton, publicity representative for Basil's Lafayette Theatre in Buffalo, really staged a breakfast show with breakfast being cooked and served, to advertise "The Egg and I" over station WEBR.

▽

Tiff Cook, asst. mgr., of Famous Players' Capitol theatre, Halifax, N. S., took advantage of election day to spread around an inexpensive herald "Vote for Margie" which copied the style of political posters and attracted attention at the polls.

Postcards Promote "Mirror"

Penny postcards were mailed by manager Mel Jolley in his campaign for "The Dark Mirror" at the Marks theatre, Oshawa, Ontario. Can. Reverse type was used on the cards, with a notation to hold the card "in front of the mirror." Copy read: "1946 Academy Award Winner. . . . Olivia de Havilland in, etc."

Sets Tieup for "Humoresque"

A tieup was arranged with a local music shop for the showing of "Humoresque" at the RKO Coliseum theatre, New York, N. Y. The music shop furnished manager Ansel Winston with a record player, an album of recordings from the picture and a set-piece constructed in the form of a record for display in the lobby.

Colorful Posters Used by Chenoweth for "Lady"

Pressed with the problem of exploiting the British-made film "The Wicked Lady" without stressing the elements that had created earlier controversy, manager Walter Chenoweth, of the Alexandria theatre, San Francisco, chose a campaign that sparkled with lively interest. Adhering to the historical theme but utilizing a modern tie-in, he presented the interesting parallel of how the 17th century highwayman compared with present-day detective and crime stories. Colorful, eye-arresting 40 x 60 posters were placed in positions that brought his patrons in daily contact with the material, a week ahead of the run. Chenoweth's approach attracted the attention of the public and aroused a desire to view the picture.



Fred Astaire, starring in Paramount's "Blue Skies."

IN OVER 6,200,000 HOMES FROM COAST TO COAS

Pictorial Review

covering 10 major markets through the Sunday Issues of

New York Journal-American
Baltimore American
Pittsburgh Sun-Telegraph
Detroit Times
Chicago Herald-American
*Milwaukee Sentinel
Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

*(*Milwaukee Sentinel represented for Pictorial Review only)*

A HEARST PUBLICATION REPRESENTED NATIONALLY BY HEARST ADVERTISING SERVICE



Nowhere Else

SUCH VISIBILITY!

Only in Pictorial Review can you be so sure your act is in the spotlight

When the curtain goes up with your act on Pictorial Review's mighty stage, you're right there in the spotlight before more than six million two hundred thousand families.

In Pictorial Review, you're never in the back row of the chorus. You're down by the footlights—with the stage all set to rivet every eye on *you.*

That's because Pictorial Review rigidly limits the advertising any issue can carry—your insurance of *unmatchable visibility.*

Another reason a Pictorial Review schedule means superpower for your sales—in any one or all of 10 mighty markets.

Nowhere Else is advertising so rigidly limited to assure you spotlight visibility.

Nowhere Else does the magnetism of *local* entertainment news draw people to your message.

Nowhere Else can you sponsor such a star-studded cast of writers and artists.

Nowhere Else can you pick your markets—from 1 to 10—exactly as you like.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

DOWN TO EARTH (Columbia): This is a lavish musical in Technicolor, starring Rita Hayworth and Larry Parks. Several new songs are featured, including "They Can't Convince Me".

Use the song to promote your showing of the picture. Six major companies have recorded "They Can't Convince Me". Get in touch with the distributors of the records in your territory as soon as your playdate has been set and work out mutually advantageous campaigns to put over the records and the picture.

Urge juke box operators in your area to feature one or more of the recordings of the song in their machines. Then make sure that every juke box fan knows the song is featured in "Down to Earth" by using title-strips, large stickers on front panels and easeled cards.

Point up the fact that Larry Parks, who rose to stardom overnight in "The Jolson Story", plays opposite Rita Hayworth, star of "Gilda". Send a letter praising the picture to all dance students in town, as well as to members of cultural societies and other groups interested in the dance. Arrange a "Down to Earth" dance contest in every dance hall, hotel and night club and at every school and social function where there is dancing.

HONEYMOON (RKO Radio): Shirley Temple and Guy Madison star in this comedy-romance. Promote a contest, with newspaper sponsorship, for the most charming and beautiful bride in your town. Invite all past, present and near-future brides to send their best pictures to the newspaper for judging, the only requirement being that the bride must appear in the photograph with her wedding gown. Winning photos should be reproduced in the theatre and also shown in the lobby.

For street ballyhoo, have a girl who closely resembles Shirley Temple carry two suitcases, covered with playdate copy, parade through the streets of town during the busy hours of the day. For another ballyhoo, have an attractive girl in complete bridal costume seated in the lobby.

Tie in with your newspaper with a prize offer for the best letter on the subject: "Why I think Shirley Temple, now a grown-up star, is as attractive as she was when a child star." All couples returning from their honeymoon have snapshots that they are proud of. Offer prizes for the best photos.

The locale of the picture is Mexico. Dress girl ushers in Mexican costumes, sombreros, short-sleeved white waists, boleros, flowered aprons, white shirts.

Center Alcove Display Aids "Jolson Story"

Manager Norton Shapiro used a 24-sheet board in the opening of the center alcove to promote "The Jolson Story" at the Rivoli theatre, Roxbury, Mass. Fluorescent lighting behind a drapery valance above the board created an excellent effect. Letter cards were used on the end doors in the outer lobby. Teaser ads were used two weeks in advance. 1,500 postcards were mailed to houses in the outlying districts. The card was on a cooperative basis, with a local merchant absorbing the cost of the cards, while the theatre paid for the printing. 2,000 cooperative heralds were distributed.

Oliver Uses Wrecked Car To Exploit "Traffic"

A wrecked car secured from the local salvage company was used in front of the theatre to exploit the short subject, "Traffic With the Devil," at the Del Rio theatre, Clinton, Okla. A card alongside the car read: "A result of a sleepy driver with a heavy foot. Three miraculously escaped death." Posters in front of the theatre tied-in the car with the playdate of the short. 1,500 cards, listing the number of fatalities in the Clinton district for 1946, plus playdate copy, were put behind car windshield wipers. The campaign was arranged by manager C. J. Oliver.

Date Book in Lobby Draws Attention to "Prentiss"

A guest register was set up in the lobby by assistant manager Betty June Powell to promote "Nora Prentiss" at the Bison theatre, Shawnee, Okla. The register was for men only. Copy read: "Would you like to have a date with 'Nora Prentiss'. Sign your name and address in her date book. You may be selected to be a guest at the opening of, etc." The display carried a large cutout head of Ann Sheridan, star of the picture. Over 1,000 men signed the register, and 10 passes were given out.

Special Screening Aids "End"

A special screening was arranged by manager William Eagen to promote his playdate of "The Beginning or the End" at the Longview theatre, Longview, Wash. Testimonial quotes of the 12 guests, including the mayor, were used for "jury" teaser ads.

Levy Has Public Write Ads for "Barbaree"

An ad writing contest was arranged by manager Larry Levy to promote his engagement of "High Barbaree" at the Colonial theatre, Reading, Pa. To start the ball rolling, a large advertisement was run in the local newspaper, asking the public to write an ad for the picture.

It was explained that the Colonial was one of the first theatres in the country to show the picture and the usual material and information necessary to the manager to write ads were not available. Hence, the public was asked to lend a helping hand. Cash prizes and guest tickets were awarded for the best ads submitted.

Cooperative newspaper ads were promoted with a hobby shop, a book store, and the London Shop. The hobby shop also used a window display. A large globe, with a spot marked out to indicate "High Barbaree," was placed in the center of an 8x14 display piece in the outer lobby. A wire was stretched over the contour of the globe. Passersby were invited to spin the globe to find their own "High Barbaree." Guest tickets were awarded when the wire corresponded with the spot on the globe.

Tabloid-Type Herald Aids Playdate of "Sinbad"

A special tabloid page-one facsimile herald drew considerable attention to the engagement of "Sinbad the Sailor" at Keith's theatre, Lowell, Mass. The herald had a masthead reading: "Bagdad News." It was distributed in parked cars throughout the downtown area. A window in the Scott Jewelry Company store located on the city's busiest corner was given over to a display of gowns worn by Maureen O'Hara in the picture. Full color folders were placed in all libraries for posting of the Bennett Library contest for the best book report on Arabian Nights or." Manager Samuel Torgan and RKO Radio exploiteer Frank Boyle conducted the campaign.

Bernard Sets Song Contest, Tieup for "Blue Skies"

A "Blue Skies" song contest highlighted manager George Bernard's engagement of the picture at the Odeon theatre, Bury, Lancs., England. Entry forms were distributed from the theatre and the two leading music shops in town. Posters, publicizing the competition, also were displayed by the shops. Through a tieup with the Press Ball, the first entry received in the song contest was orchestrated and played at the Ball by Bill Hawkins and His Broadcasting Band. Full credit was accorded the Odeon playdate. In addition, the band played two separate "Blue Skies" medleys at the same function. The Press Ball tieup resulted in considerable free newspaper publicity.

Potent Formulas Seen in Minutes Of Meeting

Contemplating the mass of material that comes to this desk, by the double armful, four and six times a day, we are impressed with the minutes of a managers' meeting conducted by Irving M. Levin, district manager of San Francisco Theatre, Inc., for managers, assistants and department heads of the circuit. If Mr. Levin didn't expect us to read and recite from his minutes, he shouldn't put such potent formulas for successful theatre management in the mails.

He says, primarily, that while theirs is not the largest theatre circuit, it can be the best operated in the city, and that the job to do, right now, is to adjust expenses to the combination of higher costs and lower income, and to become public-relations minded in their individual theatres. He reminds his men of the old saying, "Everybody has two businesses, his own, and show business," and says, "We must get along with everyone, and cooperate with those who do not understand the varied and complicated problems of film industry, but who feel they must help us run our business."

Community Spirit Stressed

In discussing pictures, he advises his men to always agree with the customers. "Remember, we do not make the pictures, and this is realized by our patrons. Become part of your community and recognized as the representative of your theatre. It is imperative to know when to do things and when it is necessary to refuse things.

"We are in a fast business—the entertainment business, and to smile is good business. The cashier creates initial goodwill and the doorman greets his customers with a smile. Every staff member, from the manager down, builds goodwill for his theatre and develops the theatre-going habit. People want to attend a theatre that is attractive to them.

In line with goodwill is theatre atmosphere, and that is not merely bright paint and fancy carpets. The theatre's atmosphere is reflected in the spirit which dominates employees.

Pointers for Good Management

Mr. Levin has many good pointers for theatre maintenance. He says, "Watch the little items and you'll not be hit by big ones. Be sure your house is clean. A dab of paint in time works wonders. Marble, tile and woodwork should be kept neat. Do not have the attitude, "Why do today what you can do tomorrow."

"What constitutes a good theatre manager?" Mr. Levin has the answer: "One who knows his theatre completely; watches all operations, and can organize and supervise the maintenance, operation and cleanliness of his house and be able to turn his attention and time to selling his shows." Soft jobs, in his belief, come to those who have done hard jobs well.—*W. B.*

Oklahomans Get Flower Seeds With Arrival of "Spring"





Manager Robert A. Hynes had two girls dressed in brightly colored pedal pusher costumes (see cut) pass out envelopes containing certified flower seeds to exploit "Suddenly It's Spring" at the Criterion theatre, Oklahoma City, Okla. The seeds were promoted from the Shannon Seed Company. The girls spent four days in the suburban shopping centers and one day in the main business district downtown.

The other cut shows a boy delivering a large lobby 24-sheet cutout from the sign shop to the theatre. The boy kept the cutout in movement between the shop, which is on the opposite side of the business district from the Criterion, and the theatre continuously, taking care that the picture, theatre and playdate credits were plainly visible.

Hynes also arranged an outstanding tieup with the Standard Humpty Dumpty Company to have all counter checkers in their 25 strategically located stores put a stuffer into every shopping bag and store bag over a period of 10 days. The tieup was made possible by using the Lipton Tea ad as part of the herald. The heralds were numbered, and on opening day 250 winning numbers were posted on "Suddenly It's Spring" cards for the holders to receive a pass to see the picture. Of the 250 possible winners, 225 were returned the first three days, which is an indication of the value of the tieup.

Cards reading "Reserved for sweethearts because 'Suddenly It's Spring' now at the Criterion" were posted on 20 benches in the three closed in recreation parks. Advertising inserts were placed in every laundry bundle put up by three laundries.

POSTPONED!
M·G·M TRADE SHOWS
"ROMANCE OF ROSY RIDGE"

★

ORIGINALLY ADVERTISED FOR TRADE SHOWINGS IN NEW YORK-NEW JERSEY AND LOS ANGELES TERRITORIES, MONDAY, MAY 26 AND ELSEWHERE NATIONWIDE TUESDAY, MAY 27.

WATCH FOR THE NEW TRADE SHOW DATES!

Whole Town Honors Career Of Showman

This week's issue of the Larned, Oklahoma, *Chronoscope* carries a front-page story of "Schnack Week" which was celebrated in Larned and throughout all of Pawnee County in honor of John Schnack, pioneer exhibitor who brought the movies to Oklahoma, forty-five years ago.

The *Chronoscope* story pridefully relates the townsman's accomplishments. There's no press-agentry in this appreciation from neighbors and friends for a man who found a career in motion picture business, largely concentrated in his own home town. The entire community and countryside took time out to applaud his lifetime of service,

Still keeping an important hand in the operation of his Electric theatre, he recalls the early days when he and his partner formed the Edison Exhibition Company, in 1902, with a crude portable projection machine and a few short reels of film. Today his thoughts are constructive and are directed towards the future of his business.

The week's program included a 35-year-old comedy "Keystone Hotel" with Ben Turpin, Ford Sterling and Marie Prevost; on the same bill with "Tall in the Saddle," a free show which is John Schnack's treat. The weekly *Tiller and Toiler,* another picturesquely named local paper, gave "Schnack Week" a big play.

Posters Sell Coming Pictures

Manager W. E. Case has designed a "Coming Attractions" poster which he exhibits at the theatre and important points of the town to discourage his patrons from visiting larger towns and seeing pictures which would eventually be shown at the Picture House, Monmouth, Mons., England. Case says the posters create the effect of a "whispering" campaign.



WINDOWS STRESSED FOR "CHEYENNE"

A contest for the most original and attractive window display in town was among the activities launched in the campaign for the world premiere of Berner's "Cheyenne" on May 22nd, in Cheyenne, Wyoming. The picture opened simultaneously in three theatres: the Lincoln, managed by Pete Foust; the Paramount, managed by Charles Wallace, and the Princess, managed by Donald Campbell. A western style fashion show was scheduled, together with a number of unusual co-ops and printed novelties. Ten thousand small cardboard tents were distributed to hotel rooms, on restaurant tables and other spots in Cheyenne and nearby towns, with the imprint: "We'll be seeing you at the World Premiere of 'Cheyenne'," bearing thumbnail cuts of the stars.

Conti Arranges Typing Contest

Typewriter tieup made effective campaign material for manager Sabi Conti, of Reade's Oxford theatre, Plainfield, N. J., for "The Shocking Miss Pilgrim." Manager Conti really went to town with everybody in Plainfield who ever used a typewriter or ever expected to use one.

He started with the students in public and commercial schools who were studying the machine, then offered a free typewriter for the best typewritten letter on "What the Typewriter Has Meant to Me," with the winner announced from the stage and the award made by the Typewriter Agency who supplied the machine.

Ties Up with Sinclair Oil For "Stallion Road"

A tieup with the local Sinclair Oil office highlighted the campaign arranged for the playdate of "Stallion Road" at the Buffalo theatre, Buffalo, N. Y. Through the tieup, 22x28 posters were prepared and posted at all Sinclair gas stations in western New York. Copy read: "You'll enjoy the magic performance of Sinclair Opaline motor oil. . . . You'll also enjoy the magic performance of Alexis Smith in 'Stallion Road', etc." The illustration used on the posters was a page ad used in magazines with a similar tieup. The campaign was arranged by Charles B. Taylor, advertising director for Shea's Buffalo theatres.

Laff Tickets Boost Playdate

Laff tickets, entitling the bearer "to a barrel to cover his body in case all buttons are lost from clothing while laughing at Barry Fitzgerald in "Easy Come, Easy Go," were distributed by manager Charlie Brewer to promote the playdate of the picture at the Clay theatre, Green Cove Springs, Fla.

Treats Students To Show, Supper For Goodwill

A midnight show, preceded by a buffet supper, is given gratis by Leo T. Jones, owner and manager of the Star theatre, Upper Sandusky, Ohio, to members of the Junior-Senior High School classes, as one of the events of the Spring Term.

The way exhibitor Jones does it is worthy of note, for he not only creates good will, but obtains a public welfare result as well. In previous years the annual "Prom" had some rather disastrous consequences, several fatal automobile accidents and other occurrences that can be serious in a small town. Now, with the cooperation of the Superintendent of Schools, supervised activity provides plenty of good entertainment.

Buffet supper is served in the lobby of the theatre at 11 p.m. with attractively costumed sophomores to assist, and, at midnight, there is a preview of a specially selected picture for some 200 or more students and members of the faculty.

The pattern is a simple and not extravagant one to follow and Mr. Jones has found a most attractive way of proving again the fine relationship a community theatre can maintain in small-town life. *Life Magazine* has expressed an interest in pictures of this year's event.

Samartano Contest Draws Attention to "Duel"

Highlight of manager Joe Samartano's campaign for "Duel In The Sun" at Loew's State theatre, in Providence, R. I., was an interesting "casting director's contest" arranged with W. T. Grant stores. Entry blanks were given out by the store, together with special eight-page tabloid heralds, in which 15 members of the cast were pictured and described. Contestants were asked to identify the players by the description of their roles, thus "casting" each in the proper part. A window display of stills at the Grant store helped to focus attention to the novel game of "casting" before the picture opened.

BIRTHDAYS OF THE WEEK:

ARTHUR WARNER
HARRY GOLDBERG
A. KENT CRAIG
S. J. KLEINERMAN
WILLIAM BURTON
PAUL ROBINSON
JOHN T. WARD
P. A. JORDAN, JR.
GUS F. MORRIS
STEVE BENNIS
A. F. AVEY
J. E. POYNTER
A. E. MOULE
G. E. KEENAN
ALICE SIMMONS
J. T. GRADY
F. M. WESTFALL
H. T. WALES
F. H. GOW
CARROLL COFFELL
M. M. SWANK
REX M. BELL
V. V. TREMBLEY
J. H. GUTHRIE
WAYNE T. JENKINS
MURRAY ALPER
JAMES FRAILEY
GEORGE LAUREY
BERNARD PAYNE
F. B. DRESSEL
J. W. NAGEL
GARRY LASSMAN
WALLACE NORDBY
C. C. STANFIELD
JACK BERRY
WALTER DYNAN

Approve Plan on 17 New Projects

The Office of the Housing Expediter in Washington has approved 17 projects to build or remodel theatres. In addition Paramount Theatres Corporation has received authority from the Government to recondition a theatre in Upper Darby, Pa., at a cost of $80,403.

The approved theatre projects are: Habel & Osborne, Burkeville, Va., new theatre; Malcolm Atterbury, Albany, N. Y., remodeling and redecorating; Samuel Levine, Sioux City, Ia., remodeling a building into a theatre; S. A. Oellerich, Waterloo, Ia., construction of a drive-in theatre; Ball Brothers, Newport, N. C., new theatre; Lexington Amusement Company, Lexington, Tenn., new theatre.

Also, Audress E. White and Jerome P. Tolt, King County, Wash., new theatre; Edward Waters College, Jacksonville, Fla., open-air theatre; Joseph and Eva Stallman, Lingle, Wyo., new theatre; William Greene, Palmetto, Ga., new theatre; Yellowstone Amusement Company, Martin City, Mont., theatre completion; C. W. Duncan, Wetumka, Okla., new theatre; Ernest and Percy Pherson, Rutland, N. D., new theatre.

Also, Louise Mask, Bolivar, Tenn., new theatre; Polk Realty Company, Des Moines, Ia., drive-in theatre, and John A. Dempsey, Augusta, Ga., new theatre.

Seating Company Formed To Make New Chair

The Air-O Seating Corporation has been formed, with Peter F. Masucci as president, to manufacture and distribute a new auditorium chair. Called the "Slideaway," the chair is of retracting seat type, so designed that the seat only is involved in the action, the back remaining stationary. The chair has been under development for more than a year under the direction of Mr. Masucci, who entered the theatre seating industry in 1927 with the Heywood-Wakefield Company and later was with the International Seat Corporation. Headquarters of the company are at 1560 Broadway, New York, but manufacturing will be done in Minneapolis, starting July 1, according to Mr. Masucci.

Pare Lorentz Resigns Army Films Post

Pare Lorentz, documentary producer, has resigned as chief of the War Department's Civil Affairs Division, Films and Theatre Section, Reorientation Branch, effective May 31. He has served since last August, acquiring, adapting and producing documentary films for use in the reeducation programs of the occupied areas in Germany, Japan, Austria and Korea and has been responsible for furnishing stage plays and newsreels and for the selection of American feature films for showing in occupied territories. As a lieutenant colonel in the Air Forces during the war, he produced a number of training films for the Air Transport Command.

Film Exports Rise Sharply During First Quarter

Exports of motion picture film and equipment in the first quarter of 1947 showed a sharp increase over the corresponding 1946 period, Nathan D. Golden, motion picture consultant for the Department of Commerce, reported this week in Washington.

Exports of all types of motion picture film totaled 207 million linear feet, valued at $3,844,360, compared with 128 million linear feet, valued at $2,475,856, exported during the first three months in 1946. Dollar value of film equipment exports rose 166 per cent, from $1,260,088 last year, to $3,357,792 this year.

Raw stock shipments, Mr. Golden reported, amounted to 130 million linear feet, valued at $1,879,244 in the first quarter of 1947, more than twice the amount in the like 1946 period, when 64 million linear feet, valued at $895,851, were exported. A total of 3,408 motion picture cameras and 7,963 projectors of all types were sent abroad during the 1947 period.

Industry Launches Campaign For Heart Association

The industry last week launched a campaign to raise its quota in the New York Heart Association's 1947 drive for $500,000. The industry committee is composed of Tom J. Connors and Donald A. Henderson, of Twentieth Century-Fox, and William A. White, of Skouras Theatres Corporation.

M·G·M TRADE SHOW
"GONE WITH THE WIND"

ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 6/3	7:30 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 6/3	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 6/3	10 A.M. & 2:30 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 6/3	2 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 6/3	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 6/3	1:30 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 6/3	7 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 6/3	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 6/3	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 6/3	1 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 6/3	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	TUES. 6/3	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 6/3	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte Street	TUES. 6/3	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	TUES. 6/3	1 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 6/3	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES. 6/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 6/3	1 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 6/3	1 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty Street	TUES. 6/3	1 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	PREVIOUSLY TRADESHOWN	
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 6/3	12 Noon
OMAHA	20th-Fox Screen Room, 1502 Davenport Street	TUES. 6/3	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 6/3	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 6/3	2 P.M.
PORTLAND	B. F. Sheerer Screen Room, 1947 N.W. Kearney St.	TUES. 6/3	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 6/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 6/3	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	PREVIOUSLY TRADESHOWN	
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 6/3	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 6/3	1 P.M.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20).

USED EQUIPMENT

FOR SALE—1, FACTORY REBUILT SIMPLEX rear shutter head; 1, PG32 RCA amplifier (racktype) with soundheads; 1, MI 1500 RCA exciter lamp and field supply cabinet; 2, ¼ h.p. motors with belt drives; 1. booth monitor speaker; 1 RCA speaker. H. ROTH, Suffolk, Va.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

PRICES REDUCED ON WAR SURPLUS SOUND outfits—16mm RCA, $149.50; Bell & Howell, Ampro, Victor, DeVry, from $195; Amproarc HI $1295; 35mm Holmes LI Arc equipments, $1295; DeVry HI theatre equipments, $2495; Rebuilt Super Simplex RCA sound, $3850. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

TWO UNIT MANUAL TICKET MACHINES. $99.50; Three Unit, $135; Latest rebuilt projector mechanisms, Century $595; Brenkert $795; Super Simplex $650; Motiograph K with changeovers $695; Public Address Systems, complete $44.50 up; Theatre Amplifiers, $39.50 up. Summer Catalog ready. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

MANLEY LIFETIME POPCORN MACHINE like new, priced to sell $385. STAR THEATRE, Natchez, Mississippi.

800 COMPLETE REBUILT HEYWOOD WAKEfield boxspring chairs exceptionally good $5.50 each. 1000 veneer chairs, rebuilt $3.50 each. Ask for photos. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, New York.

200 VENEER CHAIRS, REBUILT, $3.95; 1050 Heywood Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for List. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

ARMY SURPLUS — HOLMES AND LATEST model DeVry projectors at bargain prices! Gold Seal 2 unit ticket machines, $175; hand operated $90, all rebuilt. Many others available. Thide changeovers, complete, $32.50; Brenkert suprex lamphouses with Benwood-Linze rectifiers, perfect, $425. Catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York City 19.

SERVICES

CECIL DAVIS, COMPLETE THEATRE CHAIR rebuilder. New Veneer backs, bottoms, and 16 coil spring edge cushions made to order. Also seat and back covers, cotton cut to size. CECIL DAVIS THEATRE SEAT & EQUIPMENT CO., 4020 MacArthur, Oklahoma City, Okla.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N.Y.

WANTED TO BUY

EYEMO 35MM. CAMERA. GOOD CONDITION. PHILLIPS, 6705—7th Avenue, Brooklyn, N. Y.

HELP WANTED

MANAGER WANTED BY EXPANDING, INDEpendent, West Coast circuit. Experience in circuit supervision preferred. Permanent; rapid advancement for right man. Write experience, qualifications, age, married, salary expected. Send recent snapshot. BOX 2119, MOTION PICTURE HERALD.

WANTED—EXPERIENCED THEATRE MANAger for permanent position. State age, experience, references, married or single. HUDSON THEATRES CO., Richmond, Ind.

EXPERIENCED MANAGERS — SMALL MONtana towns in heart of hunting and fishing country. Dry climate. Good wages. Send photo. YELLOWSTONE AMUSEMENT COMPANY, Livingston, Montana.

STUDIO EQUIPMENT

BH SILENCED STUDIO SINGLE SYSTEM CAMera with galvanometer; rackover; 1000′ magazine; 6 lenses & vertical viewfinder, $4250; Cinemart Hollywood Recording outfit complete, $2250. Eyemo Turret 3 lenses; rackover; magazine; freehead tripod; motor, etc. $1395; Eyemo Bombspotter Cameras $119.50 less lens; WE Dynamic Microphones, $39.50; New Bell & Howell 16mm Sound Printers, $3250; 2000W Studio Spots, $67.50; New Mitchell 24V Motors, $295; New 35mm Film Phonographs, $795. Send for latest stocklist. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

NEW EQUIPMENT

SUNROC 15 GPM WATER COOLERS, $230; Prompt delivery Coolaire Blowers with motors, 8,500 cfm $172.50; 11,000 cfm $229.90; 13,500 cfm $276; 22,500 cfm $348; Air Washers, all sizes; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm to 13mm, 1/3 cost, 77c; 500W Stereopticons, $27.50; Snowlike flameproof soundscreens up to 10′, 21½c sq. ft. Summer Catalog ready. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

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FOR SALE—COMPLETE THEATRE AND REAL estate together with well known going general merchandise establishment with complete stock of merchandise. Ready to step in and continue business. For details write VINCENT SOBOLEFF, Angoon, Alaska.

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

ONLY THEATRE IN COUNTY AT COUNTY seat of beautiful San Juan Islands, featured in last October issue of Holiday magazine. Year round fishing; dairy and poultry and ranching. Tourists and sportsman's paradise. Branch of University of Washington located here. Home of International Boys' and Girls' camp. Airport with daily service to Seattle and all northwest points. All cash. Information to qualified buyers only. ISLAND THEATRE, Friday Harbor, Wash.

WILL BUY OR LEASE FOR CASH, PROFITable 400-600 seat theatre, within 200 miles New York City. Give full particulars. BOX 2122, MOTION PICTURE HERALD.

TWO EXPERIENCED SHOWMEN WANT TO rent, lease or buy theatre in town of 5,000 or more population, Carolinas or Virginia preferred. Give full particulars. BOX 2123, MOTION PICTURE HERALD.

Paramount Will Aid Foundation

Paramount has placed $500,000 in reserve as a donation to the Motion Picture Foundation when it is established, Barney Balaban, president, announced in Los Angeles last week at the Variety Clubs International convention. In Philadelphia, Jay Emanuel was elected national trustee of the Motion Picture Foundation for southern New Jersey and eastern Pennsylvania and Delaware at a meeting at the Broadwood Hotel.

Others elected were: Martin Ellis, Philadelphia zone chairman; Ulrik Smith, vice-chairman; Lester Wurtle, zone secretary, and Harry Abbott, treasurer.

Elected to the board of directors for two years were: Ellis Wurtle, George Schwartz, Lewen Pizor, Norman Lewis, Ted Schlanger, Bud Hissner and Mr. Abbott, and for one year terms: Sidney E. Samuelson, Alfred Davis, William Mansell, Jack Greenberg, Samuel Gross, Samuel Varbalow, Ben Amsterdam and Mr. Smith.

Lucille Gleason, 59, Dies; Wife of James Gleason

Lucille Gleason, 59, wife of James Gleason, stage and screen comedian, died at her home in Hollywood May 18 of a heart ailment. With her husband, she starred in many stage shows and later acted with him and her son in the "Higgins Family" picture series. She was active in the formation of the Screen Actors Guild and served that organization as recording secretary in 1942-43. Among her most recent pictures were "Nice Women," "Solitaire Man" and "The Clock."

Frank Orsatti

Funeral services for Frank Orsatti, pioneer talent agent, who died May 19, following a heart attack, were to have been held at the Church of the Good Shepherd in Beverly Hills, California, Thursday morning. Mr. Orsatti was 55. He became a Hollywood talent agent in 1930. He is survived by three brothers, his wife and two sisters.

David E. Rose, Jr.

David E. Rose, Jr., 31, a theatre department trainee with Paramount International, died May 17 in New York. He was the son of David E. Rose, producer. Services were held Monday in New York. He is survived by his parents, his wife and a son.

Chalmer D. Sinkey

Chalmer D. Sinkey, 50, one of the Pacific Northwest's best known newsreel cameramen, died in a Seattle hospital of a heart attack May 17. For 20 years he was a representative for Movietonews and had been associated with Universal.

Charles W. Harper

Charles W. Harper, 67, a veteran of 47 years in Columbus, Ohio, show business, died last week in Columbus. He had been treasurer of the Hartman theatre.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
COMPANY CHART
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Ghost and Mrs. Muir

***20th Century-Fox*—High Spirits**

Twentieth Century-Fox has come up with a beauty—a delightful, imaginative film, well acted, skilfully directed and beautifully produced. It's sure money in the till.

It's an unusual kind of a picture with an unusual kind of plot: The attractive young Mrs. Muir moves into a haunted London house about 1900 and there falls in love with the irascible sea-captain ghost inhabiting the place.

Now a plot like that could be farce or it could be sticky and sloppy. But as Gene Tierney, Rex Harrison and George Sanders act it and as Joseph L. Mankiewicz has directed it, "The Ghost and Mrs. Muir" is a witty, believable and sophisticated offering, almost always avoiding an excess of sentiment and certainly always handling the phantasy with intelligence and sincerity.

Blue ribbons once around, please.

After a year spent in mourning her dead husband, and this in company with her detested in-laws, Gene Tierney, as Mrs. Muir, is fed up and wants to live alone. She rents for herself and her child and maid a beautiful house on the English seaside. Told by the renting agent that the house is haunted, she replies she doesn't care. And she doesn't. When the ghost appears in the guise of Rex Harrison she scolds him for blowing out her candles and laughing hollowly in the hallways. The ghost admires a woman of spirit and Mrs. Muir is it. They have a wonderful time squabbling until Mrs. Muir learns that her small fortune has dwindled away. The ghost has a suggestion for getting that money back. "Why not," the ghost proposes to Mrs. Muir, "write a book? I'll dictate it to you. It'll be about my life on the sea. Everybody will be interested in my life."

By the time the book is published and a success, Mrs. Muir realizes she is in love with the ghost and knows the ghost is in love with her. To clear up this peculiar situation, the ghost leaves the house and Mrs. Muir allows herself to fall in love with Uncle Neddy, played by George Sanders, a wolf and a writer of children's books.

Disappointed in that love, Mrs. Muir returns to her house. At her death, the ghost returns and takes her away.

It's all done tastefully, with humor and with considerable skill. Edna Best and Vanessa Brown top an excellent supporting cast. Fred Kohlmar produced from the screenplay by Philip Dunne.

Seen at the home office. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, May, 1947. Running time, 104 minutes. PCA No. 11840. General audience classification.

Lucy Muir.. .. .. Gene Tierney
Ghost of Capt. Daniel Gregg.....Rex Harrison
Miles Fairley..... ..... George Sanders
Edna Best, Vanessa Brown, Anna Lee, Robert Coote, Natalie Wood

Moss Rose

***20th-Fox*—Suspense Drama**

Using as the basis of their story Joseph Shearing's novel "Moss Rose," producer Gene Markey and director Gregory Ratoff, aided by a high-grade cast, have turned out a picture which, for the most part, manages to be suspenseful and in some instances turns to a mild sort of comedy for relief. Everyone concerned tries to make these two clements mix, but the script occasionally sacrifices logic for effect.

Performances are good throughout with the vivacious, British-born Peggy Cummins and Vincent Price as a Scotland Yard inspector deserving of special mention. Ethel Barrymore gives her usual reliable and moving portrayal, this time of a psychopathic mother, while Victor Mature undoubtedly adds to the marquee appeal. Action is laid in London, 1905.

What comedy there is usually revolves around Miss Cummins' attempts to speak and act "like a lady"—an effort quite inconsistent with her blackmail activities. Peggy, a chorus girl in a third-rate musical comedy, lives next to her friend, Margo Woods, whom she finds murdered one morning after seeing a man come from her apartment. Later this turns out to be Mr. Mature whom she trails and promptly blackmails. He gives her money as a bribe to keep him out of Price's investigation.

She returns the money and asks him to take her to his mother's estate instead where she hopes to enjoy the life of high society. Mature is engaged to Patricia Medina who is jealous of Peggy. Mother Barrymore takes a liking to the girl while Mature falls in love with her. He breaks his engagement to Patricia. That night his fiance is found murdered. As in the case of the previous murder a moss rose is found in a Bible near the victim. Inspector Price has not been idle and the trail has led him to the Barrymore estate.

The police set a trap and have Peggy tell the old lady that her son had confessed to the murder. Despite this Miss Barrymore, unable to share her son's love with anyone else, proceeds to drug the girl and is about to suffocate her when the police step in. Niven Busch adapted the novel and the screenplay was fashioned by Jules Furthman and Tom Reed.

Seen at the home office projection room. Reviewer's Rating: Average.—FRED HIFT.

Release date, June, 1947. Running time, 82 min. PCA No. 12052. General audience classification.

Belle Adair.....Peggy Cummins
Michael Drego.....Victor Mature
Lady Margaret Drego.....Ethel Barrymore
Inspector Clinner .....Vincent Price
Margo Woode, George Zucco, Patricia Medina, Rhys Williams, Felippa Rock, Carol Savage, Victor Wood

Copacabana

***UA (Coslow)*—Swift Comedy**

The implausible pairing of Carmen Miranda and Groucho Marx, both of proved marquee worth, results here in a riot of noisy comedy far in excess of the sum of their individual abilities. For addded value there are Andy Russell, Gloria Jean and Steve Cochran, and whatever glamour appeal may attach to the New York night club which furnishes the title and locale of the picture.

Groucho, the most vocal of the Marx Brothers, appears alone, but the others are there in spirit since he brings with him most of the routines which made their act for years the zaniest and funniest of their many imitators.

The story is intricate and occasionally tedious when it gets in the way of the comedy. It is funniest when, as towards the end of the picture, nobody takes it too seriously. Groucho, as an actor's agent, sells Carmen as a Latin American singer, to the Copacabana. Pressed for another act, he sells Carmen again, this time with a blond wig and Moroccan veil, as a French singer for the same program. Naturally, this is wearing on the singer and, after things get too involved, they stage a battle behind locked dressing room doors between the two singers, ending with the disappearance of one, arousing the suspicions of the management and eventually the police.

It is a Marxian situation and Groucho milks it in the approved Marxian fashion, getting his best laughs by appearing the sanest and most logical figure in a topsy-turvy world.

Pacing of the production is uneven. Frequently Carmen and Groucho have to pause to let the story catch up.

The music is adequate to the requirements of the production, but none of the half dozen songs seem destined for top popularity.

As a curious experiment in publicity values, the picture includes a brief and irrelevant glimpse of Louis Sobol, Earl Wilson and Abel Green, three members of the journalistic demimonde, whose activities have helped to make New York night clubs as well known by name and reputation to the citizens of Kankakee as to most New Yorkers.

Sam Coslow produced and wrote the words and music. Direction was by Alfred Green from a story by Laslo Vadnay, but the comedy is positively Groucho Marx.

A Friday night audience at Loew's 72nd Street theatre in New York was surprised and pleased at a sneak preview, but evidenced some restlessness when the picture slowed between laughs. Reviewer's Ratings: Excellent.— JAMES D. IVERS.

Release date, May 30, 1947. Running time, 92 min. PCA No. 12290. General audience classification.

Lionel Devereaux ..... Groucho Marx
Carmen Novarro .....Carmen Miranda
Steve Hunt .....Steve Cochran
Anne ... .Gloria Jean
Andy Russell, Ralph Sanford

[*Additional Reviews on page 3643*]

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' In the Corn	Dec. 26,'46
831	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,47
865	South of the Chisholm Trail	Jan. 30,'47
830	Dead Reckoning	Feb.,'47
832	Mr. District Attorney	Feb.,'47
825	Blind Spot	Feb. 6,'47
826	Ciagrette Girl	Feb. 13,'47
852	Over the Santa Fe Trail	Feb. 13,'47
833	Johnny O'Clock	Mar.,'47
866	The Lon Hand Texan	Mar. 6,'47
819	The Thirteenth Hour	Mar. 6,'47
814	Millie's Daughter	Mar. 20,'47
....	King of Wild Horses	Mar.27,'47
864	West of Dodge City	Mar. 27,'47
....	Framed	Apr.,'47
....	The Guilt of Janet Ames	Apr.,'47
808	Blondies' Holiday	Apr. 10,'47
867	Law of the Canyon	Apr. 24,'47
....	Gunfighters	May,'47
....	Last of the Redmen	May,'47
....	For the Love of Rusty	May 1,'47
....	Bulldog Drummond at Bay	May 15,'47
....	Prairie Raiders	May 29,'47
....	The Millerson Case	May 29,'47
....	The Corpse Came C.O.D.	June,'47
....	Little Miss Broadway	June 19,'47
....	Sport of Kings	June 26,'47
....	Swing the Western Way	June 26,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

....	It's a Joke, Son	Jan. 15,'47
....	Bedelia	Jan. 29,'47
....	The Adventuress	Mar. 14,'47
....	Lost Honeymoon	Mar. 29,'47
....	Red Stallion	May 1,'47
....	Repeat Performance	May 22,'47

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	Captains Courageous (R) (T)	Aug. 21,'46
701	Holiday in Mexico	Sept.,'46
708	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
706	Two Smart People	Nov.,'46
707	Undercurrent	Nov.,'46
708	The Show-off	Dec.,'46
709	Secret Heart	Dec.,'46
702	Gallant Boss	Jan.,'47
711	Mighty McGurk	Jan.,'47
712	Lady in the Lake	Jan.,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	The Arnelo Affair (T)	Feb. 13,'47
716	The Beginning or the End	Mar.,'47
718	It Happened in Brooklyn	Apr.,'47
719	Little Mr. Jim	Apr.,'47
720	Sea of Grass	Apr.,'47
....	Gone with the Wind (R) (T)	Apr. 28,'47
717	The Yearling	May,'47
721	High Barbaree	May,'47
722	Undercover Maisie	May,'47
723	The Great Waltz (R)	May,'47
....	The Philadelphia Story (R) (T)	May 8,'47
....	Dark Delusion	June,'47
....	Living in a Big Way	June,'47
....	Song of Love (T)	June 17,'47
....	Cynthia	July,'47
....	Fiesta	July,'47
....	Song of the Thin Man (T)	July 17,'47
....	Merton of the Movies (T)	July 22,'47
....	Tenth Avenue Angel (T)	July 28,'47
....	The Hucksters	Aug.,'47
....	Romance of Rosy Ridge	Aug.,'47
....	Unfinished Dance (T)	Aug. 5,'47

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
608	Sweetheart of Sigma Chi	Dec. 21,'46
607	Song of the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
613	Fall Guy	Mar. 15,'47
614	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
615	Violence	Apr. 12,'47
....	It Happened on Fifth Avenue (Allied Artists)	Apr. 19,'47
671	Land of the Lawless	Apr. 26,'47
617	Queen of the Yukon (R)	May 3,'47
616	Hard Boiled Mahoney	May 10,'47
618	Sarge Goes to College	May 17,'47
672	The Law Comes to Gunsight	May 24,'47
682	Song of the Wasteland	May 31,'47
619	Wolf's Call (R)	June 7,'47
620	High Conquest	June 21,'47
621	Kilroy Was Here	July 5,'47
....	Black Gold (Allied Artists)	Aug. 1,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24,'47
4605	Ladies' Man	Feb. 7,'47
4624	I Cover Big Town	(T) Feb. 21,'47
4625	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
4607	Easy Come, Easy Go	Mar. 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4620	Seven Were Saved	Mar. 28,'47
4609	My Favorite Brunette	Apr. 4,'47
4621	Fear in the Night	Apr. 18,'47
4610	The Imperfect Lady	Apr. 25,'47
4613	Welcome Stranger	(T) Apr. 25,'47
4611	Blaze of Noon	May 2,'47
4622	Big Town	May 23,'47
4612	Calcutta	May 30,'47
4623	Danger Street	June 20,'47
4614	The Trouble With Women	June 27,'47
4615	Perils of Pauline	July 4,'47
4616	Dear Ruth	July 18,'47

PROD. REL. CORP.

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
SP71	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
714	The Brute Man	Oct. 1,'46
741	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
742	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
743	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
706	Wild West	Dec. 1,'46
610	Lighthouse	Jan. 10,'47
705	Born to Speed	Jan. 12,'47
744	Wild Country	Jan. 17,'47
....	The Return of Rin Tin Tin	Feb. 20,'47
751	Law of the Lash	Feb. 28,'47
701	Devil on Wheels	Mar. 2,'47
745	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
SP72	Untamed Fury	Mar. 22,'47
731	Kit Carson (R)	Mar. 22,'47
732	Last of the Mohicans (R)	Mar. 22,'47
715	Three on a Ticket	Apr. 5,'47
707	Philo Vance's Gamble	Apr. 12,'47
746	West to Glory	Apr. 12,'47
702	The Big Fix	Apr.19,'47
752	Border Feud	May 10,'47
716	Too Many Winners	May 24,'47
733	Corsican Brothers (R)	May 24,'47
734	International Lady (R)	May 24,'47
717	Killer at Large	May 31,'47
703	Stepchild	June 7,'47
708	Philo Vance Returns	June 14,'47
704	Heartaches	June 28,'47
753	Pioneer Justice	June 28,'47

REPUBLIC

SPECIAL

601	I've Always Loved You	Dec. 2,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'47
558	Rio Grande Raiders	Sept. 9,'47
542	Roll on Texas Moon	Sept. 12,'46
5542	Home In Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
553	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
603	Vigilantes of Boomtown	Feb. 15,'47
605	The Ghost Goes Wild	Mar. 8,'47
610	Hit Parade of 1947	Mar. 22,'47
664	Homesteaders of Paradise Valley	Apr. 1,'47
683	Twilight on the Rio Grande	Apr. 1,'47
611	Yankee Fakir	Apr. 1,'47
642	Bells of San Angelo	Apr. 15,'47
612	Spoilers of the North	Apr. 24,'47
665	Oregon Trail Scouts	May 15,'47
609	That's My Gal	May 15,'47
614	Winter Wonderland	May 15,'47
613	That's My Man	June 1,'47
....	Saddle Pals	June 7,'47
616	Web of Danger	June 10,'47

RKO-RADIO

SPECIALS

761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47

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BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

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BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

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BLOCK 3

713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

BLOCK 4

716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47

Prod. No.	Title	Tradeshow or Release Date
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47

BLOCK 5

721	Honeymoon	May 17,'47
722	Born to Kill	May 3,'47
723	Tarzan and the Huntress	Apr. 5,'47
724	A Likely Story	Apr. 19,'47
725	Banjo	May 15,'47

BLOCK 6

726	They Won't Believe Me	July,'47
727	The Woman on the Beach	June,'47
728	Desperate	June,'47
729	Dick Tracy's Dilemma	July,'47
730	Thunder Mountain	June,'47

SCREEN-GUILD

4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
HC07	Rustler's Valley	Mar. 15,'47
4614	Bells of San Fernando	Apr. 5,'47
HC08	Texas Trail	Apr. 12,'47
4613	Buffalo Bill Rides Again	Apr. 19,'47
HC09	Partners of the Plains	Apr. 26,'47
4608	Scared to Death	May 3,'47
HC10	Cassidy of Bar 20	May 10,'47
4615	Shoot to Kill	May 17,'47
4616	Bush Pilot	June 7,'47
HC11	Heart of Arizona	June 14,'47
4619	Hollywood Barn Dance	June 21,'47
4617	The Hat Box Mystery	July 15,'47
HC12	Bar 20 Justice	July 19,'47
4618	The Case of the Baby Sitter	July 26,'47
4620	Killer Dill	Aug. 2,'47

SELZNICK REL. ORG.

....	Duel in the Sun	Apr. 17,'47

20TH CENTURY-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
704	Les Miserables (R)	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
711	Backlash	Mar.,'47
710	Carnival in Costa Rica	Apr.,'47
712	The Late George Apley	Apr.,'47
714	San Demetrio, London (Brit.)	Apr.,'47
713	Homestretch	May.,'47
715	The Ghost and Mrs. Muir	May.,'47
716	Jewels of Brandenburg	May,'47
717	Moss Rose	June,'47
718	Miracle on 34th Street	June,'47

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47
....	Adventures of Don Coyote	May 9,'47
....	Fun on a Weekend	May 15,'47
....	Dishonored Lady	May 16,'47
....	Dangerous Venture	May 23,'47
....	Copacabana	May 30,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.) (T)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
602	Magnificent Doll	Nov.,'46
603	Notorious Gentleman (Brit.)	Nov 1,'46
604	Temptation	Dec.,'46
605	Wicked Lady (British)	Jan.,'47
606	Swell Guy	Jan.,'47
607	I'll Be Yours	Jan.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
2791	Destry Rides Again (R)	Mar.,'47
2792	When the Daltons Rode (R)	Mar.,'47
611	Stairway to Heaven (British)	Mar.,'47
612	Buck Privates Come Home	Apr.,'47
2793	You Can't Cheat an Honest Man (R)	Apr.,'47
2794	I Stole a Million (R)	Apr.,'47
614	Time Out of Mind	May,'47
....	The Vigilantes Return	May,'47
....	The Web	May,'47
2795	Magnificent Obsession (R)	May,'47
2796	One Hundred Men and a Girl (R)	May,'47

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and the Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 8,'47
616	That Way with Women	Mar. 29,'47
617	Stallion Road	Apr. 12,'47
618	The Sea Hawk (R)	Apr. 28,'47
619	The Sea Wolf (R)	Apr. 28,'47
620	Love and Learn	May 3,'47
621	The Two Mrs. Carrolls	May 24,'47
622	Cheyenne	June 14,'47
....	Possessed	July,'47
623	The Unfaithful	July 5,'47

Oregon Trail Scouts

Republic—Red Ryder Story

Allan Lane as Red Ryder, and Bobby Blake as the Indian boy, Little Beaver, present another story in this Western series. There is the usual amount of outdoor action in this film, where Red Ryder meets Little Beaver. The young Indian becomes friendly with the cowboy and helps him in his pursuit of a gang of thieves.

In a plot, characteristic of this type of film, Red Ryder comes into conflict with a group of men who are scheming to trick Indians into an unfair deal. The gang sets a trap for Red, but Little Beaver gets the Indian tribe to assist Red in overcoming the badmen.

Sidney Picker was the associate producer, and R. G. Springsteen directed. Earle Snell wrote the original screenplay, which is based on Fred Harman's comic strip characters.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, May 15, 1947. Running time, 58 min. PCA No. 11957. General audience classification.

Red Ryder ..... Allan Lane
Little Beaver ..... Bobby Blake
Martha Wentworth, Roy Barcroft, Emmett Lynn, Edmund Cobb, Earle Hodgins, Edward Cassidy, Frank Lackteen, Billy Cummings, Jack Kirk

Border Feud

PRC—Western

With the reports of hundreds of aimlessly discharged guns the outstanding feature on the soundtrack of this Western, and a couple merry horseback chases thrown in to provide atmosphere, "Border Feud" should be well received by the fans. In general format it conforms to previously-cut patterns.

"Lash" La Rue, as the black-clad hero, engages in the usual heroics while Al "Fuzzy" St. John brings forth the laughs in sure-fire fashion. The picture was produced by Jerry Thomas, directed by Ray Taylor and written by Joe O'Donnell and Patricia Harper.

La Rue, a U. S. Marshal, comes to town to help his friend Al to settle a blazing feud between the families of Brad Slavin and Kenneth Farrell. It's all about a mine they both own.

Playing along with the crooks, La Rue uncovers Keith's scheme to get the mine and helps bring Farrell and Gloria Marlen together.

Seen at the home office projection room in New York. Reviewer's Rating: Fair.—F. H.

Release date, May 10, 1947. Running time, 55 min. PCA No. 12224. General audience classification.

Cheyenne ..... "Lash" La Rue
Fuzzy ..... Al "Fuzzy" St. John
Barton ... . Bob Duncan
Brad Slavin, Kenneth Farrell, Gloria Marlen, Casey MacGregor, Ian Keith, Mikel Conrad, Ed Cassidy

The Woman on the Beach

RKO Radio—Confused Drama

Mitchell Wilson wrote "None So Blind," a novel on which Frank Davis and Jean Renoir predicated their script. The precise affinity between book and script and finished film is outside this reviewer's knowledge. Springing off its triangular story base, however, you find Robert Ryan, Coast Guard officer, trying to live down the horrors of a torpedoing and suffering nightmares; Joan Bennett, sultry damsel successfully on the make, and Charles Bickford, her noted and blind artist-husband. Miss Bennett, of course, is the woman on the beach.

She hates Bickford for whose blindness she acknowledges responsibility growing out of a fight resulting from a drunken orgy back in their New York days when the couple lived constantly at the breaking point. In turn, Bickford, his other senses sharpened, calls Miss Bennett beautiful on the outside and rotten on the inside. Ryan, not at all unwillingly, gets caught in her meshes and likes it. Meanwhile, he throws Nan Leslie into the discard for lingering kisses and much more with Miss Bennett.

He also is propelled to the fringe of murder in a test of Bickford's eyesight and later crosses the fringe when he tries to scuttle a rowboat in order to eliminate Bickford and set Miss Bennett free. But Bickford supports Ryan until the rescue boat arrives and later cuts off his connections with the past by burning his cottage and his valuable paintings. According to script and dialogue, this gives him liberty—from his memories as well as his wife, who elects to remain with him anyway. This suggests Ryan will return to Miss Leslie.

The mental gyrations of the three principals frequently appear foggy. While there are episodes in "The Woman on the Beach" which are excellent and strong in dramatic power, the total result is shy on conviction.

In point of acting, Bickford dominates the small cast. Miss Bennett suggests the sensuality which is in the character she is portraying, but does not always succeed in capturing the indicated mood.

Renoir's direction is uneven. Often he fails to capture completely the dramatic objective he was seeking. Will Price was associate producer for Jack J. Gross, executive producer on the job.

Previewed at Normandie theatre tradeshow to no audible evidence of audience acceptance or rejection. Reviewer's Rating: Fair.—Red Kann

Release date, June, 1947. Running time, 71 min. PCA No. 11450. Adult audience classification.

Peggy ..... Joan Bennett
Scott ..... Robert Ryan
Ted ..... Charles Bickford
Nan Leslie, Walter Sande, Irene Ryan, Glenn Vernon, Frank Darien, Jay Norris

(*Review reprinted from last week's* Herald)

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	3422
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8421	Pardon My Terror (16½) (Schilling & Lane	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	....
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	....
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	....

COLOR RHAPSODIES

8501	Loco Lobo (6)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Huba-Huba-Hubbard (6)	5-29-47	....

COLOR PHANTASIES

7704	The Schooner the Better (6½)	4-48	3163
8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	....
8705	Tooth or Consequences	6-5-47	....

FOX AND CROW (Color)

7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

7957	Saxie Dowell and Orchestra (10)	7-18-46	3422
7958	Bobby Byrnes & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

8951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch.	5-22-47	....

COMMUNITY SING

7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	3435
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy (9½)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	For Sentimental Reasons (Leibert)	5-22-47	....

SCREEN SNAPSHOTS

8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3416
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	....
8860	No. 10 (So This Is 'Ollywood)	6-12-47	....

SPORT REELS

7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (9)	4-24-47	....
8809	Grappling Groaners	5-29-47	....

FLIPPY (Color)

7602	Cagey Bird (6½)	7-15-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	....

PETE SMITH SPECIALTIES

S-760	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	....
S-859	Neighbor Pests (9)	5-3-47	3575

PASSING PARADE

K-871	A Really Important Person (11)	1-11-47	3460

MINIATURES

M-784	Bikini—The Atom Island (10)	6-15-46	3322

M-G-M TECHNICOLOR CARTOONS

W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	....

TOM AND JERRY CARTOONS

W-740	Solid Serenade (7)	8-31-46	3349
W-832	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
W-835	The Cat Concerto (7)	4-26-47	3610

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	....

GEORGE PAL PUPPETOONS (Color)

U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	....

POPEYE THE SAILOR (Color)

E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rhodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	....

POPULAR SCIENCE (Color)

J5-6	No. 6 (10)	8-16-46	3128
J5-0	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets	6-6-47	....

SPEAKING OF ANIMALS

Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity	6-13-47	....
R6-10	Running the Hounds	7-18-47	....

MUSICAL PARADE (Color)

FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	....

LITTLE LULU (Color)

D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie	7-18-47	....

NOVELTOONS (Color)

P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island	6-27-47	....

COLOR CLASSICS CARTOONS (Color) (Reissues)

C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

T5-2	Don't Be a Sucker (18)	7-4-48	3263

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love In Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful	5-30-47	....

RKO

WALT DISNEY CARTOONS (Color)

54.108	The Purloined Pup (7)	7-19-46	3163

Prod. No.	Title	Rel. Date	P.D. Page
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Ouck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Oog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Oonald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	....
74,103	Oonald's Dilemma (7)	7-11-47	....

SPORTSCOPES

64,311	Ben Hogan (8)	6-14-46	3587
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuths (8)	5-2-47	....

EDGAR KENNEDY

63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-10-47	3539

LEON ERROL

63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631

FLICKER FLASHBACKS

74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598

THIS IS AMERICA

63,110	Courtship to Courthouse (15)	7-28-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (18)	5-2-47	....

MUSICAL FEATURETTES

73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460

RAY WHITLEY WESTERN MUSICALS

73,501	Bar Buckaroos (16)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587

SPECIAL

73,901	Football Highlights (19)	....	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Slam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea	6-13-47	....
7258	Romance of the Fjords	6-27-47	....

SPORTS REVIEW (Color)

7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
7301	Football Fanfare (9) (Black and White)	8-23-46	3239
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind	7-18-47	....

TERRYTOONS (Color)

6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	3363
7502	The Tortoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Oead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7518	The Sky Is Falling (7)	4-25-47	.....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....

MARCH OF TIME

V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teachers' Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (19)	5-6-47	3630

DRIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	....

UNITED ARTISTS

OAFFY OITTIES (Color)

....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-18-46	3387

LOEW MUSICOLOR

	Tocatta and Fugue (10)	10-15-46	3274

WORLD TODAY, INC.

....	Wonder Eye (10)	5-16-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Overture to William Tell (7)	6-16-47	....

PERSON — ODDITIES

1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575

VARIETY VIEWS

1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	8575
2344	Rhumba Holiday (9)	4-21-47	3575

NAME-BAND MUSICALS

1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	3575
2307	Tommy Tucker & Orch.	4-9-47	....
2308	Charlie Barnet & Orch.	4-16-47	....
2309	Charlie Spivak & Orch.	5-14-47	....
2310	Jitterumba	6-25-47	....

SING AND BE HAPPY SERIES

2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460
2383	Let's Sing a College Song	4-14-47	....
2384	Let's Sing a Western Song	5-19-47	....

SPECIAL FEATURETTES

1201	Tiny Terrors of the Timberlands (29)	6-26-46	2940

THE ANSWER MAN

2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575

TWO-REEL SPECIALS

....	Harnessed Lightning	....	....
....	Fight of the Wild Stallions	....	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2804	Let's Go Camping (10)	7-27-46	3090
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	....

TECHNICOLOR SPECIALS

2007	Oown Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Oog (20)	4-26-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (20)	5-31-47	....

FEATURETTES

3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Oays (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Oog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598

SPORTS PARADE (Color)

2511	Beach Days (10)	7-13-46	3090
2512	Ranch In White (10)	8-3-46	3174
2513	Oominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	.....
3508	Flying Sportsman in Jamaica (10)	5-24-47	....
3509	A Oay at Hollywood Park (10)	6-7-47	....
3510	Tennis Town	6-21-47	....

MELODY MASTER BANDS

2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598

BLUE RIBBON CARTOONS (Color)

2312	Robinhood Makes Good (7)	7-6-48	3090
2313	Little Red Walking Hood (7)	8-17-47	3174
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-48	3250
3304	Have You Any Castles? (7)	2-1-47	3489
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....

MERRIE MELODIES CARTOONS (Color)

2702	Hollywood Daffy (7)	6-22-48	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-48	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	....
2718	Rabbit Transit (7)	5-10-47	....
2719	Hobo Bobo (7)	5-17-47	....
2720	Along Came Daffy	6-14-47	....

"BUGS BUNNY" SPECIALS (Color)

2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575

VITAPHONE VARIETIES

3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3438
3404	So You're Going to Be a Father	5-10-47	....
3405	So You Want to Be in Pictures (10)	6-7-47	....
3406	So You're Going on a Vacation	....	....

MISCELLANEOUS

	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Operation Underground (Telenews) (18)	12-11-46	3349
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studies of Chi.) Vol. 1, Release 1 (10)	8-46	3422
	Vol. 1, Release 2 (10)	9-46	....
	Vol. 1, Release 3 (10)	10-46	3396
	Vol. 1, Release 4 (10)	11-46	....
	Vol. 1, Reelase 5 (10)	12-46	3466
	Vol. 1, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

7180	Chick Carter Detective (15 episodes)	7-11-46	3387
8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	3551
8160	The Vigilante (15 episodes)	5-22-47	....

REPUBLIC

583	Oaughter of Don Q. (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue)	4-19-47	3551
....	The Black Widow (13 episodes)	6-10-47	....
....	G-Men Never Forget (13 episodes)	....	....

UNIVERSAL

2581-2593	Mysterious Mr. M. (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3644-3645, issue of May 24, 1947.

Feature product listed by Company on pages 3642-3643, issue of May 24, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	.....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Apr. 15,'47	....	.....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	....	Anthony Quinn-Katherine DeMille	Aug. 1,'47	....	.....	....	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	.....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	...
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	...
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	..
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	..	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3601
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	....	....
Cassidy of Bar 20	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	.....	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	June,'47	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Dear Ruth	Para.	....	Joan Caulfield-William Holden	July 18,'47	....	.....	....	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	....	John Hodiak-Lizabeth Scott	Not Set	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3633
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3633
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	...
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	...
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	...
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3601
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	....	.....	....	3611	...
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	May,'47	....	.....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 15,'47	40m	.....	....	....	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heart of Arizona	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4619	Ernest Tubb-Lori Talbott	June 21,'47	65m	.....	....	....	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	....
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	Not Set	60m	May 17,'47	3630	....	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Aug.,'47	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3601
It Happened on Fifth Avenue (Allied Artists)	Mono.	....	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	.....	....	3563	....

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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
KILLER at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	.....	....	....	....
Killer Dill	Screen Guild	4621	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	.....	....	....	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3601
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	May,'47	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Law Comes to Gunsight, The (formerly Backfire)	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	....	.....	....	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	....	Jean Porter-John Shelton	June 19,'47	....	.....	....	....	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June,'47	....	.....	....	....	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3633
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Calvert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 22,'47	....	.....	....	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3633
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	...	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

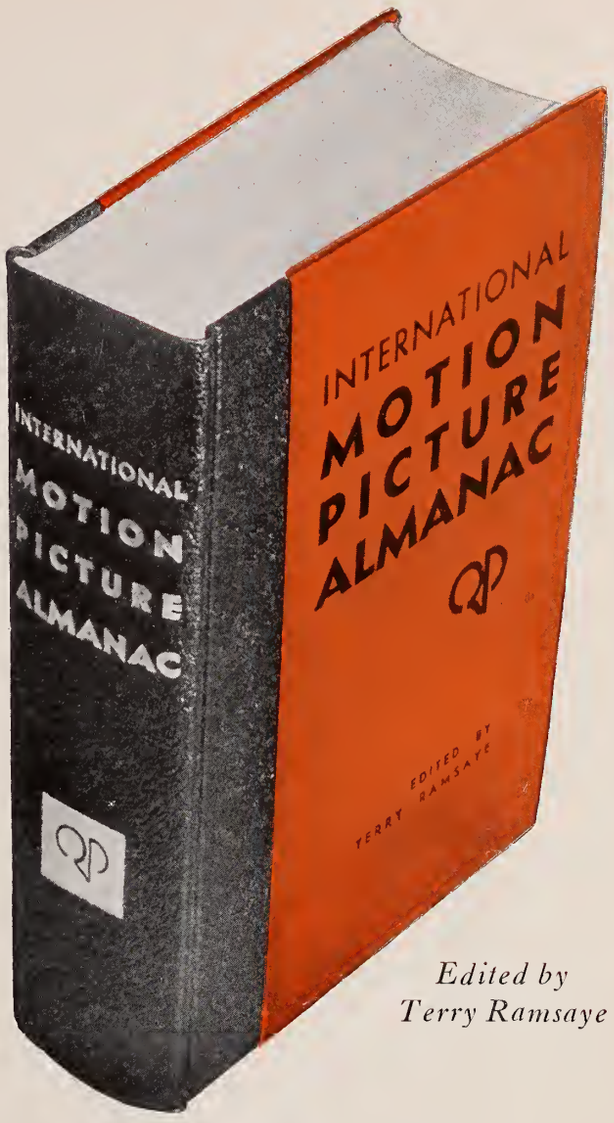
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	....	Nelson Eddy-Ilona Massey	Not Set	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	3633
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PARTNERS of the Plains	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	.....	....	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3601
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	....	.....	....	3631	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	3631	....
Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	July,'47	....	.....	....	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3601
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	....	.....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge, The	MGM	....	Van Johnson-Thomas Mitchell	Aug.,'47	....	.....	....	3611	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
Rustler's Valley	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	....	Gene Autry-Lynn Roberts	June 7,'47	....	.....	....	3631	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	May 3,'47	65m	.....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	..
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stalion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Robert	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) June 17,'47	....	.....	....	....	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	.....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	....	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Sport of Kings	Col.	....	Paul Campbell-Gloria Henry	June 26,'47	....	.....	....	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	.....	....	3631	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
Swing the Western Way	Col.	....	Jack Leonard-Mary Doogan	June 26,'47	....	.....	....	....	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) July 28,'47	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	....	.....	....	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

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This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	...
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	.....	....	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3633
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	....
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	....	.....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	...
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	May,'47	....	.....	....	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	....	Edmond O'Brien-Ella Raines	May,'47	....	.....	....	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	....	.....	....	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	....	.....	....	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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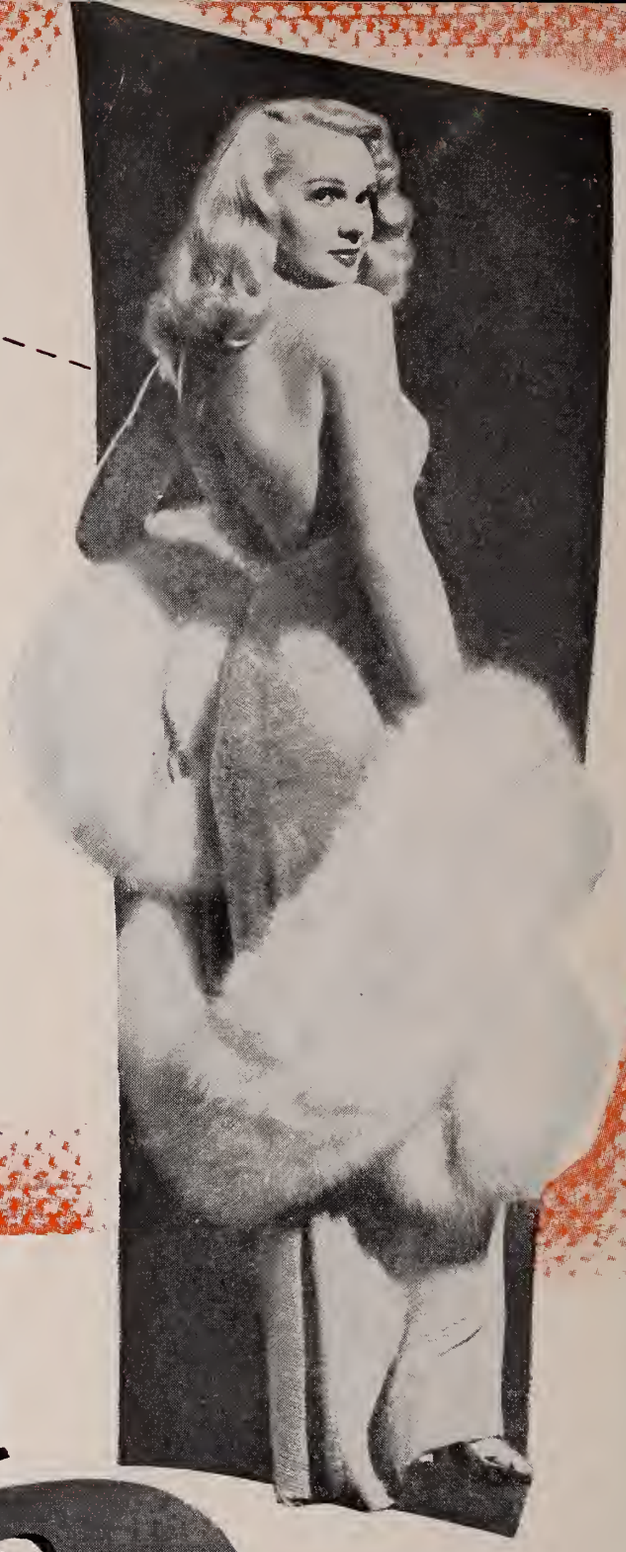
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(In Product Digest)

Perils of Pauline

Possessed

The Long Night

The Unfaithful

Bells of San Angelo

Winter Wonderland

That's My Gal

Dear Ruth

Vigilantes Return

The Patient Vanishes

(In News Section)

Living in a Big Way

Presenting Quigley Awards to the Showmen Winners

Roxy Theatre Glorifies Coca-Cola With $25,000 Bar in Lobby

O'Brien of Britain Proposes Hollywood-London Labor Liaison

Better Theatres

Miami Theatre With a Restaurant

Ryan on Teen-Agers, Housekeeping, Selling

Instructions for Candy Booth Girls

Building Inspection Guide

VOL. 167, NO. 9; MAY 31, 1947

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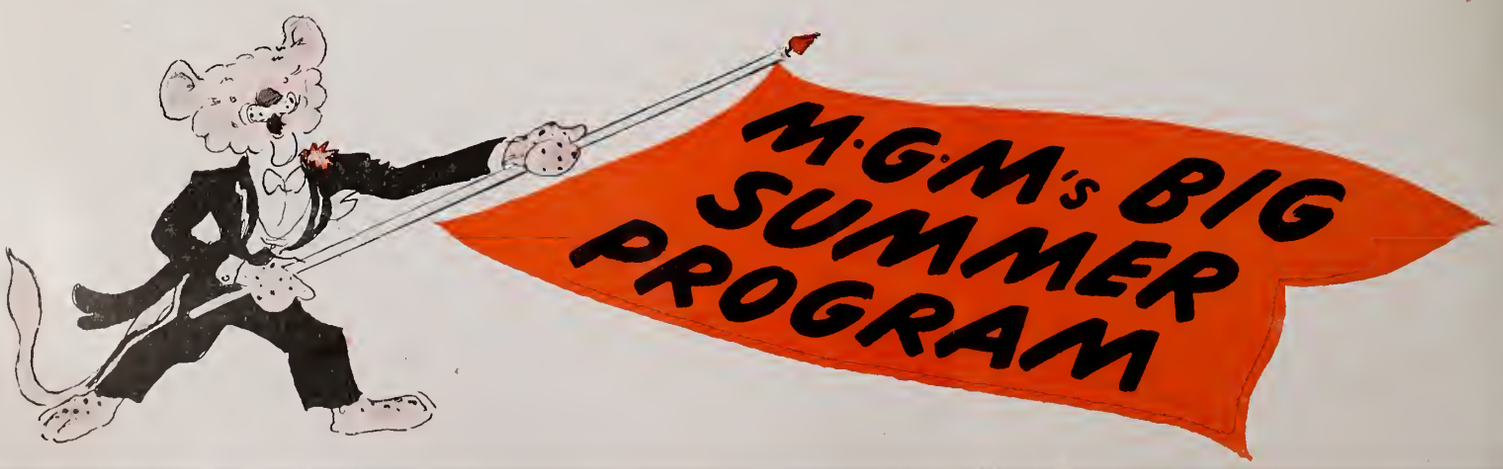


THE SHAPE OF THINGS TO COME!

Does the upward curve of a bathing suit
mean the downward curve of your attendance?

Does the crack of a baseball bat mean a
crack in your receipts?

If vacation-time and outdoor competition give you
the jitters, forget it! That's where Leo, the Friendly Lion,
comes in!



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CLARK GABLE



DEBORAH KERR



GREGORY PECK



ESTHER WILLIAMS



ELIZABETH TAYLOR



GENE KELLY

CLARK GABLE · DEBORAH KERR
Sydney Greenstreet · Adolphe Menjou · Ava Gardner
Keenan Wynn · Edward Arnold
"THE HUCKSTERS"

★

GREGORY PECK · JANE WYMAN
"THE YEARLING" *(Technicolor)*
with Claude Jarman, Jr.

★

ESTHER WILLIAMS
"FIESTA" *(Technicolor)*
introducing Ricardo Montalban

★

VAN JOHNSON · JUNE ALLYSON
"HIGH BARBAREE"

★

"DARK DELUSION"
Lionel Barrymore · James Craig · Lucille Bremer

★

ELIZABETH TAYLOR
"CYNTHIA"

★

GENE KELLY · MARIE McDONALD ("The BODY")
"LIVING IN A BIG WAY"

★

SPENCER TRACY · KATHARINE HEPBURN
ROBERT WALKER · MELVYN DOUGLAS
"THE SEA OF GRASS"

★

VAN JOHNSON
"THE ROMANCE OF ROSY RIDGE"

★

M-G-M

Friendly in the Summer Too!



VAN JOHNSON



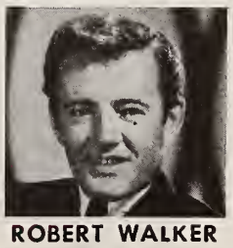
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The people of New York will now thrill as they rarely have thrilled before, to the punch of the performances by



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OLLYWOOD

PRODUCED BY

ARDT · JERRY WALD

otography Joseph Valentine, A.S.C.

"POSSESSED"

Reprinted in its entirety from THE Hollywood REPORTER

"MIRACLE ON 34th STREET" DELIGHTFUL SURPRISE HIT

Smash Job; Acting, Story Great

"MIRACLE ON 34th STREET" (20th Century-Fox)

This is a camedy dedicated ta faith, and faith is defined in a line af the dialague as "believing in things that cammon sense tells yau nat ta." It is a neat definition, but almast everything abaut "Miracle an 34th Street" is equally neat. The William Perlberg praduction, delightfully written far the screen and directed by Georye Seatan, may well prave ta be ane af the sleeper hits af the year far 20th-Fax. Nat many amang the lorge group af Hallywaad press wha attended an invitational preview knew anything abaut the stary af the picture, for it had been deliberately under-publicized. This graup awarded "Miracle" a hearty round af applause at its canclusian, an unusual pracedure at press shawings in a tawn that makes mare mavies than it appraves.

In a nutshell, "Miracle" is abaut haw a fellaw wha called himself "Kris Kringle" went ta wark at Macy's Department Stare as a Santa Claus, then had ta prave legally that there is a Santa Claus in arder ta get himself aut af the nuthause. The rale af Kris is hoppily played with a gratifying straight and bearded face by Edmund Gwenn, wha has never been better in his lang and distinguished career. The same can be said af Gene Lackhart, wha is a joy as the New Yark supreme caurt judge presiding at the sanity heoring. Then there are memarable maments with Parter Hall as a stare emplayee with pretentians af being a psychiatrist. Philip Tange as the manager af the tay department, William Frawley as a smart palitical steerer, Jerame Cawan as the prosecuting attarney, and Alvin Greenman as the juniar Santa impersanatar, Albert. These are oll gargeaus characters, but the Seatan script is so avercrawded with them that, far a change, it will prabably nat harm the show ta have ouidences tipped aff in advance abaut the plat twists. The entertainment is greater than the simple navelty of proceedings. The original was a stary by Valentine Davies.

In the starring roles are Maureen O'Hara and Jahn Payne, and theirs is the task af keeping the spark at romance in the picture. That they accamplish it charmingly is a tribute ta their individual abilities. Miss O'Hara is a juniar executive at Macy's, and a camplete realist wha refuses ta accept the idea that she hod anything ta da with hiring the actual Santa Claus. She is in the process af dismissing him as a harmless old nut when it suddenly turns aut that his stunt af telling kids which New York stare sald the best brand af wanted toys is an enarmaus goad-will builder far Mocy's.

Payne is a yaung attarney living in the apartment acrass the hall from Miss O'Hara. He is interested in making friends with her thraugh her child and, af course, makes the mast af the arrival af Kris Kringle. His best oppartunity cames when he quits his stuffy law firm ta be defense attorney. At the climax, Payne fully capitalizes upan the autharity af his rale.

Natalie Waad impresses as a tatally unactarish child in the part af Susan, Miss O'Hara's first-grader daughter. She will bring an hanest lump ta audiences' thraats when she gaes araund muttering, "I believe. It's silly, but I believe." Strangely enaugh, yau are likely ta believe, tao.

Seatan's directian is able in all respects. The smart Perlberg praductian has same excellent technicol contributions, amang them the phatagrophy by Charles Clarke ond Llayd Ahern, art directian by Richard Day and Richard Irvine, and musical directian by Alfred Newman. The music is by Cyril Mackridge and unabtrusively good.—**Jack D. Grant.**

The NEW Boxoffice Miracle from 20th Century-Fox

"MIRACLE ON 34TH STREET"

WORLD PREMIERE · ROXY THEATRE · JUNE 4th

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 9 May 31, 1947

FOR SHOWMANSHIP

THE presentation of the Quigley Awards for theatre showmanship of 1946 in New York this week puts a timely accent on the ever-continuing function of retailing of motion pictures.

The awards to Mr. Ivan Ackery of Vancouver and Mr. Nathan Wise of Cincinnati, voted to them by a panel of the foremost showmen of the land sitting in judgment on the year's submissions in the contests of Motion Picture Herald's Round Table are recognitions for the whole field and function of box office selling.

There are abundant indications now that there will be an increasing demand upon the skills of exploitation and presentation in the unfolding after-the-war period and its readjustments now upon us. It is distinctly to the credit of the showmen who contribute to and are reported upon in the pages of the Round Table that, even through the lush years of war-payrolls, their art of putting the pictures before the people did not languish. And that, too, was in the face of and along with an extraordinary demand upon their energies and abilities for innumerable social and patriotic causes seeking access to theatre audiences.

The tradition and spirit of showmanship is strong and abiding, one of the greatest of the assets of this industry.

This is incidentally the eighteenth year of the Round Table and the awards of this week, for performance in 1946, are the thirteenth since the founding of the annual competitions.

Like other service departments of The Herald, the Round Table, despite extensive competitive imitation, has shown continuous growth and development. An examination of the campaigns submitted, down the years, shows also an increasing skill, keeping pace with the maturing industry. Interesting recognition is had for this in the field of exhibition, where a traveling exhibit of winning and other specially meritorious campaigns from the competitions of 1946 is roadshowing at exhibitor gatherings.

Motion Picture Herald with its Round Table is honoured to be the focal center and active instrument as the meeting place and medium of constructive cooperations among the showmen of the box office.

■ ■ ■

THOSE UN-AMERICANS

PERHAPS it would have been expecting too much of a Congressional investigating committee to overlook and pass an opportunity to get publicity attention by the involvement of the motion picture and the magic of a Hollywood dateline. So it is not entirely with surprise that Mr. J. Parnell Thomas and his House Un-American Activities sub-committee have been holding some only slightly official and preliminary sessions of inquiry, not open to public or press, and then giving out some stories saying somebody said something, all calculated to make a story.

It is to be noted that the stories related to the press take no cognizance of when and in what international circumstances certain pictures of incidental Russian reference were made and released. No specific scene, word or phrase is cited. It was done with soft-focus, longshots and hazy distances.

That there should be, in the large creative colony of Hollywood, some persons of Communistic trend is inevitable. Among artists, in all the arts, there is a frequent state of liberalism which runs through all the colours and hues of opinion. That is no cause for alarms.

It is also not to be required of any employer that he shall inform himself of all of the beliefs and states of personal opinion of his employees.

The test is the product, what is said, and what is done with it.

In the vast outflow of motion pictures from the American industry there has been but the tiniest fraction about which even the semblance of a question might be asked, and even there no real propagandization is to be discovered.

Let the investigation pursue a reasonable and orderly way, with facts openly arrived at, without innuendoes, and without trying to make a show of the motion picture for the sake of a show.

■ ■ ■

CENSORSHIP STRIKE

EVERY medium of expression has a share of interest in the extraordinary manifestations of the pressmen's strike against two St. Louis newspapers, the *Post-Dispatch* and the *Star-Times*, expressly to prevent the publication of news pertaining to controversy between the union and the employers.

The event acquires special poignancy in that the news article concerned sought to present the text of a telegraphic order from Mr. George L. Berry, president of the International Printing Pressmen and Assistants Union, A.F.L., to Local 38 to respect its contract with the St. Louis papers. After debates, bickerings, the pressmen yielded to their own authority. Meanwhile, editions were missed, the public inconvenienced and the newspapers invaded in their right to present the news. Six weeks ago the same pressmen were engaged in a wildcat strike, the fourth work stoppage in two and a half years.

A strike in behalf of news censorship is new in American industrial history. Union labour engaged in dictatorial procedure of this order departs from the democratic tradition and aligns itself with totalitarianism.

■ ■ ■

WHEN Mr. Sidney L. Bernstein went out this year with his annual questionaire to the customers of his Granada theatres in Britain, he drew, among the requests: special seats for fat folks, escalators to the balcony, individual heat control for seats, free chocolate ices, and pictures realistic enough to show an actor getting a wrong number on the telephone now and then. One respondent, Irish perhaps, wants the programs lengthened "at both ends".

—Terry Ramsaye

THIS WEEK IN THE NEWS

Laugh Protection

LLOYDS OF LONDON seems to be the insurance company that every press agent turns to when in need of help. That venerable institution has insured hands, bosoms, vocal cords and calves, and now United Artists wants $10,000 worth of laugh protection. Specifically, UA is talking to Lloyd's about insuring patrons of the Los Angeles Music Hall theatre when they go to see the company's "Fun on a Weekend." The policy would provide $10,000 if a "patron rolls in the aisles and dies laughing"; $500 if a patron's jaws lock while laughing; $250 if a patron's funny bone is cracked while laughing."

Big Year

THE MARYLAND Board of Motion Picture Censors is looking toward a busy year, according to a feature article which appeared in the Baltimore *Evening Sun*. That board, recites the newspaper, "expects 1947 to be a record year, both in terms of money income and quantity of 'obscene, indecent, inhuman or immoral' celluloid left on the cutting room floor." On the basis of the $2 per thousand feet of 35mm film and $4 per thousand feet of 16mm film viewed, the board netted $23,593 in 1946—and the board expects more this year. According to the newspaper, the first two features to get Censor Board attention during the 1947 fiscal year were "The Outlaw," rejected in toto "because so many scenes would have had to be eliminated before it was fit for Maryland eyes that the continuity would have been destroyed," and "Duel in the Sun," from which "eight or ten scenes were slashed."

Paramount's Fortune

FORTUNE magazine awards an Oscar for profits to Paramount this week, devoting 13 pages of its June issue to describing how "in a decade the oldest movie company has risen out of a $100-million bankruptcy to become free, clear and No. 1." Starting with president Barney Balaban, "the biggest exhibitor in the world, a mild and careful person, habitually restrained in language and manner," the article discusses Paramount personnel all the way down the production line in cordial and applauding terms.

Paramount's $44,042,000 profits in 1946, *Fortune* points out, were almost "three times as much as its own record high and twice as much as its nearest competitor." In the early 30's the company was bankrupt. *Fortune* reports: "Like a prehistoric mammoth it fell in the mire, where it was immediately circled by the legal wolves of Wall Street, mouths watering over the recumbent carcass." The magazine credits Harvey D. Gibson of Manhattan's Manufacturers Trust, with picking Mr. Balaban for president; credits Mr. Balaban and Stanton Griffis, Paramount stockholder, with planning the refinancing and eventual profit-making of the company. Mr. Griffis is chairman of Paramount's executive committee and newly-appointed Ambassador to Poland.

With a two-page color spread, other pages of pictures, a marshalling of facts and figures, personality sketches of most of the company's top executives, and conjectures on the impact of the anti-trust suit on the company, *Fortune* hands Paramount a flattering, slick paper Oscar.

Rodeo Rivals

TWO OF THE SCREEN'S cowboys were looking forward this week to New York personal appearances in rodeos. On the right hand side of a page of last Sunday's New York *Times* an ad announced that Ken Maynard and Tarzan were to open May 30 at Yankee Stadium in "Rodeo and Sensational Thrill Circus. See 200 cowboys—cowgirls compete in the champion rodeo." On the left hand Roy Rogers made known he was coming to the Polo Grounds June 15: "See the World Premiere America's Most Sensational Circus, the King of Cowboys and Trigger—in Person—Roy Rogers' Thrill Circus." June was going to be a big month for the kids.

Relief Benefit

PATRONS of Griffith Consolidated Theatres contributed $3,037.80 to the Woodward Relief Fund by attending special midnight benefit previews in 26 of the circuit's Oklahoma towns. The money was turned over to a relief committee which is aiding in the rehabilitation work of the western Oklahoma town devastated by a tornado early in April. Film exchanges in the area joined the program for relief by giving prints for the previews which were held in the "A" houses of each area. Newspapers, civic and school organizations cooperated with the theatres.

Good Sale

FREDERICK WAKEMAN is a huckster who knows how to turn a dollar. A former advertising man, his first novel, "Shore Leave," was about his experiences in the service. This was turned into a Broadway show, "Kiss Them for Me." His second novel was about his experiences as an advertising executive, the phenomenally successful "The Hucksters," now put on film by MGM. Well, his third novel is "Saxon Charm" and it's about his experiences in staging his first novel and he's rented this third novel to Universal-International for $15,000 a year for 10 years. Additionally, reports are he will also receive 10 per cent of the gross of the picture above the negative cost and at the end of the 10 years the rights to his novel revert to him.

WISE, ACKERY receive Quigley Award plaques for showmanship Page 13

FEDERAL admission taxes up for discussion in House Page 14

ADMISSION price index up 65 per cent for 34 U. S. cities Page 14

$25,000 ROXY bar first of 600 for National Theatres Page 15

ON THE MARCH—Red Kann in comment on industry affairs Page 16

ANGLO—U. S. labor deal is the aim of Britain's O'Brien Page 17

WORLD theatres increase 25 per cent to 86,640 Page 18

KRS establishes security unit to check illicit 16mm showings Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 37

SETTLEMENT in Eire labor dispute seen pattern in similar cases Page 42

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The Release Chart Page 3658

Rank Down

Toronto Bureau

J. ARTHUR RANK, the J. Arthur Rank Organization, Eagle-Lion Films and General Cinema Finance Corporation lost the first round Tuesday in the legal battle in which Empire Universal Films, Ltd., and other plaintiffs have sued over the Canadian distribution franchise for certain Hollywood pictures. G. D. Conant, presiding as master in chambers at Osgoode Hall here, issued an order denying the application of Mr. Rank and his associates to have a previous order rescinded which allows service upon the defendants outside of Ontario. Denial of application means that the plaintiffs may serve the original writ of action against the defendant individuals or companies in the United States or elsewhere.

Flow of Funnies

London Bureau

J. ARTHUR RANK plans a new line on production this side. Tests of audience reaction indicate that more and brighter comedies are in demand. Mr. Rank, accordingly, has appointed a producer-director-writer committee, under the chairmanship of Michael Balcon, and including Sidney Gilliat and Frank Launder, to promote a proper flow of funnies. Trouble to date in the comedy field has been the peculiarly localized style of British humor. It will be Mr. Balcon's and his coadjutors' task to evolve a medium with world appeal. Several large scale productions with, it is hoped, the postulated comic strain, are being put in hand, but accent on humor will be the order of the day at Highbury Studios, where Mr. Rank plans a considerable series of B-bracket films.

Invention

FOR YEARS upon years Walter Howey, the famed newspaper editor, long in the Hearst service and the flambouyant figure of Chicago journalism which inspired "Front Page," has been working upon and toying with a device to make halftone and other newspaper engravings by an electronically controlled machine—eliminating the delays and intricacies of photo-chemical etching. This week an announcement of the device came from the Fairchild Camera and Instrument Corporation of Jamaica, N. Y.

In effect the machine starts with a light beam and photoelectric cell scanning of the copy, be it photograph or drawing, controlling a cutting stylus bearing on a plastic or metal plate, which becomes the printing medium in place of the orthodox etching. It saves times between photograph and printed page, and is capable of being handled in circuits covering large distances, by wire or radio. It is operation involving no high skills.

It is said that thirty such machines will be put in service in the New York area by autumn. Considerable speculation has been had about the attitude of the strong engravers' unions. The machine has been effectively available for a long time. The patents are held by Mr. Howey and George Washington, Jr.

Obligations

JOSEPH R. VOGEL, vice-president of Loew's, definitely will not accept United Artists' offer to become president of that organization. In a letter to attorney Arthur Grant, representing UA, Mr. Vogel gave this reason: "Your offer is very tempting, I admit, but I have my heart and my obligations here with Loew's, where I intend to remain."

Recommendation

THE HOUSE Un-American Activities subcommittee, which has completed its initial investigation of Communism in Hollywood, recommended Wednesday in Washington that the full committee intensify its Hollywood investigation with a view toward full public hearings at the earliest possible date. Committee officials indicated this would probably be late summer. The recommendation was contained in a report on the group's west coast trip, which said that the Communist situation presented a problem which "can only be corrected by complete exposure on the part of the committee and prompt action by studio heads." The report was approved by the full committee. See page 46 for earlier details.

Radio Moscow

IN RUSSIA, where practically everything is controlled by the Government anyway, the Moscow radio has notified business enterprises, motion picture theatres, scientific organizations and schools that it is ready to accept paid advertising. Potential advertisers have been invited to submit copy for broadcasts at rates in accordance with an "established tariff."

PEOPLE

HARRY M., JACK L., and ALBERT WARNER, of Warner Brothers, received the Bergen Junior College Award in Teaneck, N. J., Sunday for their films which have been a "distinguished and noteworthy contribution to American education."

HERMAN M. LEVY, of New Haven, Conn., and executive secretary of the Motion Picture Theatre Owners of America, Monday was elected an honorary member of Preferri Society in Hartford. The Society is composed of members of the State House of Representatives.

LOUIS LEWIS, a director and secretary of United Artists, has resigned to take charge of all financial matters of the Selznick Organization in the United Kingdom.

WILLIAM WYLER, motion picture director, left New York Saturday aboard the *Queen Elizabeth* for a three-month European tour to study the film market.

THOMAS J. DONALDSON, for the past 20 years a sales executive for MGM, has joined PRC as district manager for the territory covering Boston and New Haven.

C. J. LATTA, HARRY LAMONT and NATE WINIG, representatives to the Variety Clubs International convention in Los Angeles for the Albany, N. Y., Variety Club, will be guests of honor at a welcome-home dinner in Albany Monday night.

T. ALBERT POTTER, president of the Elgin National Watch Company, Chicago, has been elected a member of the board of directors of Bell & Howell.

FILIPPO DEL GIUDICE in London this week registered a new production company, Pilgrim Pictures, capitalized at £100,000. The producer, who resigned last month from Two Cities Films, plans five pictures for 1948.

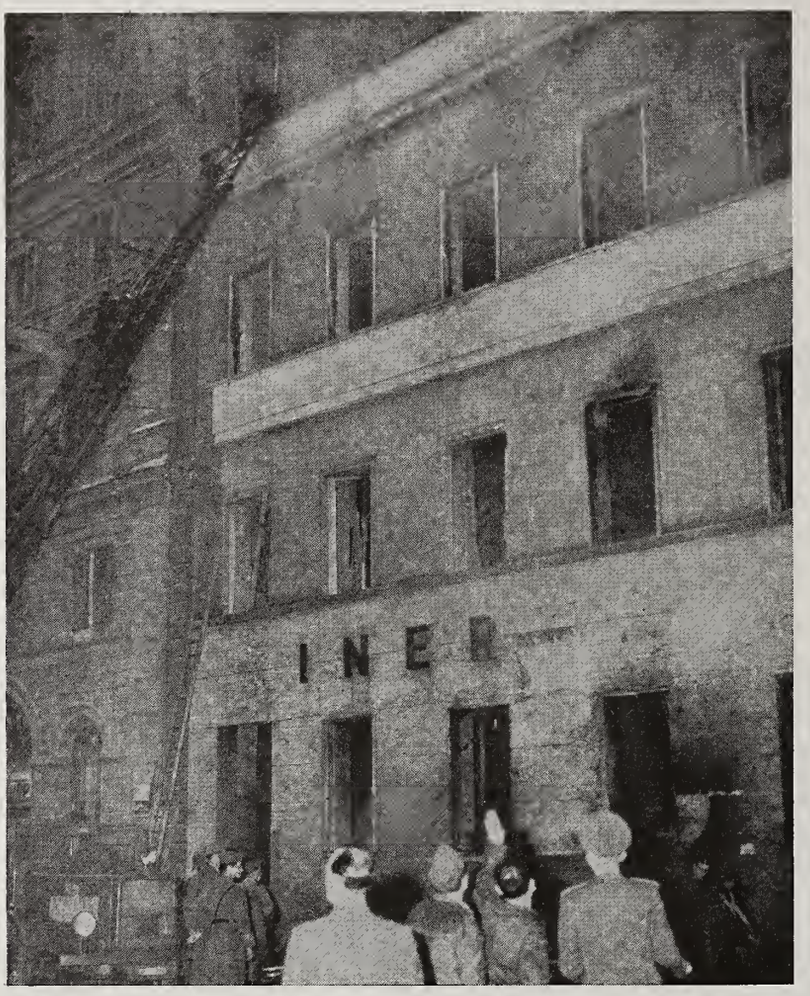
JOHN SCHNACK, Larned, Kans., exhibitor, is celebrating his 45th anniversary as a showman. He started in show business in Larned in 1902.

HAROLD J. MIRISCH, formerly head film buyer for RKO Theatres, has joined Allied Artists' Productions, Inc., as vice-president. Making his headquarters in Hollywood, he will be producer contact with the sales department.

REX A. CARR, former general manager of Manny Marcus Enterprises of Indianapolis, has been named general manager of Theatre Owners Corp., Cincinnati booking and buying service, replacing Irving Sochim, resigned.

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THIS WEEK the Camera reports:



ROME'S WORST FIRE in 100 years. The Minerva Film Company building, smoldering, after the May 14 explosion and flash fire which killed more than 26 persons and injured many others. Among those killed were Luigi Pesenti, advertising director, and John Jackson Cottrell, of London Films. Police believe a cigarette ignited film scraps which in turn ignited gasoline. Then the large stock of stored films exploded. All Italy was stirred: the Pontifical Assistance Commission, the Italian Exhibitors Association, the distributors and the unions are aiding bereaved families. Damage was estimated at $10,000,000. Police arrested Dr. Castelli, production director, and questioned Antonio Mosco and Constantino Potsios, owners, and 14 others. Italian production will be decreased 10 per cent.



THE NEW CHARLIE CHAN, Roland Winters, of the New York stage, succeeding the late Sidney Toler. Monogram chose Mr. Winters from 47 actors tested.



THE 24TH MILLION patron of Sid Grauman's Chinese Theatre, Los Angeles, Vera Stokes of Portland, Oregon, meets Mr. Grauman, right, and Harry Marx, the theatre's manager, at a little 20th anniversary celebration. She was given a wrist watch and was a dinner and night club guest of Don Defore, star of "It Happened on Fifth Avenue".



By the Herald

VISITORS AGAIN, Herbert Wilcox, British producer, and his wife, Anna Neagle, in their New York hotel suite, Tuesday morning, after arriving on the *Queen Elizabeth*. They will visit the west coast.



GOOD, OLD-FASHIONED BALLYHOO in all departments marked the opening the other day of Eagle-Lion's "Repeat Performance" at Zanesville, Ohio. John Woodward, manager of the Liberty theatre; Chili Williams, starlet; Richard Basehart, the star; Governor Thomas J. Herbert; Frances Rafferty; P. J. Wood, ITO of Ohio secretary, and Benny Rubin.



By the Herald

IGNACIO KRONENBERG, independent distributor in Argentina, warned in New York last week that the Argentine Congress might impose a quota cutting imports in half. He is buying 16mm equipment here.



AS MGM OFFICE MANAGERS met in Cincinnati last week. Seated above: Sam Perloff, Atlanta; Mary Ryan, Buffalo; Donald MacLeod, Indianapolis; Ben Wolf, Boston. Standing, first row, Joseph Kronman, Washington; Sidney Stockton, New York-New Jersey; Dorsey Brown, Cleveland; Andrew Mayer, Pittsburgh; Edward Susse, Albany, and Hollis Holmes, Memphis. Last row, Lattie Gilland, Jr., Charlotte; Joseph Farrow, Philadelphia; Michael Berger, Cincinnati; Gilbert Becker, Detroit; Helmer Moslley, New Orleans, and George Weber, New Haven.



AS EAGLE-LION sales executives met in the Blackstone Hotel, Chicago, last week. Seated, Harold Dunn, assistant sales manager; Alfred Schwalberg, vice-president and general sales manager. Standing, Beverly Miller, Joseph Imhof, Sam Abrams, William Sherman, William Feld, Max Roth, Harry Mandell, Abbott Swartz, Clarence Phillips, Sol Reif, Mike Lee, M. Shackleford.



HOLLYWOOD HISTORY is behind the three men above, associated for 30 years. Pictured on the set of Sol M. Wurtzel's "The Invisible Wall" are Mr. Wurtzel, left, once the head of Fox studios, and now independently producing; Howard Sheehan, center, once executive vice-president of the Fox West Coast circuit, and Eugene Forde, director, who has been making or acting in pictures for a period which all are marking with appropriate seriousness, reminiscence and optimism. "The Invisible Wall" will be Mr. Wurtzel's 1,000th picture.



By the Herald

LOUIS ELLIMAN, managing director of J. Arthur Rank's Odeon Circuit in Eire, was in New York this week, and will visit Hollywood. He is in for a month's study of exhibition in this country and is one of his country's leading showmen.

AT THE PRESENTATION OF QUIGLEY AWARDS

All photos by the Herald





CONGRATULATIONS, above, from Sol Schwortz, right, RKO circuit general monager, to Mr. Wise.

THE SAME, left, from John O'Connor to Mr. Ackery, ot the right.



Louis Ellimon, Mortin Quigley, Jr., ond G. S. Eyssell, at the reception.



Horry Mondel ond Chorles Schloifer.



Molcolm Kingsberg.



Paul Lazorus, Jr., ond Mox Youngstein.



DINNER at the New York Athletic Club, left, with William Ferguson, MGM exploitation director, their host. Mr. Wise, Mr. Ackery, Mr. Ferguson.

LUNCHEON ot Toots Shor's, right, with Don Corle Gillette, Worner publicity department, their host. Mr. Gillette is ot the right.





Mr. Wise, ot left, with Oscor Doob and Henderson M. M. Richey of Loew's, Inc.



Mr. Ackery ond Poul C. Mooney.



THEATRE: Mr. Wise presents tickets for "Annie Get Your Gun." MGM wos host.

WINNING SHOWMEN RECEIVE QUIGLEY AWARD PLAQUES

The two 1946 Grand Awards winners in the MOTION PICTURE HERALD'S Round Table competition, which annually selects the best showmen of the nation, came to New York Monday to spend the week as the guests of Quigley Publications and to receive the plaques won and promised them at a March industry luncheon in New York.

At a reception Monday in Martin Quigley's office, Ivan Ackery was presented the Silver Grand Award for his campaigns in Vancouver, B. C., where he manages the Orpheum, a Famous Players Canadian house, and Nate Wise was presented the Bronze Grand Award for his campaigns in Cincinnati, Ohio, where he is publicity manager of the nine RKO theatres. Leading industry figures attended.



Photos by the Herald

THE PRESENTATION, in the home office of Quigley Publications, Rockefeller Center, New York. The two awards winners stand with their plaques, Ivan Ackery at the right with the silver award, and Nate Wise with the bronze award. They are flanked by Martin Quigley, right, and Walter Brooks, Managers' Round Table director.



ADMIRING the trophy. Nate Wise, left, holds his plaque for the inspection of Mr. Ackery.

Chosen from Among 22 Finalists by Judges

Chosen by a 42-man board of industry judges from 22 finalists who had won the quarterly awards competitions, Mr. Ackery and Mr. Wise were praised by Mr. Quigley for "demonstrating that kind of showmanship which is one of the theatre's greatest assets."

In making the awards, Mr. Quigley declared: "The manner in which the screen is publicized is secondary only to the character of screen entertainment itself in maintaining the reputation of the motion picture and the theatre."

Accepting his award, Mr. Ackery stated: "This honor is two-fold. First, the winning of the most coveted prize any showman can win, and, secondly, it is the first time it has gone to a Canadian. I should like to pay tribute to the MOTION PICTURE HERALD which acts as an incentive to every manager to better his exploitation and showmanship." Mr. Wise said: "I am happy to receive this honor and am looking forward to working for another."

Monday, following the receptions, the two winners were guests of William Ferguson of Metro-Goldwyn-Mayer at dinner at the New York Athletic Club, and the theatre.

Industry Plays Host at Broadway Parties

Tuesday, Warner Brothers' Don Gillette was host at a luncheon at Toots Shor's, after which Mr. Wise and Mr. Ackery toured backstage at Music Hall as guests of G. S. Eyssell, Music Hall's managing director. Tuesday night, Charles Schlaifer, of Twentieth Century-Fox, entertained at dinner and the theatre.

Eagle-Lion entertained at luncheon at the Plaza Wednesday, while Curtis Mitchell of Paramount was host to the winners that night at dinner and the theatre.

A visit backstage at the Roxy theatre, and a meeting with Jack Benny there followed Wednesday's luncheon.

Rutgers Neilson, RKO, took the finalists to Thursday's luncheon meeting of the Circus Saints and Sinners at the Waldorf.

Mr. Wise returned to Cincinnati Thursday afternoon, while Mr. Ackery remained in New York over the Decoration Day holiday.

Guests attending Monday's reception and presentation included: John J. O'Connor, William Toumey, Paul Lazarus, William W. Howard, Lynn Farnol, Claude Lee, Henderson Richey, Oscar Doob, Mr. Ferguson, Sol Schwartz, Malcolm Kingsberg, Mr. Eyssell, Max Youngstein, Louis Elliman, Harry MacWilliams, Mr. Schlaifer, Harry Mandel, Steve Edwards and Mr. Gillette.

Admission Price Index Up 65% For 34 Cities

Theatre admission prices in 34 large cities in the United States are 65 per cent above the index normal of 100 which was established by the Bureau of Labor Statistics for the 1935 through 1939 period, figures by the Bureau for the first quarter of 1947 reveal. This percentage compares with a 55 per cent above normal average in the same cities for the first quarter of 1946.

The admission price index is collected and tabulated monthly from first, second and third run theatres located in downtown and neighborhood sections of 34 representative cities throughout the country, ranging in population from 62,107 to 7,454,995.

The cities used by the Bureau of Labor Statistics in compiling admission price indexes are: Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit, Houston, Indianapolis, Jacksonville, Kansas City, Mo., Los Angeles, Manchester, N. H., Memphis, Milwaukee, Minneapolis, Mobile, New Orleans, New York, Norfolk, Philadelphia, Pittsburgh, Portland, Me., Portland, Ore., Richmond, St. Louis, San Francisco, Savannah, Scranton, Seattle, and Washington, D. C.

The theatre admission price index, which at the end of 1946 stood at 163.7, rose to 164.8 in January; 165 in February, and 165.3 in March.

The index for adult prices, which went from 161.3 in November, 1946, to 164.0 in December, continued to climb in the first quarter, going to 165.1 in January, 165.3 in February, and 165.7 in March.

The children's price index registered 162.5 in January, 162.8 in February, and then dropped to 162.5 again in March.

The adult admission price index is determined from admission prices charged at evening performances, Monday through Saturday, with the admission scales for Sunday and holiday showings omitted. Since July, 1944, the children's index has been computed from the Saturday matinee prices. Prior to that time computations corresponded with the procedure used in determining the adult index.

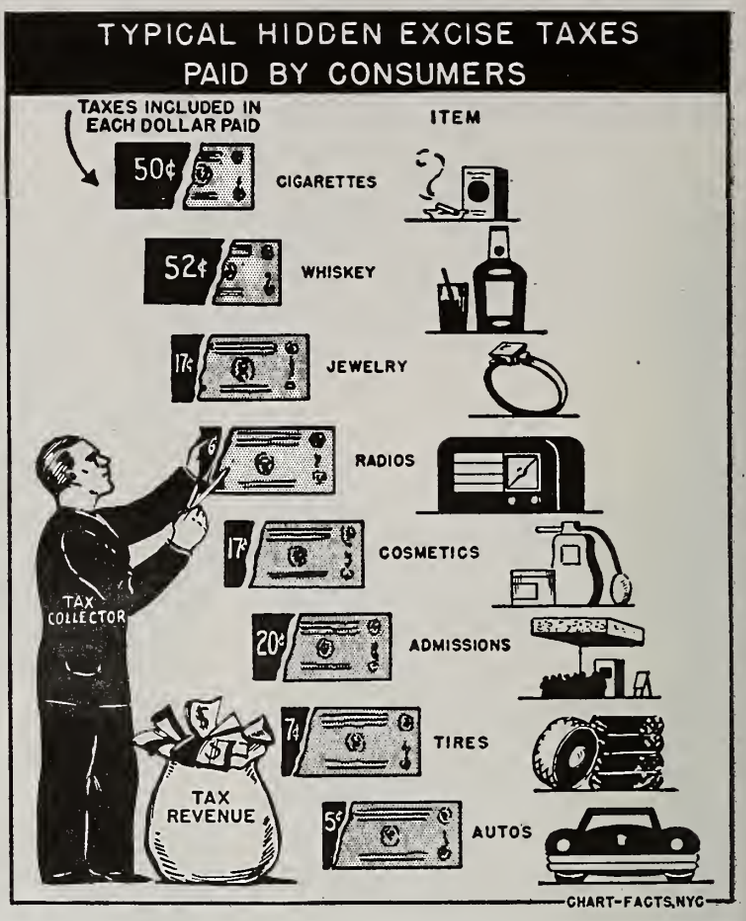
As previously recorded in MOTION PICTURE HERALD the combined price index for adults and childrens admissions increased from 109.9 in January, 1941, to 163.7 in December of 1946. These increases were due largely, during that period, to the heavier Federal defense taxes which were imposed.

Roshon Forms Company

The Russell C. Roshon Organization of New York has formed National Industrial Pix, Inc., to distribute 16mm sound sales and promotional films. The new department will utilize the 23 branches of the Roshon Organization throughout the country to distribute the non-theatrical films to schools and roadshows.

How the Customer Pays Taxes

With the high cost of living and taxation topics for everyday conversation, the hidden taxes paid by consumers of luxury items from cigarettes to amusement admissions and automobiles is illustrated in a graph prepared by Chart-Facts of New York. The graph and an accompanying article based on Chart-Facts' material was subsequently published in Robb & Rowley's Texas circuit house organ, "24 Sheeter". The article said: "For every dollar spent by the consumer, a tax of 50 cents is included for purchase of cigarettes; there is a tax of 52 cents for whiskey, 17 cents for jewelry, 6 cents for a radio receiver, 17 cents for cosmetics, 20 cents for admissions ($460,000,000 in 1946), 7 cents on tires and 5 cents on automobiles. And that's only federal — state taxes are added to most of these."



Levy to Testify At Tax Hearings

The House Ways and Means Committee has received a request from the Motion Picture Theatre Owners of America to be heard on the question of admission tax reduction, and has scheduled the Association's general counsel, Herman M. Levy, for testimony Tuesday, June 3.

Monday, the committee rearranged its schedule for the hearings. Originally theatre admission taxes were to come up for discussion Wednesday and Thursday of this week. Now they were to have been discussed Thursday and again this coming Tuesday.

At Thursday's hearing Ted Gamble, board chairman of the American Theatres Association, was to have pointed out the leveling off of theatre income and the "discriminatory" character of the Federal amusement tax. Mr. Gamble was also to stress the need of a reduction of the taxes as a means of cooperating with the Truman administration's economic policy of continued high wages and lowered living costs.

Officials of the Motion Picture Association in Washington expressed doubt that the change in the committee's hearing schedule would make Eric Johnston's appearance any more likely, as his present plans call for him to go direct from the west coast to Milwaukee, where he is scheduled to speak June 7. No decision has been made yet whether the MPA will file a written brief, have someone substitute for Mr. Johnston, or have Mr. Johnston heard at some later date.

Tuesday, the Bureau of Internal Revenue reported that April tax collections from all amusements totalled $38,619,325 — an increase of $5,396,186 over the previous month, and an increase of $2,146,912 over the April collections last year. Tax receipts for a particular month usually reflect business at the box office for the previous month.

At the same time the Bureau announced that from the total of *all* admissions collected, $33,412,813 was collected in admission taxes from box office receipts. This was the first time the Bureau gave official figures solely for box office taxes. Until now the monthly figure has also included taxes on roof gardens and cabarets, ticket brokers' sales in excess of box offices prices, leases of boxes or seats, and admissions sold by proprietors in excess of established prices.

Jam Handy Cited

"Priceless Cargo," two-reel picture produced for the Superior Coach Corporation by the Jam Handy Organization, has been named the best non-theatrical picture on traffic safety produced during 1946. The announcement was made by the National Committee on Films for Safety.

$25,000 ROXY BAR FIRST OF 600 FOR NATIONAL THEATRES

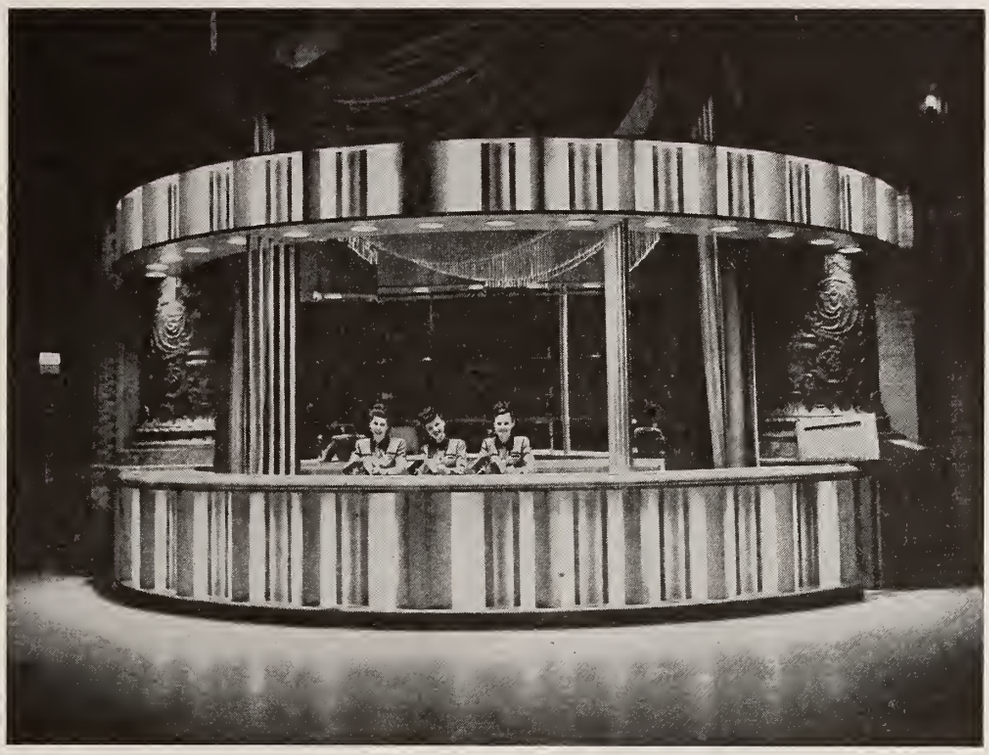
Circuits Make Soft Drinks Big Business; Expect Candy Revenue Increase

With the nation's theatres continuing to record a rise in the candy sales curve, the soft drink business this week also put in a bid to both add to and share in the exhibitor's extra profits.

1. At Roxy theatre in New York a gleaming new Coca-Cola bar was unveiled at a cost, according to the publicity, of $25,000. National Theatres announced that smaller stands of a similar type and automatic soft drink vending machines would eventually be set up in all of the circuit's 600 theatres.

2. Wilbur B. England, RKO Theatres executive, announced that, with New York City Fire Department objections overcome, 15 of the circuit's houses in this area were now being equipped with soft drink machines of varying types and sizes.

The combined lobby attraction of candy and cooled-beverage stands brought some enthusiastic revenue estimates from theatre heads this week. At the Roxy, A. J. Balaban, executive general manager of the house, said the stand would bring in $100,000 in additional revenue annually "with sales just about as big as we want to make them." Dan Michalove, National Theatres representative, said: "We expect a sale of one million Coke bottles a week once stands have been installed in all of our houses." And



COCA-COLA BAR at the Roxy in New York. The elaborate, $25,000 soft-drink stand which had Roxy patrons spend their dimes like nickels last week. The installation boasts a counter of rare Koko wood imported from Burma. Its intricate refrigeration system keeps more than 8,000 Coca-Cola bottles at serving temperature. Indirect lighting and a mirror-panelled rear add to the smartness of the 32-foot long counter.

[In the Better Theatres Section, pages 22 and 23, is described the Wometco circuit's venture in restaurant service at the new Miami theatre. On page 26 an article reflects the extent of refreshment vending in the Tri-States and Central States theatres.]

Mr. England thought the machines in his theatres should do an average business of one drink to every four or five patrons.

Tests in Circuit Houses Preceded Installation

Another business estimate on a wider scale was offered this week by Herbert R. Ebenstein, vice-president of the Group Service Agency, who said that a theatre today should earn an average of about six cents per patron from candy sales. If the house also carries popcorn, revenue should rise to nine cents per patron.

Tests in several National Theatres houses preceded the opening of the Roxy coke bar. They established a sales average of some 15,000 bottles weekly. The Roxy stand is staffed by five men and is open from 12 noon to 12 midnight. Coca-Cola lobby service also is planned for Australia's Hoyts theatres and National Theatres circuit houses in other parts of the world. In the U. S. the cokes sell for 10 cents.

"We feel that, in bringing our patrons this service, we are adding to their enjoyment of the show," Mr. Balaban said in formally opening the installation. "If this project is as successful as we think, we may locate another bar in the Roxy's main lounge where we also may serve ice cream and hot chocolate." The designer told small exhibitors not to be deterred by the high cost of the Roxy bar. "A small house can put up a stand for only a fraction of the money spent on the Roxy bar," he said.

The sale of carbonated beverages through automatic vending machines so far has been blocked in New York because of the potentially dangerous Freon which is used as a refrigerant. However, Mr. England said this had been overcome by the use of hermetically sealed refrigerating units.

In the near future RKO houses also will add popcorn to the candy items on their stands. A general survey of both major and minor circuits revealed that there is a general hesitancy to use items beyond the immediate range of the theatre to get extra revenue. Tests have been made with the sales of books, fan magazines, phonograph records, frozen foods and the like, but the consensus of informed opinion seems to be that it is bad practice to carry items other than those which can be consumed on the spot. Hesitancy to sell ice-cream stems from sloppy handling and slippery floors.

A prediction that the average candy bar soon would drop back to its five-cent level from the wartime six cents, despite the increased cost to the manufacturers, was made by Mr. Ebenstein. "The one-cent decrease will be made up by the rise in sales volume brought about through the availability of better-grade candy and wider selection," he said. "It was a mistake to sell candy for six and seven cents in the first place, but cost peaks have now been reached."

Freight Costs Are Cited As Important Factor

"The five-cent, solid chocolate bar today is the most popular item in any theatre," the Group Agency executive said, "but flavor preferences vary from region to region. We try to take into account these different likes and dislikes." He also pointed to freight costs as an important factor in exhibitor earnings from candy sales. "About 60 per cent of the candy-producing plants are in the Chicago area while 32 per cent are located around New York," he said. "As a result earnings of exhibitors in far-off areas drop in proportion to increased shipping costs."

ON THE MARCH

by RED KANN

TAKE the case of "Odd Man Out." Now in its fifth week at the Criterion in New York with an indicated $20,000 for this stanza, here is the box score of that run thus far:

First week	$48,000
Second	40,000
Third	25,000
Fourth	24,000

Very good business, especially in a market not quite as lush today as it was a year or more ago. Now travel back over the calendar with us for comparisons with the best money attractions playing this Loew operation since mid-January, 1946:

"Scarlet Street," five weeks ending March 22, 1946. Gross: $46,000; $44,000; $30,000; $30,000; $28,000.

"The Bandit of Sherwood Forest," seven weeks ending May 10, 1946. Gross: $55,000; $40,800; $36,000; $28,000; $33,000; $31,000: $17,000.

"Canyon Passage," four weeks ending Sept. 6, 1946. Gross: $49,000; $35,000; $29,000; $24,900.

"The Dark Mirror," six weeks ending Nov. 29, 1946. Gross: $50,000; $38,000; $33,000; $35,000; $27,000; $18,000.

"Dead Reckoning," four weeks ending Feb. 21. 1947. Gross: $50,000; $40,000; $26,000; $24,000.

"Song of Scheherazade," three weeks ending March 21, 1947. Gross: $35,000; $27,000; $20,000.

"Johnny O'Clock," four weeks ending April 25, 1947. Gross: $45,000; $31,000; $23,000; $18,000.

In this span—mid-January of '46 to the end of May of '47—slightly better than 26 attractions decorated the Criterion's screen with greater or lesser dollar distinction. The current occupant is one of eight which delivered top performance.

Necessary explanation, of course, embraces this: The James Mason film was accorded almost universally rave reviews in the New York press. The Mason vogue has never enjoyed a greater range. And, obviously, this history is merely the record of this one film in one theatre in one city. It can be different elsewhere, but surely there is no patent on that. Drawing power has a disconcerting habit of shifting with geography and audience whim.

Nevertheless, we harbor the conviction there is an interesting observation lurking in the performance demonstrated by "Odd Man Out" in its New York first run as would be the precise circumstance surrounding any other picture about which the traditional yardstick of commercial appraisal seems to be in some doubt. This particular attraction is British. Many theatremen are not keen about British films. They report indifferent acceptance at the box office.

These factors, naturally, condition their approach: thus reasonable allowance is in order. But for any showman worthy of his salt to lock his mind and turn the key to his theatre in one complete swoop cannot be in order, in all fairness. No exhibitor can know what a film will do for him unless he plays it. He may be taking a chance and often he is, but this is a state of affairs to which he should be accustomed long since.

Even an operation as de luxe as Radio City Music Hall with every distributor in the industry prepared to break down a door in order to get in with his product is no exception to what ought to be a fundamental rule. Gus Eyssell, managing director there, currently is in evidence with a first-rate example of the point we seek to establish. A British film and a period piece, a Dickens novel played by a cast not generally known in this country, "Great Expectations" is one of the very infrequent English pictures to play the Hall. But it's doing all right at approximately $130,000 on its opening week and, as of this day, is riding into its second week at America's premiere theatre.

Eyssell may have had his own ideas—no doubt, he did—about what would give on a booking so unusual. But he didn't know, he couldn't have known what the results would be until he *played* the film. The test, now and always, is in the playing. There could be no test in any other way.

◆ ◆

A writer named Yuri Zhukov, giving out in "Culture and Life" which is published in Moscow, recently drew the conclusion the American industry has put the matter of profits second to a program of capitalistic propaganda dictated by the State Department and the heads, themselves, of the industry.

He couldn't have caught Paramount's last financial statement.

◆ ◆

They'd have you believe an American uniform on celluloid these days is something akin to a kiss of death. To confound generalities, which deserve to be confounded anyway, Paramount comes along with a comedy corker titled "Dear Ruth." One of the pivotal characters is an American flyer who wears the uniform for the life of his stay in picture which takes place at home during the war.

◆ ◆

REPRINTED WITHOUT COMMENT: "A band of teen-age pickets parade in front of the Campbell River theatre in protest of the 75-cent admission price. It is reported only six patrons crossed the picket line. Theatre has a capacity of 450."—From Vancouver in the HERALD'S "National Spotlight" Department.

RKO in '46 Spent $2,823,753, Led Others on Ads

RKO Radio spent $2,823,753 in advertising during 1946 and led all film company expenditures in that field, according to statistics compiled by *Advertising Age.*

Ranking 36th in a tabulation of 131 national advertisers who spent more than $1,000,000 last year, RKO Radio's expenditure was more than triple the amount spent in the preceding years. The 1946 budget was invested in newspaper, magazine and national farm advertising.

The survey also reveals that three other major film companies also invested more than $1,000,000 in newspaper and magazine advertising during 1946. Loew-MGM, ranking 77th in the listing, spent $1,691,658, an increase of $535,666 over 1945; United Artists, 114th in the tabulation, invested $1,143,768, compared with $370,155 in 1945; while Paramount Pictures, listed as 119th, spent $1,099,217 in 1946, compared with $618,117 the previous year.

Outside the motion picture industry, the national advertisers in the one, two and three positions, according to the survey, were: Procter & Gamble, with $24,656,164; Sterling Drug, Inc., $12,757,864; and General Foods Corporation, with $12,583,951.

Industry Pledges Aid To War Department

The War Department Monday received a pledge of industry cooperation for its drive to set up 2,500 affiliated units of the Organized Reserve Corps. Stanley McIntosh, representing the Motion Picture Association, attended a meeting in Washington's Pentagon Building of leaders of industry, educational and civic groups. The Army hopes to recruit 300,000 men and women in industry with special skills.

Choral Society in Concert

The Paramount Pictures Choral Society's sixth annual concert was presented last Friday night in the grand ballroom of the Plaza Hotel in New York for the benefit of European refugees. The choral group of 50 voices is under the direction of Edith Morgan Savage.

GPE To Pay 25 Cents

Directors of General Precision Equipment Corporation Tuesday declared a dividend of 25 cents per share on the capital stock, payable June 25, 1947, to stockholders of record June 9.

Theatre Owners Add Three

Theatre Owners Corporation, a booking and buying service in Cincinnati, has acquired three new accounts: the Auto-In and the Dixie Garden, in Cincinnati, and the Plaza, in Miamisburg.

ANGLO-U.S. LABOR DEAL O'BRIEN AIM

In New York, British M. P. Talks of Committee with Walsh of IATSE

Heralding a new spirit of cooperation and good will, Tom O'Brien, British Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, said in New York this week that he was aiming at the establishment of an Anglo-American trade union committee as a coordinating agency for various matters affecting labor in the entertainment industries of both countries.

He discussed this, as well as a plan for a regulated exchange of British and American technical personnel engaged in picture making on either side of the Atlantic, with Richard F. Walsh, International president of the International Alliance of Theatrical Stage Employees, this week. Mr. O'Brien arrived late last week and went to Washington, where he was the guest of honor at a dinner party in his honor by Eric Johnston, president of the Motion Picture Association. Mr. O'Brien will stay in the U. S. until June 11.



By the Herald

Tom O'Brien, right, chats with Richard Walsh.

Exploratory Body

Mr. O'Brien said he saw the trade union committee as an exploratory body, meeting once or twice during the year to examine labor problems. "The world is now our market," he declared. "We can no longer think in terms of national industries. Those who 'make' films—in the physical sense of the word—should pool their general experience and discuss their problems for the long-range benefit of both industries."

Regarding the exchange of technical personnel between Britain and Hollywood, Mr. O'Brien said he was discussing and exploring "the general direction of the thing" with Mr. Walsh. He stressed, however, that the project did not represent an open door in either case and that there was no question of sending British technicians to Hollywood to pick up skills or new methods. "No one should think that we are trying to gate-crash into Hollywood," he said. "What we are thinking of is a man-for-man exchange limited by an agreed ceiling."

Defends IA on Coast

The British union labor leaders also had something to say about the jurisdictional strike in Hollywood. "The basis of the dispute on the coast lies in the unwarranted attacks on IATSE by outside unions, some of which have only faint connections with the industry," he stated emphatically. "These outside unions are trying to circumscribe the legitimate functions of IATSE. Until they withdraw and leave the ground to that organization, there will never be a possibility of an agreement." He went on to point out that a similar situation in Britain last year had been settled through an amicable definition of the various spheres of influence and specific union functions.

Regarding the much-discussed British quota question, Mr. O'Brien, who in the past has strongly favored extension of current British quota legislation for another year, said that this was clearly a matter for the recently established Anglo-American advisory committee to take up. "The solution to the problem does not lie in the cut of the flow of American films to Britain," he declared. "British pictures must increase their earnings in the United States and, certainly, American companies must refrain from sending inferior product to Britain, where scarce dollars must be paid for them."

Guest at MPA Luncheon

Last Thursday the Motion Picture Association was to have given a luncheon for Mr. O'Brien. Heads of the different international departments were to have attended. The British labor head was sure he would find sympathetic accord for his basic sentiments which, he says, are that "the British and American industries, although highly competitive, have one common aim—to portray democracy with all its implications to the world. If for no other reason, the threat of communism in the ranks of either industry calls for their close cooperation in defense of their ideals."

Buys Two Oregon Theatres

William Hester, Orange, Calif., has taken over the management of two Oregon theatres, one in Milton, the other in Freewater, purchased by the Western Amusement Company from the owner-operators, Mr. and Mrs. G. L. Rose.

RKO's Quarter Net $2,270,683

The consolidated net profit of the Radio-Keith-Orpheum Corporation and its subsidiaries for the first quarter of 1947 was $2,270,683, after taxes and all other charges, the company announced in New York last Saturday.

This is equivalent to approximately 58 cents per share on the 3,899,912 shares of common stock outstanding at the end of that quarter, as compared with the consolidated net profit of $3,675,954 for the first quarter of 1946.

A comparison of the first quarter profits of 1947 with the same period of last year follows:

	13 weeks ended March 29, 1947	13 weeks ended March 30, 1946
Profit from operations before provision for estimated income taxes	$3,866,683.48	$6,195,953.74
Provision for estimated income taxes	1,596,000.00	2,520,000.00
Net profit after all charges	$2,270,683.48	$3,675,953.74

The 1946 net profits for the first quarter was equivalent to 97 cents per share on the 3,791,661 shares of common stock outstanding at that time.

Music Teacher To Probe Petrillo's Activities

A sub-committee of the House Labor committee headed by Representative Carroll D. Kearns, a music teacher and a member of the American Federation of Musicians, will conduct a full-scale investigation of James C. Petrillo, head of the AFM, it was announced from Washington Sunday. Representative Richard M. Nixon, another member of the committee, left Washington Monday for California, where he will obtain data on Mr. Petrillo's relations with the film industry. The sub-committee already has subpoenaed the union leader, and full hearings are expected to get under way as soon as the Supreme Court acts on the constitutionality of the Lea Act, the so-called anti-Petrillo bill, which would limit the union leader's power.

Wilcox Opposed to Harsh British Trade Barriers

Opposition to a harsh British motion picture quota was expressed in New York last Friday by Herbert Wilcox, British producer and director, who arrived aboard the *Queen Elizabeth* accompanied by his wife, Anna Neagle, the film star. Mr. Wilcox said that American films led to the growth of the British film industry, and now that these British films show signs of maturity it would be unjust to impose restrictive barriers on American product. Mr. Wilcox, while in this country, will seek distribution arrangements for "The Courtneys of Curzon Street" and "Piccadilly Incident." He will also seek to arrange an interchange of British and American film stars.

WORLD THEATRES INCREASE BY 25%

Commerce Dept. Reports Total of 86,640 Jan. 1, Seating 38,000,000

Washington Bureau

The number of theatres throughout the world showed a healthy 25 per cent increase during the last seven years, despite the war, according to a Commerce Department study issued this week.

On January 1, 1947, the study shows, there was a total of 86,640 motion picture theatres, compared with 67,997 as of January 1, 1940. Seating capacity exists today for more than 38 million persons.

Competition More Intense

In releasing the study, Nathan D. Golden, motion picture consultant, points out that American motion pictures now face the most intensive competition ever confronted abroad, and that an increase in the number of theatres abroad is one possible compensating factor. That's the reason, Mr. Golden says, that the Department of Commerce asked for cabled reports from foreign service representatives abroad on theatre statistics.

Large increases were noted in Europe, Central and South America, Africa, the Caribbean, Canada and the United States. Only one area—the Far East—showed a decrease over the total recorded seven years ago.

In Europe, where a total of 51,227 theatres are now reported against 36,779 in 1940, the largest increase is attributed to more accurate theatre figures from the Soviet Union.

In 1940, only 3,000 commercial theatres were reported in Russia, whereas today she is recorded as having 17,500 houses available for theatrical showings.

War Damage Caused Drop

War damage accounted for a drop in the number of German theatres from 5,506 to 3,703, and Czechoslovakian figures decreased from 2,405 to 1,922.

The United Kingdom also showed a drop in the seven years, from 5,300 to 4,800.

Italy shows a sharp increase, from 4,013 to 5,400, while French theatres increased from 4,650 to 5,403.

In the South Pacific area, an increase in the number of Australian theatres, from 1,400 to 1,600, was offset largely by a decrease in New Zealand theatres, from 618 to 461. In the Middle East, India registered a gain of nearly 600 theatres during the seven years, now having 1,605 theatres compared with 1,030 in 1940. Egypt, Algeria and the Union of South Africa accounted for the major gains in Africa.

WORLD THEATRES

REGION	1940 THEATRES	1947 THEATRES	1947 SEATING CAPACITY
Europe	36,779	51,227	16,708,907
Latin America .	4,786	6,331	4,398,321
Far East	3,308	2,779	1,457,913
South Pacific ..	2,045	2,083	1,439,556
Middle East ...	1,199	1,844	952,103
Africa	893	1,207	719,560
Caribbean	509	659	379,143
Atlantic Is. ...	103	122	59,363
Canada	1,251	1,493	775,552
U. S.	17,003	18,765	11,393,660
Puerto Rico ...	121	130	69,600
Total	67,997	86,640	38,353,678

Durwood Scores Bidding System

One exhibitor who has finished with the competitive bidding system is Edward Durwood, general manager of the 22-unit Durwood circuit in Kansas and Missouri.

During a New York visit last Thursday, Mr. Durwood said he was of the opinion that independent exhibitors would find that bidding would "boomerang" on them and they would discover ultimately that bidding was wholly to the advantage of the distributors.

This belief is based on his own experience. Mr. Durwood said his company had participated in four competitive bidding experiments and each time the pictures bid for were sold away from him to competitive situations. While, he said, this experience did not particularly trouble him, he found that four such experiences were enough and that he was avoiding bidding for product in the future.

A veteran of 45 years in exhibition, Mr. Durwood termed competitive bidding a system which guarantees distributors "a pound of flesh."

Educators Offer Awards In Audio-Visual Field

The National Education Association's Department of Secondary Teachers will present audio-visual awards at the end of the 1947-48 academic year to schools and colleges doing outstanding work in audio-visual education, Dr. John E. Dugan, president, has announced. To qualify, schools and colleges must have a majority of teachers at all grade levels making curricular use of audio-visual materials of various types, including films.

Wanger Product To Film Classics

Expansion of Film Classics was foreseen this week when Joseph Bernhard, president of the company, was elected to the directorate of Walter Wanger Productions, while David Tannenbaum, vice-president of the latter company, became a members of the Film Classics board. The affiliation is understood to be part of a deal under which Mr. Wanger will produce for Film Classics. The company meanwhile continues to buy up the last outstanding product franchises. With these last franchises, all of them in the south, in the hands of Film Classics, the company then becomes a national distributor, with its own branches in all key cities.

Film Classics, which in the past has been concerned solely with distributing re-releases, will expand its operations to handle new independent productions, both domestic and foreign. The first under the new program is "The Patient Vanishes," produced by Pathe Pictures, Ltd., which stars James Mason. Joseph Miller, former Albany manager for Columbia and district manager for PRC, has been appointed sales supervisor of the Albany and Buffalo districts for Film Classics.

Sam Wheeler, Film Classics' sales manager, has acquired the Boston franchise for the company, it was announced in New York this week. At the same time the appointment of Morris Green, formerly with Paramount, as branch manager and supervisor of Film Classics' New Haven exchange was announced.

Children's Matinee Council Forming in Sacramento

A plan for a Children's Matinee Council, to serve as liaison between the school and theatre, has been adopted by the Sacramento, Cal., Recreation Department and the local Parent Teachers Association. The plan was put forward by Ruth Parker, coordinator of recreation activities for the city administration, and Mrs. Hulda McGinn, legislative and community contacts director for the California Theatres Association, has been invited to aid in the organizing. The council will give support to the Sacramento neighborhoods which are ready to present specially planned children's matinees.

Complete "Ebony Parade"

Astor Pictures has finished "Ebony Parade," an all-Negro musical, starring Cab Calloway, Count Basie, the Mills Brothers, and others, the company's New York headquarters announced this week. The picture will be released nationally soon.

Moving Tax Bureau

The Processing Division of the Bureau of Internal Revenue, which handles employer reports on withholding taxes, will be moved from New York City to Kansas City, Mo., by July 1, according to a Bureau announcement.

THE

IGGEST

FIGURE

IN

THE

NDUSTRY

IS

20th CENTURY-FOX

THE BIGGEST ROMANTIC TRIUMPH IS.....

THE BIGGEST COMEDY SMASH IS.....

THE BIGGEST SUSPENSE HIT IS.....

THE BIGGEST OUTDOOR ADVENTURE IS....

THE BIGGEST MUSICAL SENSATION IS..

CORNEL WILDE • MAUREEN O'HARA in "THE HOMESTRETCH" in TECHNICOLO
with GLENN LANGAN • HELEN WALKER • James Gleason • Henry Stephenso
Margaret Bannerman • Ethel Griffies • Tommy Cook • Directed by BRUC
HUMBERSTONE • Produced by ROBERT BASSLER • Original Screen Play b
Wanda Tuchock

MAUREEN O'HARA • JOHN PAYNE in "MIRACLE ON 34TH STREET" with EDMUN
GWENN • Gene Lockhart • Natalie Wood • Porter Hall • William Frawley • Jerom
Cowan • Philip Tonge • Written for the Screen and Directed by GEORGE SEATON
Produced by WILLIAM PERLBERG • Story by Valentine Davies

PEGGY CUMMINS • VICTOR MATURE • ETHEL BARRYMORE in "MOSS ROSE" wit
VINCENT PRICE • Margo Woode • George Zucco • Patricia Medina • Rhys William
Directed by GREGORY RATOFF • Produced by GENE MARKEY • Screen Play
by Jules Furthman and Tom Reed • Adaptation by Niven Busch • From the Nove
by Joseph Shearing

"BOB, SON OF BATTLE" in TECHNICOLOR • Starring LON McCALLISTER with
Peggy Ann Garner • Edmund Gwenn • Reginald Owen • Charles Irwin • Directed
by LOUIS KING • Produced by ROBERT BASSLER • Screen Play by Jerome Cady
Based on the Novel by Alfred Ollivant

"I WONDER WHO'S KISSING HER NOW" in TECHNICOLOR• Starring JUNE HAVER
MARK STEVENS with MARTHA STEWART • REGINALD GARDINER • Lenore Aubert
William Frawley • Gene Nelson • Truman Bradley • George Cleveland • Directed
by LLOYD BACON • Produced by GEORGE JESSEL • Original Screen Play by Lewis
R. Foster • Additional Dialogue by Marion Turk • Dances Staged by Hermes Pan

THE HOMESTRETCH
IN TECHNICOLOR



Miracle on BROADWAY 34TH Street



Moss Rose



Bob, Son of Battle
in TECHNICOLOR!

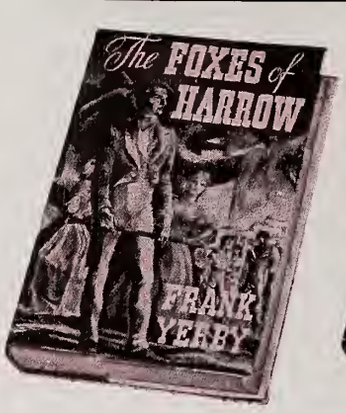


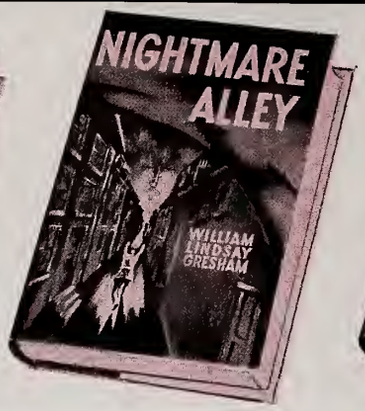
I wonder
who's kissing her now
in Technicolor!

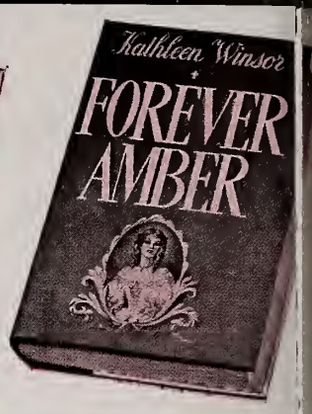


. AND THE BIGGEST BEST SELLERS ARE MADE BY

20th CENTURY-FOX

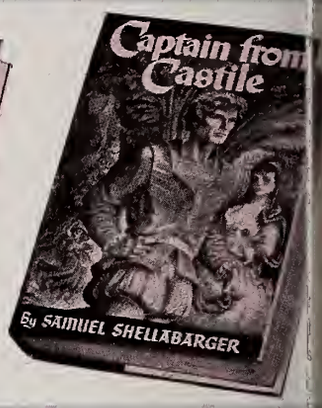


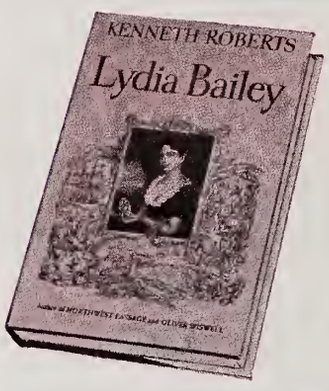


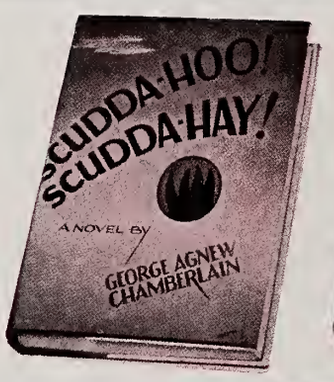


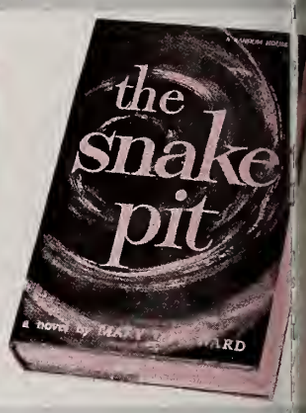




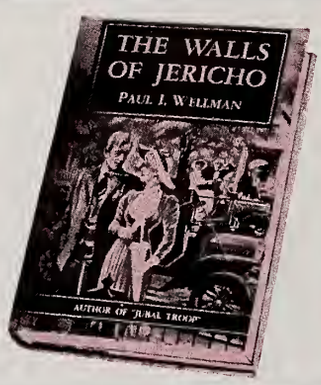


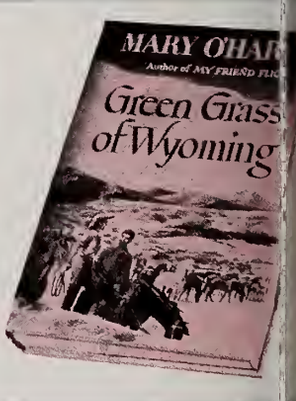




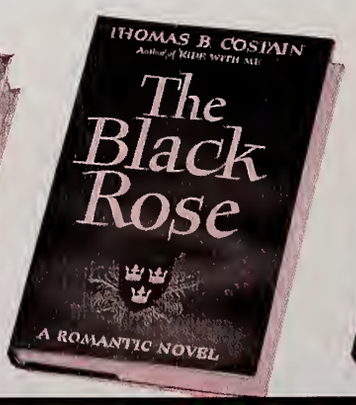














New Orleans Exhibitor Sues For $962,000

An anti-trust suit seeking damages totaling $962,000 was filed last week in the New Orleans Federal Court by Lakeview Theatres, Inc., New Orleans, against E. V. Richards, Jr., theatre executive, United Theatres, Inc., New Orleans, and RKO Radio, Paramount and Warner Brothers.

The suit, which charges monopolistic practices favoring United's Beacon theatre, also asks for a restraining order preventing the defendants from continuing distribution practices which Lakeview Theatres charge are in violation of the Sherman and Clayton anti-trust acts.

The suit states that the plaintiff, when formulating plans for building the Lakeview theatre, received assurances from the defendant producers that pictures would be available on reasonable terms. Then, the plaintiff continues, "as soon as plaintiff's intention to build was generally known, United purchased a lot approximately 400 feet away and erected the Beacon."

The suit states that Mr. Richards is the principal stockholder of United, and a Paramount stockholder.

New Complaint Filed; Decision Modified

The American Arbitration Association reported this week the filing of a new clearance complaint and the modification by the appeals board of a recent decision of the Boston tribunal. The clearance complaint was filed against the five major distributors in the Boston tribunal by the Alhambra theatre, Waterbury, Conn., asking a 50-day clearance maximum after the first run Carroll theatre, also in Waterbury. The appeals board has modified the decision of the Boston tribunal in the matter of arbitration between Ritz Amusements, Inc., Gorham, N. H., and the five major distributors and Allied Theatres of Berlin, N. H. The maximum clearance, the board decided, granted to the Strand in Berlin over the Ritz in Gorham shall be 21 days, not later, however, than 70 days after territorial release date; and to the Albert in Berlin over the Ritz in Gorham shall be 14 days on pictures which the Albert shall play first run, not later, however, than 70 days after territorial release date.

Dual 16mm Projectors Installed

Dual 16mm projector equipment, suitable for schools, churches and hospitals, has been installed in the auditorium of the Notre Dame High School in Chicago.

Baker Sells Two Houses

C. Baker has sold his Howard in Lake City, Tenn., and his Leach in LaFollette, Tenn., to W. H. Parott of the Cherokee Circuit of LaFollette.

LATE REVIEW

Living in a Big Way

***MGM*—Kelly Dances**

Gene Kelly stars in this attraction which stars his magnificent footwork, his timing and his dancing ingenuity. He does this with a dog, again with the statue of a gigantic woman and finally, in the big routine, in the courtyard of an incompleted building to the delight of a bunch of kids and practically any audience that may witness it. But these stretches are very far apart and between them is a labored and overlong romance peopled by characters in the main entirely unbelievable. When Kelly is on those electric feet of his "Living in a Big Way" flashes into life. When he is compelled to follow the story track, this attraction bogs down into a mire out of which it is able to emerge only intermittently.

Kelly and Marie McDonald go for a hurried wartime marriage. Three years later he is in civvies. Miss McDonald has become a huge social success and wishes Kelly had never returned. The slight and often bewildering story treatment thereafter deals with the business of grooving what was true love after all in its smooth and placid channel. This calls for a G. I. housing project, Miss McDonald's realization she had entered upon no mistake and her finally successful effort at convincing Kelly he hadn't made a mistake either.

Gregory La Cava wrote the story and also directed. As a director who has had his notable successes in the area of wacky comedy, he is well known. He sought to pursue the same formula in this instance, but unfortunately the results disappoint.

The non-dancing portion of Kelly's performance is as satisfactory as the part allows, but never makes any stern acting demands. Miss McDonald is highly decorative. Spring Byington plays another of her flighty characterizations with her accustomed competency. Charles Winninger has little to do and is hampered by the lack of opportunity. Phyllis Thaxter is pleasant in a minor role. Jean Adair is professional as the grandmother.

Pandro S. Berman produced.

Seen at Loew's 72nd St., New York, where audience reaction seemed more for the attraction than against it. Reviewer's Rating: Average.—Red Kann.

Release date, June, 1947. Running time, 103 min. PCA No. 12195. General audience classification.
Leo ....Gene Kelly
Margaud ..... Marie McDonald
Spring Byington, Charles Winninger, Phyllis Thaxter, William "Bill" Phillips, Jean Adair

FCC Grants License For Texas Station

A group of theatre circuit owners, incorporated as The San Angelo Broadcasters, has been granted a license by the Federal Communications Commission to operate a full-time standard broadcast station in San Angelo, Texas. The group also has interest in stations and applications for others in several other Texas cities. Among those involved are E. H. Rowley with a 20 per cent interest in the local outlet and a 40 per cent interest in the Metropolitan Houston Broadcasting Company; James A. Clements; L. M. Rice; F. M. Dowd of the Robb & Rowley United Circuit and Joe H. Torbet. Mr. Rowley also has an interest in the Texas Gulf Broadcasting Company.

Moves New York Office

Jerry Fairbanks Productions of Hollywood have moved their New York offices, run by Jack A. Pegler, from 18 East 48th Street to 292 Madison Avenue.

20th-Fox Issues Clarification of Stock Purchase

The Securities and Exchange Commission released last Wednesday in Philadelphia a registration statement covering 234,000 shares of Twentieth Century-Fox common stock purchased by option holders. The report disclosed that Darryl F. Zanuck, in charge of production at 20th-Fox, had acquired 100,000 of those shares, now selling at $28.75, for an option price of $13.

Combating rumors, 20th-Fox this week issued a statement denying that Mr. Zanuck would sell those shares and pointing out that the company granted Mr. Zanuck's option in April, 1940, when the top price for the shares was 10⅝.

In May, 1944, according to the company statement, 20th-Fox stockholders authorized the board of directors to grant certain executive options to purchase a total of 140,000 shares of common stock on specified terms. Accordingly, options were granted to Spyros P. Skouras, president, to purchase 70,000 shares and to W. C. Michel, executive vice-president, to purchase 15,000 shares at $24.25, $1 in excess of the closing price on the New York Stock Exchange May 16, 1944.

The following September 27, options to purchase an aggregate of 55,000 shares at $25.87½ per share, $1 in excess of the closing stock market price on that date, were granted to 18 other executives.

Now, says the company statement, of the 240,000 shares of common stock called for under the options, 5,7000 are no longer issuable because some of the options have lapsed. The SEC registration covered, therefore, only 234,000 shares. Of this amount, 100,000 shares have been purchased by Mr. Zanuck, 42,000 by Mr. Skouras, and 27,400 shares by all but three of the remaining option holders.

Castle Gets Canada Films

Castle Films, of New York, has signed a contract with the National Film Board of Canada, for the exclusive distribution rights in the United States for a series of four short films on industrial safety. The series is titled "Accidents Don't Happen."

Rosener Gets Eight Houses

Eight houses, all of them devoted exclusively to foreign films, have been acquired by Herbert Rosener Company. They are the Laurel, Esquire, Sunset and Studio in Los Angeles, and the Stage Door, Nob Hill, Clay and Larkin in San Francisco.

Acquires California House

N. E. Hammond has purchased the Shastona theatre, Mount Shasta, Calif., from Oliver Woolridge.

Do you know of any picture that was ever received more enthusiastically than "Great Expectations"?

Kate Cameron in the DAILY NEWS

• "'Great Expectations' is as brilliant a transposition of novel to screen as any in the history of moving pictures. . . . I recommend with all my heart to those to whom Dickens is still a closed book, a visit to the Music Hall, where they may make a short cut to the acquaintance of one of the great novelists of the Victorian era. The picture is an enchanting reproduction of the book in that it demands your full attention . . . The story is guaranteed to keep you enthralled during its two hours of running time."

Archer Winsten in the N. Y. POST

• "The arrival of the British film, 'Great Expectations' at the Music Hall marks nothing less than a new era in the transfer of literary masterpieces to the screen. . . . For delight in sheer perfection of movie making, the movie 'Great Expectations' is breath-taking."

Cecelia Ager in PM

• "'Great Expectations' is a lovable giant of a picture, great in conception, great in execution, great in the thousands of satisfactions it accords. Rich, substantial, savory: soundly built, beautifully lucid, infinitely tender, it is a masterpiece of the story telling art, a great movie that does a great novel full justice, and more. It takes a classic of English literature and out of its appreciation and enjoyment of it, out of its understanding love for it, dramatizes, points up, and intensifies its values. The basic quality of 'Great Expectations' is romantic entertainment: it is full of the joy and richness of life. . . . In direction, mood, production, acting, writing, sound, photography, it is very nearly flawless."

Eileen Creelman in the N. Y. SUN

• "'Great Expectations' is one of the top English films, a pleasure to Dickens' readers, a picture that may send millions back to re-reading the classics."

We regret that space does not permit us to reprint the reviews of the New York motion picture critics in full, but we believe that these chosen excerpts will give you a general idea of the superb quality of this fine motion picture...

Of course, this reception by the press is being done by "Great Expectations"

Bosley Crowther in the N. Y. TIMES

● "If there is any lingering necessity of inspiring more Charles Dickens fans—not to mention more fans for British movies—the thing that should certainly do the job is the film made from 'Great Expectations', which came to the Music Hall yesterday. For here in a perfect motion picture, made in England (where it should have been made), the British have done for Dickens what they did for Shakespeare with 'Henry V': they have proved that his works have more life in them than almost anything now written for the screen."

Howard Barnes in the N. Y. HERALD TRIBUNE

● "A celebrated novel has been served superlatively in the screen adaptation of 'Great Expectations'. The new British film at the Music Hall realizes the heart, humor and dramatic excitement of the Dickens work in engrossing cinematic terms. . . . In short, this J. Arthur Rank Cineguild Production is a rare and memorable motion picture. Good sense and artistry have gone into every reel of the film. . . . A screen entertainment of stature and irresistible appeal has come to town."

Frank Quinn in the DAILY MIRROR

● "The Universal-International release of the British-filmed novel has the quality of enduring greatness. All the characters get the breath of life in this celluloid rebirth. . . . 'Great Expectations' is a great picture, fulfilling, with no trace of dissapointment, the promise of its title."

Rose Pelswick in the N. Y. JOURNAL-AMERICAN

● " 'Great Expectations' is a screen classic, a beautiful, sensitive translation of the novel by Charles Dickens. All the characters, the quiet charm and the well-knit melodramatics of the novel are spun out with wondrous skill."

Alton Cook in the N. Y. WORLD-TELEGRAM

● "Hail to the luck and the art that have made the English version of 'Great Expectations' such a good picture. The people at the Music Hall choose carefully, with an inspectorial eye about stars and box office values. But as the Music Hall people knew when they booked 'Great Expectations', the news of a good picture gets around in phenomenally short time . . . Here is the realm of great movie entertainment—and, why don't we have more of it."

eing reflected in the wonderful business
ne Radio City Music Hall.

J. ARTHUR RANK
presents
JOHN MILLS • VALERIE HOBSON
in
"GREAT EXPECTATIONS"
by CHARLES DICKENS
with
BERNARD MILES • FRANCIS L. SULLIVAN and
introducing ANTHONY WAGER & JEAN SIMMONS
Directed by David Lean
Produced by Ronald Neame
Executive Producer Anthony Havelock-Allan
A Cineguild Production
A UNIVERSAL-INTERNATIONAL RELEASE

MPEA Product Runs Strong in Foreign Cities

Product distributed by the Motion Picture Export Association continues to enjoy great popularity and the organization now is active in the Netherlands East Indies where its program has been launched with four action pictures, the MPEA home office in New York reported this week. Last week also, Polish fans saw their first American picture in eight years when MPEA opened "Young Tom Edison" in 11 key cities.

"Casablanca," "Keys of the Kingdom" and "White Cliffs of Dover" are reported doing excellent business in Amsterdam. In Berlin, box office receipts have been exceptional with one picture alone, "The Men in Her Life" showing an attendance record of more than 750,000—one out of every four inhabitants in the German capital. "Mr. Deeds Goes to Town" reported a complete sellout for the first five days of its run.

The MPEA International newsreel has started to play in four first runs in Bucharest where "Suspicion," "Going My Way" and "Laura" are doing well. "The Constant Nymph" and "Talk of the Town" are among the new releases playing Budapest houses. In Prague, where "Going My Way" is in its seventh week and "House on 92nd Street" has entered a sixth, business is reported exceptionally good.

"The Shop Around the Corner" is the current top offering in Vienna, while in Japan "Rhapsody in Blue" is roadshowing in nine key cities. The picture is scheduled for 10 weeks in Tokyo.

Back in Berlin, an arrangement has been worked out whereby, starting July 4, an interchange of pictures between the American and French zones in Germany will take place. This concentrated exchange will last one week and will involve the playing of French pictures at 20 out of 63 theatres in the American zone and of American films in 20 out of 31 houses in the French zone.

Further Delay in Selection Of New York State Censor

The selection of a director of the motion picture division of the New York State Education Department through a Civil Service examination has again been delayed and will not be made before July or, possibly, September. The post was vacated two years ago by Erwin Esmond and has not been filled since. The reason is still said to be the dispute between the Education Department and the Civil Service Commission. The Education Department wants examination for promotion of qualified employees while the Commission wants an open competitive examination. Dr. Ward Bowen, head of the Bureau of Visual Aids and Radio, is currently acting head of the motion picture division.

Cheyfitz Meets Producers On "Screen Editorials"

Exhibitor organizations, producer and talent guild representatives met with Edward Cheyfitz, assistant to Eric Johnston, president of the Motion Picture Association, in Hollywood last week to discuss the possibility of producing a series of short subjects showing the motion picture industry at work.

Shooting on the "screen editorial" series was expected to get under way soon, according to Mr. Cheyfitz, but not before the different organizations present at the Hollywood meeting have submitted a report on their views on the projected shorts. The meeting was under the chairmanship of N. Peter Rathvon, RKO president. It was understood that the general attitude was favorable.

No definite action was taken. Among those present were representatives for the Motion Picture Theatre Owners of America, the American Theatres Association, Allied States and the Pacific Coast Conference of Independent Theatre Owners.

SMPE Names Committees For October Convention

A special Papers Committee, including four theatre circuit representatives, has been appointed by Clyde R. Keith, editorial vice-president of the Society of Motion Picture Engineers, to arrange papers for the theatre engineering conference at the 62nd Semi-Annual Convention of the Society. The convention is scheduled for October 20 to 24 at the Hotel Pennsylvania in New York.

Leonard Satz of the Century Circuit is committee chairman, and will be assisted by Seymour Seider, Prudential Playhouses; Henry Anderson, Paramount; Charles Bachman, Warner Theatres; Ben Schlanger, architect, and D. E. Hyndman, Eastman Kodak.

An exhibit committee also has been appointed. This group consists of W. W. Simons, Altec; Sidney B. Moss, Amusement Supply Company, and J. W. Servies, National Theatre Supply.

Television, Radio Programs Based on Comic Strip

Four art mediums—films, radio, television and the comic strip—were combined last week in a unique deal when the N. W. Ayer advertising agency closed a deal with Telecomics, Inc., for a combination radio-television show featuring Zane Grey's King of the Royal Mounted, which has been syndicated as a comic strip for the past 15 years. Telecomics will film the actual King cartoon panels, televise these films for five minutes and then follow that with a 15-minute radio program based on the strip.

Appointed Altec Manager

Lane J. Patton has been appointed district manager for Altec Service Corporation in Atlanta. He formerly was branch manager in New York for Altec and later served the company as engineering supervisor.

House Available For Commercial Showings Daily

The Vogue Business theatre in San Francisco, a 375-seat house operated by San Francisco Theatres, has inaugurated its policy of renting the theatre for the showing of business, educational and non-theatrical pictures.

To show the films the Vogue has been equipped with new 16mm and 35mm film and sound equipment, and the services of the theatre's staff has been placed at the disposal of the customers. The theatre will operate as a business theatre from 8 A.M. to 5 P.M. daily, and in the evenings will revert to its regular entertainment film policy.

Irving M. Levin, district manager for the circuit, hit upon the idea of a business film theatre when a wine company asked for the use of the theatre for the showing of documentary films to their sales executives. "It gave us the idea that theatre atmosphere, theatre seating, full lighting and enclosed sound proof booths were missing from the ordinary (business film) presentations."

"That is why we have installed complete equipment to handle industrial, advertising, educational, travel, promotional, religious and foreign films for special daytime audiences. We believe our Vogue Business Theatre will take its place in San Francisco business as a regular means of audio-visual communication," Mr. Levin said.

To promote the use of the theatre the company has mailed 20,000 descriptive pamphlets to potential customers, advertised in trade journals, and established contact with the San Francisco Convention and Tourist Bureau. Larger theatres in the circuit will be made available if necessary.

PRC Exchange Personnel Shifted in Philadelphia

A new alignment of personnel at the PRC-Eagle-Lion exchange in Philadelphia has been announced. Wilson Turner has been named salesman for the upstate Pennsylvania area. Clem Reck and Harry Dressler have resigned, and Max Bronow has been promoted to circuit booker. Matthew Presby remains as second booker, while Mary Meadowcroft has been promoted to office manager. Exploiteer Max Miller has been promoted to mid-eastern field representative covering the territory of Pittsburgh, Washington and Philadelphia.

Yorke Short in Festival

"Life Cycle of the Mosquito," produced by Emerson Yorke Studio, has been entered at the World Film Festival to be held in Brussels, Belgium, June 1 to June 20. In all, ten U. S. films in the scientific, documentary, educational, newsreel, commercial and animated cartoon categories will be eligible to compete for international awards.

FIRST FILM DAILY

MOTION PICTURE DAILY

Accurate Concise and Impartial

NEW YORK, U.S.A. THURSDAY

Another U-I hit becomes page one news!

MPA Studies British Films' Playing Time

Directors Discuss Rank's Plea for Better Deals

Board members of the Motion Picture Association met here yesterday with Eric A. Johnston, president, in a discussion of international trade with particular consideration given to J. Arthur Rank's declaration of a week ago that "we will have to have more playing time" for British pictures in the U. S. market. The meeting is believed to have been the first concerted effort in that direction and will be followed next week by a series of conferences between Rank and Johnston on the coast. Johnston will leave Washington for Hollywood this weekend.

Last week Rank declared he had

(Continued on page 5)

Argentine Quota Law Is 'Imminent'

Adoption of a 50 per cent quota on foreign film imports by the Argentine government was described here yesterday as "imminent" by Ignacio Gronenberg, a leading independent distributor of that country, who has arrived in New York from Buenos Aires. Legislation for such a quota is now before the Argentine Congress, and although President Juan Peron is

(Continued on page 5)

ABPC Aims at World Market Through WB

London, May 21. — Associated British Pictures Corp., in which Warner Brothers has a 37½ per cent interest, is embarking on a new long-term "star-making" policy, thereby hoping, through Warner distribution, to achieve a world market. Last January, Jack Warner disclosed plans for ABPC to produce six pictures which will be shown "throughout the Warner circuit in America and all other theatres in the U. S. and Canada which the WB distribution organization services."

Mochrie to Preside At RKO Convention

RKO Radio's 16th annual sales meeting will be held July 7-9 in the Waldorf-Astoria Hotel here. It will be presided over by Robert Mochrie, vice-president and general sales manager, and it will be the first national RKO sales convention to be conducted by Mochrie since assuming his present post on Feb. 7, 1946.

Three sales divisions to be represented include the Western and Eastern divisions headed by Nat Levy and Walter Branson, respectively, and the North-South division, headed by Charles Boasberg. District managers, branch managers, salesmen and field men will attend from all of the company's exchange centers in the U. S. and Canada. About 500 delegates are expected.

Winners of the 1947 "Ned Depinet Drive" will be announced at the meeting and prizes will be awarded by Depinet, RKO executive vice-president.

Memphis Meet Mon. For Foundation Unit

MEMPHIS, May 21.—A meeting of Variety Club Tent 20 is set for May 26 to form a Memphis committee for a Motion Picture Foundation unit. The meeting was called by Chief Barker Kohn. M. A. Lightman has sent letters to distributor representatives and to exhibitors urging that they attend.

Postponement of ATA Convention Favored

Further postponement of the first convention of the American Theatres Association since its organization in St. Louis in April, 1946, is favored by a good number of the board members whose views on the subject have been solicited by New York headquarters. Unsettled conditions within the industry because of the New York anti-trust decision and pending appeals is given as the principal reason.

Lewis Quits UA for SRO Post in Europe

Louis Lewis will take charge of all financial and related matters of the Selznick Releasing Organization in the United Kingdom and on the Continent, it was announced here yesterday by Neil F. Agnew, SRO president.

Lewis has resigned as director and secretary of United Artists Corp., London, and affiliated companies, with which he has been connected for over 12 years. Before joining United Artists, Lewis was an accountant in the Paris office of Price, Waterhouse and Co.

"The Web"

[*Universal-International*] — Tip Top Entertainment

WITH William Bendix, Vincent Price, Ella Raines and Edmond O'Brien co-starred against an admirably balanced cast, "The Web," first Jerry Bresler production for U-I, and the first screen directorial undertaking by Broadway's Michael Gordon, rates high among the year's best melodramas. Interest holds as tight as a fiddle string from start to finish, with all principals turning in top portrayals. The picture may be expected to prosper as it plays.

The screenplay, by William Bowers and Bertram Millhauser, opens in humorous vein, with O'Brien, a struggling attorney, hiring out to Price, millionaire industrialist, as bodyguard for a fortnight. Almost immediately he saves his employer's life by slaying an ex-convict assailant, and then finds himself under suspicion of murder as policeman Bendix, his personal friend, digs into the dead man's past and fails to discover the million dollars which he is supposed to have stolen. Miss Raines, Price's secretary, finally decides to assist O'Brien in sifting the background, and both are accused of a second murder committed by Price. In contrast to most melodrama, this one lets the audience know the guilty party, but builds suspense by making a case against the innocent seem too tight to be upset.

Production is superb in every respect, from balanced dialogue to richly accoutered sets, the whole equaling tip-top entertainment.

Running time, 91 minutes. General audience classification. May release.

WILLIAM R. WEAVER

Fabian Group In $15 Million Bid for U. A.

First of Boston Would Finance, If Owners Sell

The First National Bank of Boston, represented by Serge Semenenko, is reliably reported prepared to finance aequisition of United Artists by a syndicate headed by S. H. Fabian, president of the Eastern Seaboard circuit bearing his name, to the tune of $15,000,000.

Of this total, $10,000,000 would apply to the purchase of the two-thirds interest held by Mary Pickford and Charles Chaplin and to the final one-third now held in the company's treasury. The remaining $5,000,000 would be set up as a revolving fund under an arrangement which would make it possible for UA, as distributor, to participate in production financing.

Thus, the Fabian negotiations are not cold. But whether or not the Pickford-Chaplin control will be available for final sale is highly uncertain. Both partners, down through

(Continued on page 5)

To Report Later On Industry Series

HOLLYWOOD, May 21.—Representatives of the Motion Picture Theatre Owners of America, the American Theatres Association, Allied States and the Pacific Coast Conferenee of Independent Theatre Owners, who met here this week with producers, talent guild representatives and Mo-

(Continued on page 5)

Johnston Trip May Bar Tax Testimony

WASHINGTON, May 21.—With Eric Johnston, Motion Picture Association president, slated to be on the West Coast next Wednesday and Thursday —the days set aside by the House Ways and Means Committee for testimony on admission taxes—plans to

(Continued on page 5)

In This Issue

"Copacabana" is reviewed on page 4; "Moss Rose" and "Dick Tracy's Dilemma" on page 7. Key city reports are on page 6.

ABPC Aim New Position Among British Studios

by PETER BURNUP
in London

The recent announcement that Associated British Pictures Corporation has embarked on a nationwide star-finding, star-building campaign betokens that ABPC plans an aggressive approach to production with the company's chairman, Sir Philip Warter, becoming a considerable power in motion picture production here.

Hitherto, Max Milder, London managing director of Warner Brothers and managing director of ABPC, has dominated the company's activities, but informed opinion has it that Sir Philip in the future will be in active control.

A lineal descendant of British National, created here by the late Jaydee Williams, ABPC was once Britain's leading production concern and still controls the largest individual theatre circuit.

Mr. Williams built the Elstree studios in 1925, the plant becoming the nucleus of John Maxwell's British International Pictures, afterwards ABPC. The studios were requisitioned immediately war broke out. Their reconditioning is proving a lengthy job and Sir Philip, son-in-law of the late Mr. Maxwell, estimates that they will not be ready for production until next spring.

Meanwhile the ambitious ABPC production plan is getting under way at the company's smaller Welwyn property and, by arrangement with her ladyship, at Lady Yule's Elstree plant.

Through its financial affiliation with Warner Brothers, ABPC also has a lien on the latter's Teddington studio. The newly started production, "My Brother Jonathan," is the 250th picture since the company's inception.

Teaching Films to Produce, Distribute Classroom Films

Teaching Films, Inc., has been organized in New York to produce and distribute educational motion pictures, filmstrips and slides for use in elementary, junior and senior high schools, and colleges and universities. Louis N. Freedman, formerly of the Macmillan Company, is president of Teaching Films. Other company officers are Dr. Ned L. Reglein, production manager; Dr. Arthur Stenius, vice-president, and Dr. William H. Hartley and Paul C. Reed, advisors.

Acquires Rights to "Idiot"

European Copyrights and Distribution, Inc., New York, has acquired U. S. distribution rights to "The Idiot," a French feature based on the Dostoievsky novel. It was produced by Sasha Gordine, and stars Edwige Feuillere.

Columbia Sales Meeting Set For Chicago, June 3–6

Columbia will hold a four-day sales meeting June 3-6 at Chicago's Drake Hotel. All branch and district managers, as well as home office executives and sales personnel, will attend. Abe Montague, general sales manager, will preside. General sales matters covering both the current and coming season's product will be discussed.

"Duel" Gets Big London Greeting

London Bureau

The London premiere of David O. Selznick's "Duel in the Sun," Friday at Paramount's Carlton was characterized by remarkable warmth and concluded with a vociferous reception.

The best seats were occupied by such socialites as the Duchess of Marlborough, the Duchess of Westminister, Mrs. Randolph Churchill, Sir Philip Warter, chairman of Associated British Pictures Corporation, and every famed British theatrical and screen star. The theatre was packed to a well-nigh hysterical pitch, all of which caused the London *Daily Express* to describe the event as "the most unusual premiere London or New York has seen."

Eight hundred writers of the best letters about "Why I Like the Movies," chosen from 20,000 such letter writers, were guests at the theatre. Newsreel cameras, photographers and reporters covered the premiere and the British Broadcasting Company broadcast the premiere festivities from the theatre foyer.

The London press had some picturesque criticisms of the picture. Said the *Daily Express*: "Jennifer Jones is hardly a pearl without price, but she was certainly thrown before swine." The *Evening News*: "Unabashed hokum . . . scenes of passion ingenuous and drawn out to a state of tedium." The *Daily Mail* summed up the whole proceeding as "cornography."

All the newspapers praised the picture for its "triumphantly magnificent technique" and "beautifully balanced Technicolor," with most of them paying tribute to the picture's thrills. The general trade view is the film will be one of the biggest, if not the biggest, grosser this year.

Time Promotes Two

March of Time has promoted Samuel W. Bryant and Lothar Wolff to assistant producers. Mr. Wolff headed the U. S. Coast Guard film unit during the war. Mr. Bryant has been senior writer and director of research.

Release Norwegian Film

Charles I. Nygaard, manager of the Prairie, Sun Prairie, Wis., is distributing a Norwegian comedy, "The Vanished Sausage Maker," through Merkur-Film, Milwaukee.

KRS Security Branch to Track Illicit 16mm Use

London Bureau

The Kinematograph Renters' Society has appointed a security branch, practically a private detective organization, to track down illicit 16mm prints sold and exhibited in England.

This was the first point in the KRS seven-point annual report, released Monday, summarizing the year's activities.

Other pertinent points included:

1. KRS' investigation department personnel, checking on exhibitors' rental returns, made 11,267 checks during the year, 25 per cent more than last year, but uncovered only 45 cases of fraud, fewer than last year.

2. A company called the Malta Film Corporation has been established to regularize trading on the island of Malta, where, it is alleged, a virtual monopoly in distribution arose during the war. The Corporation, made up of KRS members, will do its own distribution, pooling expenses.

3. KRS noted an increase in the number of exhibitors endeavoring to obtain credit which, the organization believes, is undesirable "in what is really a cash industry."

4. KRS firmly opposes any television monopoly.

5. Continual vigilance must be exercised, reports KRS, to protect its members' commercial interests in supplying films for welfare purposes to the armed forces, to prison camps, labor ministries, rehabilitation centers and the like.

6. Conferences held with representatives of the Ministry of Town and Country planning, which is now engaged in laying out new towns, indicate that the Government may possibly authorize municipalities to engage in motion picture trading. The KRS report makes no comment on these conferences.

Foreign Screen Acquires Six British Features

Foreign Screen Corporation will distribute a second group of six British features in Latin America within the next six months. These features, acquired from Anglo-American, include "Murder in Reverse," "Lisbon Story," "Latin Quarter," "Woman to Woman" and "Appointment with Crime." All will be released simultaneously.

Has Second Italian Film

Rod E. Geiger, the soldier who returned to the U. S. from Italy with the first print of the Italian-made "Open City," now in its second year, has brought to New York a second Italian feature, "Paisa," which won an award at last year's Venice Film Festival. Mr. Geiger is co-producer of the picture, which will be distributed by Mayer and Burstyn.



M-G-M presents

CLARK GABLE

EBORAH KERR

SYDNEY GREENSTREET

ADOLPHE MENJOU

AVA GARDNER

KEENAN WYNN

EDWARD ARNOLD

in

THE HUCKSTERS"

Screen Play by Luther Davis
daptation by Edward Chodarov and George Wells
Based on the Navel by Frederic Wakeman

Directed by JACK CONWAY

Produced by ARTHUR HORNBLOW, Jr.

A Metro-Goldwyn-Mayer Picture



M-G-M TRADE SHOWS

CITY	PLACE AND ADDRESS	THE HUCKSTERS	ROMANCE OF ROSY RIDGE
ALBANY	20th-Fox Screen Room, 1052 Broodway	TUES. 6/17 8 P.M.	TUES. 7/1 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Waltan St., N. W.	TUES. 6/17 10 A.M.	TUES. 7/1 10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 6/17 10:30 A.M. and 2:15 P.M.	TUES. 7/1 10:30 A.M. and 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 6/17 2:30 P.M.	TUES. 7/1 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabosh Ave.	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 6/17 8 P.M.	TUES. 7/1 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 6/17 2:30 P.M.	TUES. 7/1 2:30 P.M.
DENVER	Poromount Screen Room, 2100 Stout Street	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 6/17 10 A.M.	TUES. 7/1 10 A.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
NEW ORLEANS	20th-Fax Screen Room, 200 Sauth Liberty St.	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Roam, 630 Ninth Avenue	TUES. 6/17 10:30 A.M. and 2:30 P.M.	TUES. 7/1 10:30 A.M. and 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
PHILADELPHIA	M-G-M Screen Raom, 1233 Summer Street	TUES. 6/17 11 A.M.	TUES. 7/1 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	TUES. 6/17 2 P.M.	TUES. 7/1 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 Eost First Street, So.	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 6/17 1:30 P.M.	TUES. 7/1 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 6/17 1 P.M.	TUES. 7/1 1 P.M.

Shooting Level Rises to 42 as Seven Start and Three Are Completed

Hollywood Bureau

Although temporary extension of the Screen Actors Guild contract with studios from May 15 to June 15 was arranged with the understanding that whatever new wage scales are ultimately agreed upon will be retroactive to the former date, the production level rose from 38 to 42, with seven pictures going before the cameras and three to the cutting rooms. With other studio unions also continuingly engaged in contract negotiations, and with the Conference of Studio Unions strike still unsettled, the upturn in production activity is regarded as reflecting general executive confidence in the outcome of meetings in progress on a wide scale.

At MGM cameras started turning on "If Winter Comes," the A. M. S. Hutchinson novel, which stars Walter Pidgeon, Deborah Kerr and Angela Lansbury, with Binnie Barnes, Rhys Williams, Janet Leigh and Reginald Owen supporting. Victor Saville is directing for producer Pandro S. Berman.

United States Pictures launched "Ever the Beginning" at Warner Brothers, with Lilli Palmer, Sam Wanamaker and Hugo Haas topping the cast. Milton Sperling is the producer; Elliott Nugent the director.

"Nightmare Alley" Begun At 20th-Fox Studio

Shooting began on "Nightmare Alley" at 20th Century-Fox, which is produced by George Jessel and directed by Edmund Goulding. Tyrone Power and Joan Blondell head the cast, which also includes Helen Walker and Coleen Gray.

John Steinbeck's "The Red Pony," in Technicolor, went before the cameras at Republic. This is the initial picture of the Charles K. Feldman Group Productions, and Lewis Milestone serves as producer and director. Myrna Loy and Robert Mitchum star, with Louis Calhern and Shepperd Strudwick heading the support.

Columbia trained cameras on two. "The Lone Wolf in London," third of the "Lone Wolf" series, stars Gerald Mohr with Nancy Saunders, Evelyn Ankers and Eric Blore also in the cast.

"Buckaroo from Powder River," the other Columbia entry, is the first of next season's "Durango Kid" Westerns, and stars Charles Starrett and Smiley Burnette, with Eve Miller and Paul Campbell supporting. Colbert Clark is the producer and Ray Nazarro the director.

Work started on "Burning Cross," a Walter Colmes production for Screen Guild release. Mr. Colmes also is director, and the cast includes Hank Daniels, Virginia Patton, Betty Roadman and Dick Rich.

Studio Labor Situation Sustains New Fractures

The prospects for settling the studio strike, now edging into its ninth month, worsened abruptly toward the weekend when the third meeting between the major producers' labor committee and a striking union blew up in everybody's face.

The meeting, like others with the painters and carpenters which preceded it, was held at the suggestion and invitation of the producers, with Set Decorators Local 1421, which had been the key unit in the 1945 strike and a participant in the 1946-47 dispute, coming in on Thursday morning to enter into contract negotiations with Charles S. Boren, newly appointed producers' labor representative, and his associates.

Accompanying the negotiators was Herbert K. Sorrell, president of the striking Conference of Studio Unions, as observer and consultant. It was anticipated that the meeting would consist of an exploration of possibilities, with the members of Local 1421 and other CSU crafts still on strike to meet four nights later to vote on whether they will continue the strike or return to the studios.

Snag Develops in Working Out the Negotiations

At midpoint in the meeting the producers notified the delegation that they were prepared to negotiate a contract for 12 of the union's 14 classifications, but could not negotiate for the remaining two because the International Alliance of Theatrical Stage Employees had filed a petition with the National Labor Relations Board for an election in the 10 studios to determine a proper bargaining agency for the two classifications in question.

At that point the union committee adjourned the meeting. It came out later that the IATSE had filed its petition that morning, and that it had filed another, seeking a similar election to settle the matter of jurisdiction over work previously performed by the International Association of Machinists, which has been respecting CSU picket lines.

The producers issued a statement to the press stating what had transpired at the meeting.

The business agent of Local 1421 issued a statement to the press giving its version of what had happened, and accusing the producers of bad faith.

The IATSE issued no statements.

At weekend the recently flourishing talk around town of an early settlement of the strike had been stilled, and production executives resigned themselves to still another and probably lengthy session of legalistic maneuvering.

COMPLETED

PRC
Shadow Valley

20TH CENTURY-FOX
Kiss of Death

UNIVERSAL-INTERNATIONAL
The Lost Moment
The Lone Wolf in London

MGM
If Winter Comes

REPUBLIC
The Red Pony (Feldman)

SCREEN GUILD
Burning Cross (Colmes)

20TH CENTURY-FOX
Nightmare Alley

WARNERS
Ever the Beginning (U. S. Pictures)

STARTED

COLUMBIA
Buckaroo from Powder River

SHOOTING

COLUMBIA
The Last Round-Up
The Sea Hound
The Double Take
It Had to Be You
The Prince of Thieves
The Man from Colorado
Assigned to Treasury (Kennedy - Buchman)

EAGLE-LION
A Texas Story
Adventures of Casanova

ENTERPRISE
They Passed This Way

MGM
The Kissing Bandit
Cass Timberlane
Alias a Gentleman
The Pirate
Good News

PARAMOUNT
Big Town After Dark (Pine-Thomas)
Dream Girl
Whispering Smith

RKO RADIO
Memory of Love
Mourning Becomes Electra
The Bishop's Wife (Goldwyn)

REPUBLIC
Driftwood
On Old Spanish Trails

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Off to Buffalo
Foxes of Harrow
The Invisible Wall (Wurtzel)

UNITED ARTISTS
The Time of Your Life (Cagney)
Intrigue (Bischoff)

UNIVERSAL-INTERNATIONAL
Ride the Pink Horse
Wistful Widow of Wagon Gap
The Exile

WARNERS
Silver River
Treasure of the Sierra Madre
Whiplash

Director Lloyd Bacon Changes His Mind

Director Lloyd Bacon, who told the Hollywood editor of this periodical his plans for establishing an independent production company, whereupon the piece about him printed in the last edition was written, changed his mind while the publication was on the press and signed a long term contract with 20th Century-Fox to direct two pictures for that studio annually. The contract provides, however, for Mr. Bacon to make one picture a year outside, and the one is to be selected from those he intended to make independently at the time he announced his intention to seek complete independence—so it appears he didn't change his mind completely.

Darryl Zanuck Puts It In Plain Language

One evening last week, Darryl F. Zanuck, 20th Century-Fox production chief, put in plain, simple language a decision most executives of his rank habitually enshroud in double talk. He announced the postponement of production of "Black Rose," a Technicolor picture budgeted at $5,000,000, which had been scheduled for the start of shooting in June, and he said the reason for the postponement is the uncertainty about what's going to happen to the nation's economic condition, and therefore the box office, in the next several months. He said the picture couldn't be made properly on a lesser budget, and added that it would be made some time next year.

There have been other postponements of big productions, most of them quietly effected, and several to the accompaniment of unofficial explanations that certain desired players couldn't be had, that script troubles had slowed up preparations, and so on. The Zanuck declaration sets a precedent.



THIS IS the way it was, William Holden explains, in Paramount's "Dear Ruth", to Virginia Welles and Billy De Wolfe. Joan Caulfied is at the right. The picture was produced by Paul Jones, directed by William Russell, and was to be shown to theatre men May 27 and June 6.



A MEETING, in the hallway, in Eagle-Lion's "Repeat Performance", starring Louis Hayward and Joan Leslie. Produced by Aubrey Schenck and directed by Alfred Werker, it is available to exhitibors.

Hitchcock, Bernstein Returning to Coast

After two weeks of New York discussions for the financing of their new independent company, Transatlantic Pictures Corporation, Alfred Hitchcock and Sidney Bernstein left last Friday for Hollywood to negotiate for the distribution of their first two features, "Rope" and "Under Capricorn." Mr. Hitchcock will return to New York at the end of June to cast minor roles for "Rope."

Al Jolson Musical To Be Reissued

Warner Brothers will reissue "Go Into Your Dance," a musical starring Al Jolson, originally released by Warners in 1935-36. It will be put into general distribution this summer. The cast includes Ruby Keeler, Glenda Farrell, Akim Tamiroff, Barton MacLane and Patsy Kelly.

Censor Criticizes Parents' Choice of Child Films

Parents who permit their children to see objectionable pictures were criticized last week by Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors, who cited as an example "Duel in the Sun." Mrs. Carroll, who ordered cuts in the picture, discussed the David O. Selznick production before the Junior Chamber of Commerce in Philadelphia, and said that despite the cuts "Duel in the Sun" was still unsuitable for the entertainment of children. She urged the parents to be more selective in choosing films for children.

MGM Acquires Rights to Navy's Antarctic Films

MGM has been granted the right to use official Navy film footage of the recent Admiral Byrd Antarctic expedition in a forthcoming picture for theatrical release, the Navy Department announced in Washington last Friday. The announcement said the picture would be "greater than short subject length."

To Film Lardner Stories

Screen Plays, Inc., Stanley Kramer, president, has acquired screen rights to "The Big Town," a novel by the late Ring Lardner, and to a Lardner short story, "Champion." The new company also has a seven-year pre-emptive right to the remainder of the Lardner short stories.

Pal Signs Bo Hunsett

Bo Hunsett, a French-Canadian lumber jack folk singer, will do a series of four lumber camp songs for the Paul Bunyan sequence of the feature-length folklore fantasy which George Pal will produce independently. The picture combines live action and puppet animation.

THE FAVORITE
OF ADVENTURE FANS



ACTION COMICS

MAGAZINE IDOL— another EXPLOITATION "NATURAL"!

- Magazine distributors in 48 states, Canada, Newfoundland, Hawaii alerted and ready!
- Ads under way by publisher for his biggest comic books, to reach over 10,000,000 readers!
- Special, full-color, 32 page VIGILANTE comic books, now on the press, for use as personalized theatre "giveaways"!
- Special truck posters . . . special comic-strip heralds . . . and many, many others, all listed in the pressbook!



THE VIG

FIGHTIN

A COLUMBIA SERIAL

RALPH BYRD · RAMSAY AMES

with

Screenplay by George H. Plym

Directed by WALLACE FO

ACTION HERO OF MILLIONS CRASHES TO THE SERIAL SCREEN!



ANOTHER SERIAL SCOOP FROM COLUMBIA . . . RIGHT ON THE HEELS OF "JACK ARMSTRONG"...again designed to win the approval of every showman...parent...and child!

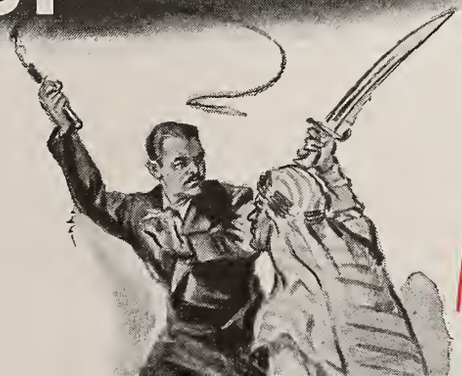
VIGILANTE

HERO OF THE WEST

LYLE TALBOT · GEORGE OFFERMAN, Jr.

Lewis Clay and Arthur Hoerl

Produced by SAM KATZMAN



Based on The Vigilante adventure feature appearing in Action Comics Magazine

ALBANY

Downtown product was weak. Feature at the Ritz was seen at the Grand some years ago. . . . Growth of Upstate Theatres, Inc., organized in 1943 to serve as buying and booking agency for independent theatres, is subject for comment. It took on four small houses in Vermont last week, running the total to 19. . . . Al Myers has been appointed salesman for Universal. . . . The two weeks' run of "The Best Years of Our Lives" at Fabian's Grand fell short a week of the expected engagement. . . . Ernest G. Dodd, owner of the Palace, Lake Placid, a Film Row visitor.

ATLANTA

Will Brown, former manager, Capital theatre, has been transferred to the Seminole, Miami, Fla. . . . At Siler City, N. C., a new 400-seat theatre will be built; a $175,000 house will be constructed in Jacksonville Beach, Fla., and another one at Neptune Beach, Fla. . . . Warner Brothers has a new sales representative in Florida, Jimmie Dickson. . . . The Scenic theatre, Lake Wales, Fla., has closed for the summer. . . . Mrs. Kate Wright, for the past 20 years with Monogram Southern Exchanges, and the old Arthur C. Bromberg Attractions, has left Atlanta for a tour of Europe. . . . Jesse Cox, formerly with Bailey Amusement Company here, expects to get his new theatre in Rock Hill, S. C., ready about June 9. . . . J. E. Martin, Grand, Montezuma, Ga., has opened his theatre there.

BALTIMORE

All over town there is a general slump in attendance, but the first run situation appears healthy. Seven new pictures were offered. "Odd Man Out" opened strong at the Century. "The Millerson Case," plus Grand Ole Opry on stage, opened at the Hippodrome. "The Egg and I" doing good at Keith's. "Love and Learn" pretty good at the Stanley. "Ivan the Terrible" good at the Little. "Ramrod" pretty good at the Mayfair. "Spoilers of the North," with "Prisoner of Zenda," opened good at the Times and Roslyn. Town held "The Farmer's Daughter" for fourth week. New theatre held "Homestretch" for third week. . . . Frank A. Hornig, president of MPTO of Maryland, Inc., died at Maryland general Hospital after illness of about a month. Mr. Hornig was 68 and was a pioneer exhibitor in Baltimore. . . . House Bill No. 908 passed at last General Assembly was not signed by Governor W. Preston Lane for, by it, all films shown in Frederick County Saturday afternoons would have to have been examined especially for children by the Maryland Censor Board. . . . Harry S. Brown sent out invitations to attend the 30th anniversary party of his manager, Henry D. Matcher, at the Rivoli theatre, night of May 24. . . . Leon Back has appointed Fred Lober relief manager, Rome circuit.

BOSTON

"Best Years of Our Lives," which has just concluded an eight-month run at the Esquire at road show prices, will play a week's engagement at Keith Memorial, with prices beginning at 74 cents and rising to $1.25. . . . More than $250,000 will be spent in rebuilding and modernizing the Tremont



theatre, which has for the past five years played "proven pictures." It now becomes a first run house, featuring foreign pictures. The theatre is one of the most famous in the Boston area. . . . "Ramrod," "The Red House," "Dishonored Lady" and "Carnegie Hall" are slated for Boston's downtown theatres soon.

CHARLOTTE

The Astor theatre, now being converted from a store building here, has been sold by Astor Pictures Corporation to Colonial Theatres, Inc., Valdese, N. C. The theatre, which will seat 500, is expected to open about August 1. . . . Bert Ram, owner and operator of the Patricia at Aiken, S. C., has purchased a home in Aiken and is reported to have taken over a new theatre at Johnstown, N. C. . . . Bascott Allston, manager of the Center at Hartsville, S. C., tied in with the Hartsville radio station, WHSC, in entertaining 1,200 Darlington County school children May 17. . . . The Roxie at Liberty, S. C., owned and operated by J. E. Albertson, was destroyed by fire May 17.

CHICAGO

In spite of the fact that the Apollo continues to draw good crowds with "The Jolson Story," and the Woods is carrying "The Best Years of Our Lives" into its 23rd week, Chicago business has been spotty. "Duel in the Sun," which was featured at the State-Lake and Roosevelt, was pulled from the latter after sagging during the week. It was replaced by "The Two Mrs. Carrolls." "The Farmer's Daughter, now being offered at both the Palace and Grand, has brought good attendance; "Dishonored Lady" went into its second week at the Oriental, and "Calcutta" played at the Chicago. . . . At an advance showing of "Miracle on 34th Street," comment cards gaves hopes for a good run. During the preview it was announced that "The Best Years of Our Lives," which has already grossed more than $700,000, will leave the Woods on June 11 to make room for the "Miracle on 34th Street." . . . At a recent meeting of the MGM Pep Club, the following 1947 officials were elected: William H. Green, president; Loretta Alberts, treasurer; Marie Simpson, secretary, and Edna Frank, William Goddini, Ilah Elwood and Pete Faxel as trustees. . . . The management of the Drive-In theatre has announced completion of alterations on its screen, nine stories high and seven stories wide. . . . The testimonial dinner for Jack Flynn, who is retiring as midwestern sales manager for Loew's, Inc., is set for June 30 at the Continental Hotel.

WHEN AND WHERE

June 3–4: Motion Picture Theatre Owners of Arkansas convention, Little Rock, Ark.

June 23–25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24–26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

June 30: Film industry testimonial dinner to Jack Flynn, retiring midwestern sales manager for Loew's, at the Continental Hotel, Chicago.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CINCINNATI

Louis Wiethe, local circuit operator, and president of the Theatre Owners Corporation, organized some time ago to buy and book product for independent exhibitors in the Greater Cincinnati territory, is temporarily in charge of the organization's office in the Keith Theatre Building, owing to resignation of Irving Sochin as general manager. His permanent successor will be selected later. . . . Donald Duff, salesman and office manager of Popular Pictures, has been appointed sales manager of the local branch, a new post which he will handle in addition to his other duties. Other changes announced at this exchange include Frank Sheppard, previously with Paramount, as salesman covering southern Ohio; Patrick Meadows, operating the Strand theatre, at Dawson Springs, Ky., who will sell in western Kentucky and southern Indiana, and Joseph Goldberg, as salesman for West Virginia and eastern Kentucky. . . . The Lyric theatre, in Hamilton, Ohio, downtown subsequent run, is closing on Tuesday of each week, "to give employees a much needed rest." . . . Practically all of the aerial sequences for the 20th Century-Fox short, "The AAF in Peacetime," will show the Wright Field, at Dayton, Ohio; only a few sequences to be photographed at other air fields.

CLEVELAND

Business all over the state is taking a tumble, according to reports of exhibitors. In Cleveland last week "The Egg and I" had a very big opening week, but it was the only first run picture to make a showing. . . . Warners' new 1,565-seat de luxe theatre in residential Shaker Heights, under construction for the past year, opened May 29. House has every new mechanical equipment for the best projection and comfort. Harold Friedman, with the Warner circuit for the past 11 years, is manager. . . . Don Gregory, RKO resident exploiteer, and Jack Tucker, occupying a similar post in Buffalo, have exchanged territories for a 10-week period.

(Continued on opposite page)

(Continued from opposite page)

"Duel in the Sun" is set to open June 12 in four Loew houses of this territory—Stillman, Cleveland; Valentine, Toledo; Loew's, Akron, and Loew's, Canton. . . . "Best Years of Our Lives" closed after an eight-week run at the Lower Mall. During the first six weeks of its local run, picture played simultaneously at the Lower Mall and the University. . . . Grover C. Schaefer, SRO district manager, has moved his headquarters from Cincinnati to Cleveland. . . . The new Lyn theatre in Akron, built by Guido Spayne, is almost completed. The 998-seat house, which features a soda bar, is expected to open the first week in June. . . . Harry Schreiber, chief barker of the Variety Club, has announced the club's purchase of the 20-room Greystone mansion, 3730 Euclid Ave., as a permanent home for its members. Purchase price of $60,000 includes furnishings.

COLUMBUS

"The Egg and I" at the Palace drew most of the public and critical attention, with two theatres playing reissues, and the Ohio playing "Dishonored Lady." The Grand played a dual repeat run with "The Sea Hawk" and "The Sea Wolf" at the two nautical features, and the Broad brought back "Boom Town." Given an editorial sendoff by the Columbus *Citizen* and preceded by considerable laudatory publicity on local theatre pages, the 325-seat World opened as an exclusive British and foreign language theatre under the direction of Lee Hofheimer and Al Sugarman, who also operate the Indianola and Avondale. Good business greeted the first week of "Brief Encounter." . . . In an editorial titled "Murder Isn't Funny," in the Ohio State *Journal,* editorial writer Clyde Moore said that a "considerable part of the public" supports the movement to ban Charlie Chaplin's "Monsieur Verdoux," inaugurated by the Independent Theatre Owners of Ohio. . . . William Pullin, owner of the Linden, was a guest on Tom Breneman's "Breakfast in Hollywood" during his attendance at the national convention of the Variety Clubs in Los Angeles.

DENVER

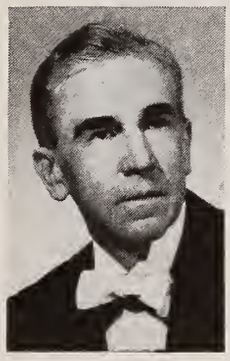
Ed Mapel, Gem owner, reelected by heavy majority to city council. . . . Jack Blosser joins Paramount branch as booker. . . . Joe Stone, National Theatre Supply branch manager, to Dallas and Memphis to see how they do things. . . . William Howard, assistant general manager, RKO Theatres, N. Y., here introducing Jay Golden, newly named district manager. Golden guest of honor at luncheon given by William Hastings, RKO Orpheum manager, attended by Governor Lee Knous, radio, press and theatre men. . . . Tom Knight, Riverton, Wyo., exhibitor, flies his own plane to Denver when he has bookings to attend to. . . . A. P. Archer, Civic Theatres president, back on the job after breaking shoulder and three ribs in auto accident.

DES MOINES

The Webster City area has been selected as locale for a motion picture to be filmed by King Brothers, a Monogram producing unit. The town is the birthplace of MacKinlay Kantor, whose story, "Gun Crazy," will be used as the basis for the picture. . . . Charles Hunderberg has sold the Princess at Parkersburg to Harrison Badley. . . . Tri-States is sponsoring a "Back to Okoboji" contest for managers in the circuit. . . . "The Farmer's Daughter" at the Orpheum was way out in front among showings here, besting such pictures as "It Happened on Fifth Avenue" and a reissue of "Alexander's Ragtime Band." . . . Patrick Reilly and Steve Ogburn, both of Los Angeles, have purchased the Winthrop, Winthrop, from W. T. Reinhold. . . . The Eddy, Eddyville, has been sold by Milton Paul to Earl D. McConkey of Ottumwa.

50 YEARS IN SHOW BUSINESS

Karl F. Van Norman, associated with the Twain theatre, Mansfield, Pa., is completing 50 years of activity in the amusement business, most of them spent in Mansfield. Starting as an usher in the Mansfield Opera House, a variety, burlesque and minstrel house, he soon got on the other side of the footlights as an actor and was associated with various stock companies until 1911. Then he turned exhibitor and purchased the Theatorium, the first straight picture house in northern Pennsylvania which had been opened in August, 1907. He operated this house for five years and then, in 1916, he purchased the Star theatre in Mansfield. He operated this house until 1933, when he leased the 350-seat theatre to J. E. Meyers, who renamed it the Rialto. He remained with the theatre as manager until 1936, when he sold it to the firm of Taylor and Swain, who changed the name of the house again, this time to its present name, the Twain. Since then he has remained with the Twain and reports to the theatre nightly.



K. F. Van Norman

HARTFORD

"The Egg and I" held for a second week at the Warner Strand here. . . . At Hartford the Legislature has passed and the Governor has signed Senate Bill 262, which becomes effective October 1. According to a MPTO of Connecticut bulletin, the bill "would permit the admission of children under 14 without being accompanied by a parent or guardian until 6 p.m. After six o'clock it will still be required that such children be accompanied by an adult, but the girls' age limit has been dropped to 14 to correspond with the boys'." . . . Tom McAndrews is the new salesman for Republic's Connecticut exchange. . . . The following Certificates of Organization have been filed here: People's Drive-In Theatres Corp., Winsted; D. & M. Amusement Corp., New Haven; Lou Phillips Theatre Supplies, New Haven, and Connecticut Amusement Corp., Bridgeport.

INDIANAPOLIS

First run houses are taking their annual beating while weekend crowds go to the Speedway to watch qualifying tests for the Decoration Day 500-mile race, but things weren't too bad last week. "The Magnificent Rogue" split a dandy $22,000 with Sammy Kaye's band at the Circle, "Stallion Road" made a neat $12,000 at the Indiana. "Duel in the Sun" still was good for $15,000 in its second week at Loew's, and "The Best Years of Our Lives" took $11,000 in its third and final week at Keith's. . . . Several local exhibitors are quietly dickering for theatres to be constructed in two new "apartment city" projects announced for Indianapolis. Spade work is expected to start this summer. . . . The local Variety Club is starting plans for its annual golf tournament as a big charity project. . . . Jerome Vogler, South Bend exhibitor, and his family, visited The Row en route home from a vacation. Pete Panagos, Chicago; Mr. and Mrs. James P. Griffis, Boswell; John W. and Art Hancock, Columbia City; Don LeBrun, South Whitley, were among other infrequent visitors on The Row this week.

KANSAS CITY

Settlement of strikes and return of workers to jobs has had pronounced effect on public spirit and trade, including an increase in theatre attendance. . . . There is dissatisfaction in film circles here with what is called the "adamant" position of public school authorities against any promotion or information service by or through the public schools on motion pictures. . . . The Tampico, which recently went first run, has returned to its former policy of Spanish-language features. . . . William Feld, who succeeded Mark Raymon as district manager for Eagle-Lion in this area, has moved the district office to St. Louis, while Milton Overman, district exploitation representative, retains an office here in the PRC headquarters.

LOS ANGELES

E. D. Seekins has purchased the La Shell theatre in North Long Beach from E. E. Owen. . . . Western Amusement Company and the Jones Enterprises are moving to larger quarters at 432 North La Brea Avenue. . . . Lester Tobias, former PRC salesman, is now operating the Professional Recording Studios in Hollywood. . . . C. M. Kennell is the new owner of the Aero theatre in Santa Monica. . . . Visitors on Film Row: Mayer Stern, Hollywood Pictures exchange, Omaha; Henry Dreher, American theatre, Newhall, Cal.; Leonard Kaplan, Kaplan theatre circuit, Des Moines; Jack Shriner, Gem theatre, Kansas City; Sam Levinsohn, Chicago; Bill Forum, Seattle, and Hiram D. Parks, Brownfield.

LOUISVILLE

The Vogue, at St. Matthews, has installed a cooling system. . . . Silver Raley is planning to build a theatre in Tell City, Ind. . . . Recent Film Row visitors: Luther Knifley,

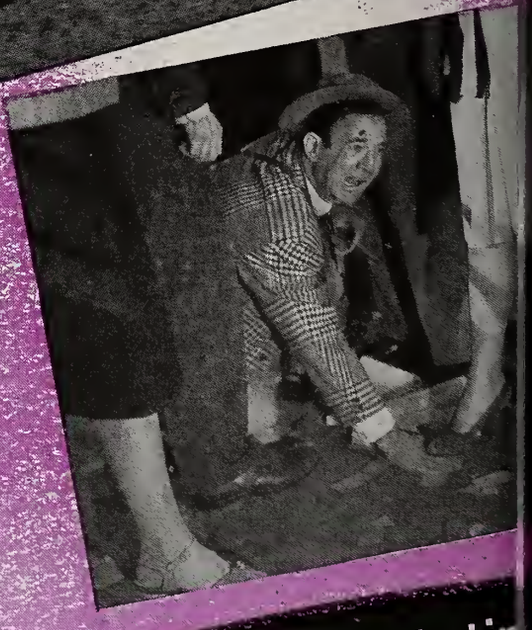
(Continued on page 38)

ACTION...LAUG









Another Big One From Sky-Rocketin

HTER...TEARS!

"100% audience picture,"
says Film Bulletin

"The most exciting horse racing scenes ever filmed," says Showmen's Trade Review

Now playing top engagements from Coast-to-Coast!



epublic!

FRANK BORZAGE'S

THAT'S MY MAN

starring

Don **AMECHE** • Catherine **McLEOD**

Lovely Star of "I've Always Loved You"

with

Roscoe Karns • John Ridgely • Kitty Irish • Joe Frisco

and Joe Hernandez, Nationally Famous Racing Announcer

Produced and Directed by FRANK BORZAGE

Written by Steve Fisher and Bradley King

A REPUBLIC PICTURE

REPUBLIC PICTURES

(Continued from page 35)

Knifley, Ky.; L. R. Smith, Pekin, Ind.; Sam Giltner, New Washington, Ind.; Robert Enoch, Elizabethtown, Ky.; Bruce Aspley, Glasgow, Ky.; Paul Sanders, Campbellsville, Ky.; F. X. Maerkley, Columbia, Ky.; M. H. Sparks, Edmonton, Ky.; Morris Smith, Taylorsville, Ky. . . . Arthur Morris will build a new theatre in Dawson Springs, Ky.; C. D. Arnold, part owner and general manager of the Arco and Crystal theatres, Bardstown, has turned over his interests to his son, C. K. Arnold. . . . After a full discussion between Universal-International executives and the executive committee of ATO of Illinois, Universal has agreed not to sell any other of their pictures to Purdue University. . . . A new drive-in at Florence, Ky., opened May 22. . . . Kenneth Halsted is the new manager of the Crescent in Louisville. . . . Holdovers were on tap for three of Louisville's first runs: "Trail Street," for a second week at the Strand; "Love and Learn" for a second at the Mary Anderson, and "The Farmer's Daughter" for a third at the Brown.

MEMPHIS

Theatre attendance has hit a slump in Memphis. With only one exception, managers of first runs report business is off. The slump has also been felt at neighborhood houses. . . . Loew's State is showing "High Barbaree"; Loew's Palace has "Dishonored Lady"; Malco, "Song of Scheherazade"; Strand, "Stairway to Heaven"; Ritz, "Rebecca," and Warner, a double bill, "The Last of the Mohicans" and "Kit Carson." Ritz reported good business; all others a slump. . . . A delegation of three teen-age girls representing teen-age students of Bellevue Junior High have started a campaign of newspaper publicity for a teen-age admission price at theatres in Memphis. They suggest 20 cents at neighborhoods, where they now pay 35 and 40 cents, and 35 cents at first runs, where they now pay 60. . . . Bob Rimer, shipper, Paramount, has resigned to accept a position as booker at PRC. . . . Variety Club held a special meeting Monday of this week to organize a Memphis chapter of Motion Picture Institute.

MIAMI

"Trail Street" opened at the Sheridan, Paramount and Beach theatres Monday: "Lady in the Lake," at the Beach and Paramount Wednesday. "Ramrod" opens at the Miami and Lincoln on Friday. . . . "Duel in the Sun" is in its third week at the Rex, and opened Tuesday at the Coral. . . . Miami's dining-and-entertainment facilities got a new twist this week when Huyler's opened a restaurant adjoining—and serving—the Miami theatre.

MINNEAPOLIS

Theatres did fair business with Frankie Carle's band and stage show pulling $35,000 at Radio City for the week's top. "The Farmer's Daughter" did well as a holdover at the RKO Orpheum. . . . William Mussman, of the Paramount sales staff, has been named sales manager of the company's Minneapolis branch. . . . Gordon E. Greene's application for a drive-in theatre in Golden Valley, a suburb, still is being passed back



and forth among village officials anxious to avoid political animosities. . . . July has been set aside as "Republic Month" for the Minneapolis branch in a tiein with the company's annual "Jubilee Playdate" drive. . . . Warner's new exchange building here is expected to be ready about July 1. . . . Harry Dryer has started a $15,000 remodeling job on the Bijou, venerable lower Loop house. . . . New house managers in this territory include Clarence Holtze at the Erwin, Tomah, Wis.; Bob Hunerberg at the Corydon, Corydon, Iowa; Carl H. Wieck at the Temple and Vernon in Viroqua, Wis., and Katherine M. Falk at the Dale, Annandale, Minn.

NEW ORLEANS

Tom Watson, RKO salesman in Charlotte, has been transferred here, where he replaces Collins Reilly, who takes Mr. Watson's position in Charlotte. . . . The Ace theatre at Ferriday, La., has been sold. . . . A small fire at the Consolidated Popcorn Supply Company caused slight damage. . . . Cecile Robbins has returned to Dixie Films' inspection department. . . . "Duel in the Sun" was given a trade screening here last week. . . . W. A. Prewitt, Jr., of Associated Theatres, New Orleans, a commander of the Louisiana Wing of the Civil Air Patrol, attending a four-day conference of Wing Commanders in Washington last week.

OKLAHOMA CITY

The Midwest theatre held a sneak preview of the new picture "The Two Mrs. Carrolls" May 19 and the picture then moved to the Liberty here. . . . The Liberty theatre at Holdenville opened May 9 after being closed for five years. A Griffith operation, it will play second run pictures at admissions of 10 and 25 cents. . . . 640 children attended the Tower theatre at Drumright as guests of manager Tom Kirkham on May 20 in appreciation of their help in the recent American Cancer Society's drive.

OMAHA

"The Egg and I" became the third picture to ever go a second week at the Orpheum, Omaha's largest theatre. Its second week was better than $13,000. Meantime, "The Best Years of Our Lives." became the second picture to run four weeks at the RKO-Brandeis, and set a new gross record for that 1,200-seater. . . . W. E. Wuest bought out Roy Mundin's Okey theatre at Lake Andes, S. D. . . . A. L. Stevens and G. H. Downey have purchased the State theatre, Hastings, Neb., from C. L. Knudsen. . . . Also in that town, John Spencer has been made manager of the Strand, succeeding Ray Johnson, who resigned. Spencer formerly managed the Rivoli. . . . Pioneer Theatres are remodeling the old Tracy theatre at Storm Lake, Ia., which will mean three houses for the city soon. . . . Frank E. Goff, oldest Omahan, who was in film business, has reached his one hundredth birthday.

PHILADELPHIA

Business at the center-city houses holding its own this week in face of many competing factors, including the circus, the amusement parks going into daily operations, a travel show at the Commercial Museum, two legitimate theatres lighting up for attractions, and Bob Hope coming to town for benefit shows for the Salvation Army. . . . "Duel in the Sun," following a special midnight premiere at the center-city Fox on Thursday, began its multiple showing the following day at more than 20 theatres in the greater Philadelphia area. . . . Denny Bossone, 20th Century-Fox newsreelman, and Bob Hess, for Universal News, were nominated for president and vice-president, respectively, of the Philadelphia Photographers Association, which has scheduled elections for next month. . . . William Goldman, head of the Goldman theatre circuit, received approval from the Federal Communications Commission of his application to purchase the independent radio station WDAS at a purchase price of $485,000. . . . Mel Koff, who operates theatres in suburban Darby and Marcus Hook and who also has an interest in the independent Hollywood exchange, added new chores when he took over as branch manager for Selznick Releasing Organization. . . . Warners' Capitol became a subsequent run house this week, with the engagement of "Love and Learn." . . . William Goldman's Karlton goes on an 8 a.m. to 3 a.m. policy for the current run of "The Yearling."

PITTSBURGH

Melvin Mann has returned to RKO as a booker, a position he held prior to the war. . . . MGM and Charley Baron, their exploitation man here for many years, have parted company. . . . Wally Allen, 20th-Fox's exploitation man, tossed a dinner and a sneak preview of "The Miracle on 34th Street." The showing was in the Harris, and the critics were loud in their praise. . . . Jim Alexander, Jr., who recently received his B.S. at Northwestern University, has joined his father on Film Row. Dad is field director for the AMPTO of Western Pennsylvania. . . . "Duel in the Sun" will be shown in Pennsylvania during the first week in June if David O. Selznick approves the censors' cuts, which he is expected to do.

PORTLAND

Again held over at Evergreen's Music Box theatre, "The Jolson Story" goes into a

(Continued on page 40)

"Dear Ruth"

"You'll have America's outstanding exhibitors flocking to see you at the PARAMOUNT coast-to-coast

TRADE SHOWS

FRIDAY, JUNE 6th

because they know that ten million tickets were sold on Broadway and on the road to see you as a smash stage comedy hit—and the word's gone out that you're going to be an even bigger sensation on the screen!"



CITY	PLACE OF SCREENING	DATE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	FRI. JUNE 6	2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. JUNE 6	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley St.	FRI. JUNE 6	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St.	FRI. JUNE 6	2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 S. Church St.	FRI. JUNE 6	1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.	FRI. JUNE 6	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. JUNE 6	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.	FRI. JUNE 6	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 S. Harwood St.	FRI. JUNE 6	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St.	FRI. JUNE 6	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High St.	FRI. JUNE 6	12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	FRI. JUNE 6	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	FRI. JUNE 6	2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. JUNE 6	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	FRI. JUNE 6	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 S. Second St.	FRI. JUNE 6	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. 8th St.	FRI. JUNE 6	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	FRI. JUNE 6	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State St.	FRI. JUNE 6	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 S. Liberty St.	FRI. JUNE 6	10 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	FRI. JUNE 6	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. JUNE 6	1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th St.	FRI. JUNE 6	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	FRI. JUNE 6	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Ave.	FRI. JUNE 6	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	FRI. JUNE 6	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st So. St.	FRI. JUNE 6	1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	MON. JUNE 2	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave.	FRI. JUNE 6	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H St. N.W.	FRI. JUNE 6	2:30 P.M.

WILLIAM HOLDEN
JOAN CAULFIELD
in
"Dear Ruth"
with *BILLY DEWOLFE*
EDWARD ARNOLD
MONA FREEMAN

Mary Phillips • Virginia Welles
Kenny O'Morrison • Produced by Paul Jones
Directed by WILLIAM D. RUSSELL
Screen Play by Arthur Sheekman
Based on the Play by Norman Krasna

Previously Trade Shown in New York City

(Continued from page 38)

tenth downtown week in Portland. . . . Everett Mika, who recently received permit to build the Philomath, reports that actual construction of the $50,000 house is now well under way. . . . Construction has started on Dick Rector's drive-in theatre at Kennewick, Wash. It is planned to have a capacity of 800 cars. The Midstate Amusement Company is owner. . . . Ted Gamble Theatre Enterprises announces Portland's newest first run theatre, the Century, which will open on May 31 with "Ramrod." . . . Gamble Enterprises now has 20 theatres in its circuit in the East and the Oregon country. The latest to be added is Keith's theatre in Indianapolis.

SAN FRANCISCO

Local box offices are steaming from the rush of big business, although "Duel," at the Fox, cooled off considerably this week to an average $32,000 as against the first stanza's $60,000. "Egg and I" at the Orpheum, on its third week, did $22,000, with a house average of $14,000. The Gate held over "Farmer's Daughter" for a third week. . . . Glenn Hardy has purchased the Ward theatre in Pismo Beach, formerly operated by Ivan Rowly. . . . Golden State Theates are planning to use the infield of their Oakland Speedway for a drive-in theatre; construction plans are pending. . . . Gordon Allen, president of Motor Theatres, announced the ground-breaking for his new drive-in theatre in Hayward. Allen expects to open the drive-in by June. . . . New Alisal theatre, two miles east of Salinas, will be managed by Bud Parker. . . . Johnny Mitchell, formerly with Paramount exchange, now handling extra exploitation work for San Francisco Theatres. . . . Clayton Hickle has been moved up to manager of the State, Lodi. He replaces Bert Mudge, who has been transferred to the Lodi theatre. . . . Al Adolph is on the staff of Monogram Exchange as a new salesman. . . . Along Film Row this week: A. R. Peck, manager of the Dixon, Dixon; V. E. Stebbins, from the Greenfield, Greenfield; August Panero, Panero Theatres; Clive Church, Rio theatre, Rodeo; Ray Syufy, Victory, Vallejo; Ralph Dostal, Brisbane theatre, Brisbane, and Bob Benton, from the Redwood theatre. . . . John Bowles was shifted from Los Angeles to this territory as sales manager for Paramount, succeeding Tom Bridges, who moves to the Dallas branch.

SEATTLE

The Seattle box offices profited from three record-breaking holdovers: "It's a Wonderful Life" ended its fourth week at the Liberty; "Duel in the Sun" played to full houses at the 5th Avenue, and "The Yearling" finished its second week at the Music Hall. . . . The Bagdad theatre closed after 21 years of continuous operation. Operated by Jensen & Von Herberg, the Bagdad was leased away in December, 1945, by Frank L. Newman, Jr., who takes possession May 29. Under the Newman management, the theatre will be known as the Ballard. . . . Jimmy Ewing purchased the interest of Joe Rosenfield in his Avenue theatre in Auburn. Harry Ulsh purchased the Chief theatre in Tonasket from his former partner, L. A. Gillespie. . . . On Film Row this week: Leo Palley and Danny Sonney, Portland; Harold



Weston, Everson; John Owsley, Tacoma; W. B. McDonald, Olympia; Kenneth Ames, Dishman.

ST. LOUIS

Two reissues, one with stars whose names are still household in 1947, and the other featuring personalities long departed from Hollywood, were shown in first run theatres this week, and the established-star film took second honors. Fox theatre cut the run of "Stella Dallas" short to substitute films advertised as brand new. But "The Great Waltz," even though reviewers noted its lack of big names, was reported holding up in its opening days at Loew's State. A third reissue, "Alexander's Ragtime Band," was showing at the Shubert. . . . In DuQuoin, Ill., Fox Midwest and John Fiorino have won a license fee debate with the city council. Fees of $800 and $600 on the Grand and State theatres have been compromised down to $300 and $200. Formerly, they were $100 and $75. . . . Anti-segregation agitation has hit first run motion picture theatres on Grand avenue, with a group of Negroes picketing the Fox, Missouri, St. Louis and Shubert.

TORONTO

"The Jolson Story" concluded a whirlwind Toronto engagement at the Eglinton and Tivoli theatres of the Famous Players circuit when it wound up its tenth week. The only other holdover was "Smash-Up," in its second week at Loew's Uptown. "Nora Prentiss' fared nicely at Shea's and "Dead Reckoning" recorded slightly better than average at the Imperial, while Paramount had a double, topped by "Easy Come, Easy Go," in the Capitol and Victoria theatres. . . . Important news of the Toronto visit of J. Arthur Rank was his entry for the first time into the directorate of Odeon Theatres of Canada, Limited, a board meeting naming him chairman of the board, also a new office. Previously, his interests in the circuit were represented by John Davis of London, who was reelected a director along with president J. E. Lawson and others. A new member of the board is H. P. Green, Toronto lawyer, who succeeded George H. Beeston, the latter having resigned to remain with Paul L. Nathanson's rival companies in Toronto. . . . Theatre Properties (Hamilton) Limited, an Odeon affiliate operating important theatres in Hamilton, Ont., has announced redemption of a block of outstanding bonds in August. . . . Famous Players Canadian Corp. declared two dividends on common shares, the regular quarterly payment of 20 cents and an extra five cents, both payable June 21.

VANCOUVER

Made possible through a mining company, Saturday night picture entertainment will be provided in the Community Hall at the upcoast town of Van Anda, B. C. . . . J. Arthur Rank addressed the Ad and Sales Bureau of the Board of Trade Monday at the Vancouver Hotel. . . . A specially built theatre will be a feature of the first post-war Pacific National Exhibition to be held here in August. The National Film Board, Provincial government and industrial firms will supply the pictures. . . . Downtown first runs were off; the only pictures to beat par were "The Jolson Story," moveover at the Strand, and "Odd Man Out," at the Vogue. . . . Charles Nelson, B. C. manager for Foto-Nite, suffered face injuries in a recent automobile accident. . . . Exhibitors in British Columbia and the Prairie Provinces are buying fewer percentage pictures this season. . . . The Clove theatre at Cloverdale was to open May 26. The Woods theatre, Malardville, and the Roxy, at Grand Forks, expect to be operating in July.

WASHINGTON

The only holdovers this week were "The Egg and I" at RKO Keith's for a second week, and "Brief Encounter," at the Hippodrome for a fourth week. New openings were "Calcutta," at the Earle; "Stairway to Heaven," at the Metropolitan; "Duel in the Sun," at the Palace, and "Blaze of Noon," at the Capitol. . . . Members of the industry and friends of J. E. Fontaine honored the veteran showman with a stag testimonial May 26 in the Variety Club rooms. He has been appointed mid-Atlantic division manager for Selznick Releasing Organization. . . . Henri Bonnet, the French Ambassador, and Mme. Bonnet headed the list of patrons for the premiere performance of "The Well-Digger's Daughter," at the Little theatre. . . . Alexandria Amusement Company has added a new theatre to its circuit, the Virginia, on Mount Vernon Highway. . . . Joe Kronman, office manager at the local MGM exchange, recently celebrated 19 years with the company.

Century's Educational Film Program Being Evaluated

Century Theatres' visual education experiment, conducted in collaboration with the New York Board of Education, was completed last Friday with the showing of Warners' "The Adventures of Mark Twain" to 1,000 Brooklyn school children at the Rialto theatre. The final showing was the fourth in a monthly series which began in February. Currently, the circuit has announced, representatives of the Board of Education now are preparing an evaluation report which will decide whether the experiment has proved valuable enough to be continued and enlarged.

Rank in Chicago Talks Equipment

Chicago Bureau

Upon his arrival here last week J. Arthur Rank, British leader, said that one of the purposes of his visit to Chicago was to discuss the equipment manufacturing program of his English factories with J. H. McNabb, president of Bell & Howell, Mr. Rank's equipment firm, British Acoustic Films, Ltd., is working under a long-term license contract arrangement to produce and distribute a large portion of Bell & Howell photographic equipment in the so-called "sterling areas."

While in Chicago Mr. Rank was guest of honor at a luncheon at the Chicago Club given by Mr. McNabb, together with three other Bell & Howell directors—Max McGraw, president of McGraw Electric; T. Albert Potter, president of Elgin National Watch, and E. H. McDermott, Chicago attorney. Industrial and financial leaders of the city attended the luncheon.

Introducing the British film executive, Mr. McNabb stressed the importance of his guest's current mission—crystallization of the Rank organization's attempt to earn, by product merit alone, the American dollars needed in the British economy.

Mr. Rank commented on the state of British economy and on the American and British film industries. He also said that, of all his business interests, he was primarily interested in the motion picture industry because of its enormous potentialities as an educational, religious, and socially uplifting force, and because of the relaxing entertainment it offers to the millions of the world as no other medium can.

Sell Remaining Houses In Cocalis Circuit

The eight remaining theatres in the Cocalis circuit, all in New Jersey, have been purchased by Don Jacocks, head of the Alden Operating Company, from the estate of the late Sam Cocalis. The Cocalis circuit, one of the oldest in the east, was originally made up of 20 theatres. A few years ago RKO, the Skouras and other interests acquired 12 of the theatres.

Randforce Wins Safety Award

The Randforce Amusement Corporation, operating a circuit in Brooklyn, N. Y., has been awarded first prize for the best accident and safety record in the theatre division by the State Insurance Fund. The circuit won the award, a bronze trophy, in the Fund's statewide accident reduction contest.

Loew's Votes Dividend

Directors of Loew's, Inc., at a meeting May 21, declared a quarterly dividend of 37½ cents per share on the company's common stock, payable June 30, 1947, to stockholders of record June 13.

Italian Studios Called Excellent

Low labor and set-construction costs as well as the availability of modern and extensive facilities make Italian studios excellent for production, Victor Stoloff, former Hollywood dialogue director and now head of Victor Stoloff Productions, Inc., said in New York this week. He has just returned from Italy, where he produced and directed "When in Rome."

The English-language film stars Douglas Montgomery, Sarah Churchill, Marina Berti and John Blight and was made on a $100,000 budget. Mr. Stoloff was enthusiastic about his discovery of 22-year old Miss Berti, who, he feels, stands a good chance for Hollywood attention. The star, who is under contract to Mr. Stoloff, is now being tested by Hal Wallis, producer, in London.

The Stoloff Productions head is discussing the possibility of further Italian production with 20th-Fox financial backing. His plans also call for production of a picture on "The Life of Michaelangelo." It will be directed by an American, and the Vatican already has given permission for the use of the Sistine Chapel.

"Italian production costs always have been low," Mr. Stoloff said, "and there is the additional advantage of script-freedom. Set production is cheap and the necessary materials are available."

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

George BRENT · Joan BLONDELL
The Corpse Came C.O.D.
with ADELE JERGENS · JIM BANNON · LESLIE BROOKS
Screenplay by George Bricker, Dwight Babcock · Based upon the novel by JIMMY STARR
Directed by HENRY LEVIN · Produced by SAMUEL BISCHOFF

SPORT OF KINGS
with PAUL CAMPBELL · GLORIA HENRY · HARRY DAVENPORT
Screenplay by Edward Huebsch
Directed by ROBERT GORDON · Produced by WILLIAM BLOOM

Little MISS BROADWAY
with JEAN PORTER
JOHN SHELTON · RUTH DONNELLY and JERRY WALD & HIS ORCHESTRA
Original screenplay by Arthur Dreifuss, Victor McLeod, Betty Wright
Directed by ARTHUR DREIFUSS · Produced by SAM KATZMAN

COLUMBIA PICTURES

LABOR DISPUTE IS SETTLED IN EIRE

by T. J. M. SHEEHY
in Dublin

In Eire, as in most countries, post-war adjustment of living conditions and wages has led to a number of industrial disputes, but the Irish cinema trade has given the country a lead in solution of employer-employe problems.

In a series of negotiations, conducted under the auspices of the National Labour Court, exhibitors and their employees and renters and their office staffs have reached agreements amicably.

As a result, there have been substantial improvements in wages and working conditions and the Irish Transport and General Workers Union has established 100 per cent membership in Dublin, the main center of all film activity. Ten renters have agreed that all persons employed in the clerical departments of renters' offices, save only those employed in a confidential capacity, shall be members of the union. A similar agreement has been signed on behalf of film repairers and dispatch workers in renters' offices.

The union has also come to an amicable agreement with the Theatre and Cinema Association, representing Dublin exhibitors. Dublin cinema employees of all grades are guaranteed substantial increases—in some cases up to 70 per cent—on pre-war wage standards. As a result of the improvement in working conditions, there will be an increase in the numbers employed on cinema staffs.

Particular credit in these negotiations is due to exhibitors, since they agreed to new rates and better working conditions at a time when general costs had mounted and while admission prices are still pegged by Government order at 1936 rates.

The exhibitors, renters and the union have throughout the negotiations shown patience and mutual cooperation.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

The Brussels World Film Festival will open Sunday at the Palais des Beaux-Arts with an official ceremony and the first showing of the Belgian film, "Le Fondateur," a biography of King Leopold I, founder of the present Belgian Royal Dynasty. The film is made up solely of photographs of documents, engravings, coins, etc.

The Association of Belgian Film Theatres Directors plans to hold an International Film Trade Congress in Brussels June 16-25 in conjunction with the World Film Festival to be held through the month of June. Matters on the agenda will include: taxes and royalties, percentage pictures, the value of the cinema in education, film trade and control of films, technical improvements and television, the creation of an International Federation of Film Trade.

▽

London's Ealing Studios are shooting scenes in Belgium for "Against the Wind." The feature deals with Belgian parachutists trained in England during the war and their adventures in occupied Belgium.

BULGARIA

by ASSEN SHTEREFF
in Sofia

Czechoslovakia will release in Bulgaria 70 features during a three-year period in addition to 75 short films under terms of the agreement recently signed by the Czechoslovakian Ministry of Information and the Bulgarian state film monopoly, Bulgarsko Delo. The agreement, recently announced, is for mutual collaboration in the manufacture and supplying of motion pictures.

The film products of Czechoslovakia and the Soviet Union would be enough to satisfy the demands of the Slav countries, but this does not mean that other films will not be imported from other countries.

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Czechoslovakia plans to import during the current year 80 films from the U. S., 40 from Russia, and 45 from England, as well as additional features from France, Mexico, Sweden and Switzerland.

CHILE

by MARIA ROMERO
in Santiago

Chile does not have an Academy of Motion Picture Arts and Sciences, but a very close facsimile was enacted May 7 at the Fiesta del Cine Chileno, sponsored by *Ecran*, a Chilean film magazine, at which film plays and players were awarded small statuettes similar to Hollywood "Oscars."

"Hollywood es asi" ("Hollywood Is Like That") was chosen as the outstanding Chilean picture of the past three years. The director and producer of the picture, Jorge Delano, and the actress Maria Maluenda were awarded statuettes for their work in the comedy.

"The Seventh Veil" was chosen as the best foreign picture released in Chile in 1946.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Oscars for what were considered the "bests" in Mexican pictures for 1945 and 1946 have been awarded by the recently reorganized Academy of Cinematographic Arts and Sciences of Mexico.

The awards for 1945 included: "La Barraca," best picture; Roberto Bagaldon, best director, for "La Barraca"; Dolores del Rio in "Las Abandonadas," best actress; Domingo Soler, in "La Barraca," best actor.

The 1946 awards included: "Enamorada," best picture; Maria Felix in "Enamorada," best actress; David Silva in "Campeon sin Corona," best actor; Fernando Fernandez, best director, for "Enamorada."

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MGM's Arthur M. Loew Tribute Drive in Mexico went over the quota by 25 per cent, according to MGM manager Carlos E. Niebla, who said the success of the drive demonstrated the popularity of Spanish-dubbed pictures. Practically all of the pictures in the drive were dubbed.

ITALY

by ARGEO SANTUCCI
in Rome

During the debates on the recently enacted film law, it was brought out that the proceeds of motion picture theatres in Italy during 1946 amounted to about 13,500,000,000 lire, about $60,000,000. Of this the Government collected about 3,000,000,000 lire, or $10,000,000, in admission taxes.

▽

The State Secretary of Foreign Trade has decided to publish twice monthly all licenses granted for the import and export of films.

▽

Universalia Company has let contracts to writer Paul Claudel and director Jacques Becker for "Christopher Columbus."

▽

Italy will exhibit the following films at the World Film Festival to be held in Brussels in June: "Paisa," "Sciuscia," "Daniele Cortis," "To Live in Peace" and "Elixir of Love."

EGYPT

by JACQUES PASCAL
in Cairo

Metro-Goldwyn-Mayer is currently negotiating for a plot of land in Alexandria on which the company will build a cinema similar to the one it has in Cairo.

▽

Odeon Theatres of the J. Arthur Rank interests, associated with Gaafar Brothers here, is on the point of building another cinema in Alexandria. Their Cairo cinema is nearing completion and will probably open in September. Odeon has even more plans for new cinemas. The Gaafar Brothers, just returned to Egypt from a tour of America and England, have reported that they have reached an agreement with the Rank Organization for the construction of three additional cinemas, one each in Mansourah, Tantah and Suez.

▽

A new company, National Theatres, is building a 2,100-seat cinema in Cairo just a few blocks distant from the MGM house.

NameFoundation Operating Units In Three Cities

Local committees to administer the affairs of the Motion Picture Foundation have been elected in Minneapolis, Memphis and Des Moines.

Harold Field, operator of the St. Louis Park theatre, Minneapolis, and head of the Pioneer circuit in Iowa, was elected chairman of the Motion Picture Foundation for the Minneapolis area at a meeting there last Friday of the local board of the 17 trustees. Roy Miller, Universal-International branch manager in Minneapolis, was named vice-chairman; William Elson, exhibitor at Detroit Lakes, was named trustee for the unit on the national board; Harry B. French, Minnesota Amusement Company president, treasurer; and Stanley Kane, North Central Allied director, executive secretary.

Monday in Memphis, M. A. Lightman, Sr., head of Malco Theatres, was elected national trustee of the mid-south branch. Ed Sapinsley, Malco executive, was named chairman of the unit, and Thomas Young, 20th Century-Fox branch manager, was elected secretary-treasurer. The 11-man committee, including officers, representing Arkansas, Kentucky, Missouri, Mississippi and Tennessee, are: William Kroeger, W. A. Rush, David Flexer, M. J. Pruniski, O. G. Wren, Morris Collins, W. A. Griffin and Ed Williamson.

In Des Moines, A. H. Blank, president of Tri-States Theatre Corp., was named trustee and Nathan Sandler, independent theatre owner in Iowa, was elected chairman of the committee. One-year members are: G. Ralph Branton, D. C. Kennedy, J. H. Foley, Eddie Faulks, William A. Johnson, Mrs. A. M. Black, L. A. Kuhl and Mr. Sandler. Serving two-year terms will be: Mr. Blank, Lou Levy, Ruby G. Faulds, Charles Iles, Lawrence Dunn, Ted Medenhall, Nate Rosenthal, Wesley Mansfield and Barney Brotman.

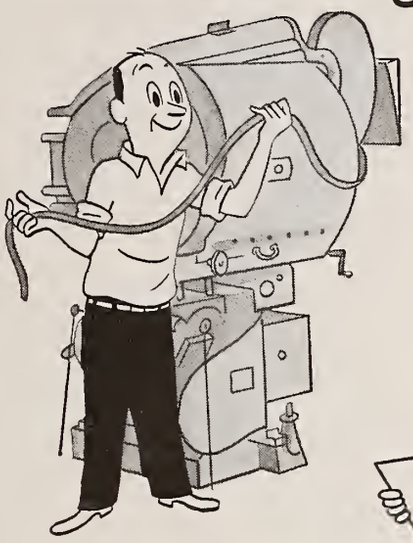
Circuit Has Unit to Handle Concessions

Edwards-Harris Theatres, Farmington, Mo., with eight houses in Missouri, has set up a separate organization for the operation of concessions in its theatres. The payrolls of concession and theatre operations, and the accounting, will be distinct; with a manager for the concessions, at the home offices in Farmington.

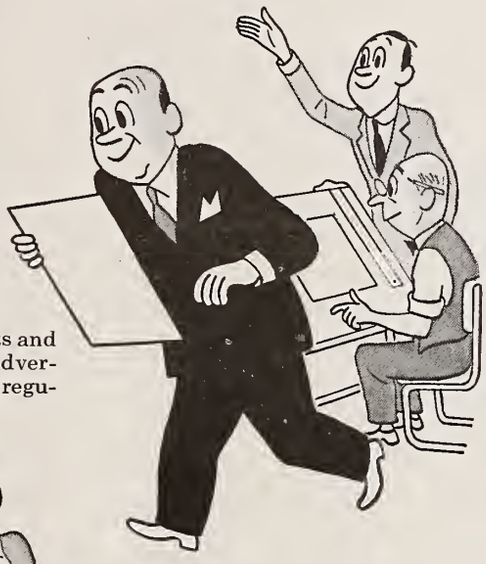
Honor Ruth B. Hedges

Mrs. Ruth B. Hedges, secretary of the Educational Film Research Institute and chairman of the California Congress of Parents and Teachers, was the guest of honor last week at a New York luncheon given by the Motion Picture Association. She outlined the Institute's program for motion picture evaluation in schools.

There's one thing alike in all of 'em!



Newsreels grow old quickly! Fast delivery is essential, so the motion picture industry uses Air Express regularly. *Speed pays!*



With deadlines to meet, layouts and artwork must travel fast—so advertising agencies use Air Express regularly. *Speed pays!*



Raw cotton samples go abroad by International Air Express, and business transactions take *days*, not weeks. *Speed pays!*

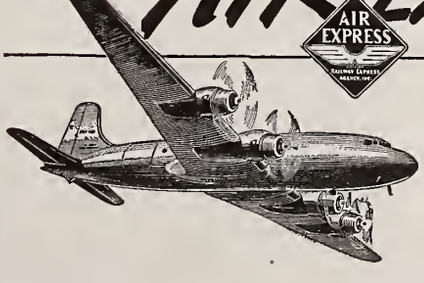
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Delay Report on German Films

The War Department's promised report on German film production plans was held up this week pending personal discussions on the Military Government's program for the German industry between Howard D. Petersen, Assistant Secretary of War, and General Lucius D. Clay, the American army head in Germany.

Mr. Petersen will return next week and give the film industry a complete report. At that time the Army probably also will make public the details of its program, he said.

Meanwhile Brigadier General Robert A. McClure, director of AMG's information control section, has been redeployed and was to have arrived in Washington this week. He is not expected to give out any report on the German film program pending Mr. Petersen's return. General McClure has been named head of the New York field office of the army's civil affairs division under the reorientation branch in Washington. He also replaces Pare Lorentz, former head of the films and theatre sections.

Secretary of War Patterson, in a letter to Representative Gordon McDonough of California, said early this week there was no likelihood of German film export to the United States in the near future. At the same time he asserted that this country would carefully supervise German films, once such exports are approved, to eliminate "any element of Nazi propaganda." The Secretary's letter also said that "certain American films, dealing with our democratic form of government, will be shipped to Germany in order to educate the German people on democratic life."

Mexico's Tourist Bureau Helping with "Best Years"

Mexico's Tourist Bureau cooperated with Samuel Goldwyn for the Mexico City premiere of Goldwyn's "The Best Years of Our Lives," held Thursday. Danny Kaye, Virginia Mayo and Cathy O'Donnell flew from Hollywood for the premiere, which was attended by top Mexican Government officials.

Argentine Distributing Firm To Enter Production

The five-year-old distributing firm of Guaranteed Pictures of Argentina, Buenos Aires, has announced that it will begin production shortly. Jaime Babouli, director of the company, announced that his New York office, Star Film Corporation, would distribute his pictures in the U. S. The company has been presenting reissues.

Sells Oregon Theatre

Irvin Westenskow has sold his Liberty theatre, Condon, Oregon, to Don Armitage, who has been connected with the motel business for the past several years.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 77—U. S. Navy visits Alexandria . . . In London, King, Queen and Princesses ride to Guild Hall luncheon. . . . Duke and Duchess of Windsor visit Britain. . . . Chicago steel plants have open house. . . . Children of circus performers learn the ropes. . . . Florida mermaids compete. . . . Sports: golf, horse racing in Italy, fishing, baseball.

MOVIETONE NEWS—Vol. 29, No. 78—Truman doctrine becomes law. . . . General Clark home, comments on doctrine. . . . Names in the News: Haile Selassie, Linda Darnell. . . . Hero of the Week: Lieutenant Robert Gainer. . . . U. S. Navy on the move; Australia, San Francisco, St. Louis. . . . Champions compete in dog show.

NEWS OF THE DAY—Vol. 18, No. 275—Labor peace brings boon in steel industry. . . . U. S. fleet in Alexandria. . . . Soviet life in films. . . . Circus school for kids. . . . Queen of mermaids crowned. . . . Baseball: glass backstop. . . . Italy's oldest horserace.

NEWS OF THE DAY—Vol. 18, No. 276—Dreadnought Iowa, leads fleet into Golden Gate. . . . One thousand flock for help to modern "miracle healer." . . . Emperor Selassie builds modern army in Ethiopa. . . . Europe's dispossessed find "promised land" in Brazil. . . . Personalities: President Truman, Ambassador McCaffrey. . . . Chinese beauty in style show. . . . Mutton marathon—America's top dogs.

PARAMOUNT NEWS—No. 78—Baseball's glass backstop. . . . Fur fashion: milady looks ahead. . . . A $100,000,000 stamp show. . . . France's great power project.

PARAMOUNT NEWS—No. 79—Navy's super jet fighter. . . . People General Mark Clark, Captain John Eisenhower, Queen Elizabeth. . . . Truman signs Greek-Turkey aid bill. . . . Patients flock to "Adak, faith healer." . . . World's biggest dog show. . . . Air-corps vet wins Hudson River race.

RKO PATHE NEWS—Vol. 18, No. 80—Duke and Duchess of Windsor in England. . . . Torchlight parade for New York Infirmary. . . . Industrial fair in Brussels. . . . Films of Russian collective farms. . . . Glass backstop for baseball. . . . Golf: Walker Cup. . . . School for circus kids.

RKO PATHE NEWS—Vol. 18, No. 81—Truman doctrine bill signed. . . . Refugee's find haven in Brazil. . . . Mrs. Earhart, about Amelia. . . . Student's hear Wallace in rain. . . . Hoards see "faith healer." . . . Fisherman battles sharks.

UNIVERSAL NEWSREEL—Vol. 20, No. 41—Rome studio fire kills 26. . . . Martha Thoren, Swedish dramatic star, arrives. . . . Windsors visit England . . . Gandhi conducts prayer meetings in India. . . . Circus kids learn acrobatics. . . . Florida beauty contest. . . . Glass baseball backstop. . . . Baby braves knife tossing in mother's act. . . . U. S. wins Walker Cup.

UNIVERSAL NEWSREEL—Vol. 20, No. 42—Truman signs Greek-Turkey aid bill. . . . European refugees find new home in Brazil. . . . Tubeless tires tested in Akron, Ohio. . . . Haile Selassie leads his people in liberation rites. . . . Chinese fashion display in Washington, D. C. . . . Magician visits invalid children in Seattle. . . . Vic Scot wins outboard classic on Hudson River. . . . Dog show.

March of Time Releasing 16mm "Special" Editions

Selected 16mm versions of special March of Time subjects will be made available to interested non-theatrical groups beginning June 1, the company announced in New York this week. Unlike its 16mm Forum editions which are available only to educational groups, the "specials" will be selected on the basis of particular appeal and value to specific groups. The first two subjects to be released under the new program are "The American Cop" and "Problem Drinkers." The next group will be made available on December 1, 1947. Films may be rented for one, two or three-day periods.

No Boston Stage Shows

The RKO-Boston theatre last week decided to discontinue stage shows in conjunction with its regularly-run features, at least for the summer. There are now no Boston theatres playing stage shows.

Discuss Effect of Films on Youth

Motion pictures and their relation to the younger generation was a principal topic of discussion in Kansas City, Mo., last Thursday and Friday at the Mayor's Youth Conference.

Meeting at the Municipal auditorium under the sponsorship of the Central Coordinating Youth Council, the Public Interpretation Panel studied and reported on the influences on youth of the press, radio and films. Participating in the discussion were Arthur Cole of the Kansas City Paramount office; Senn Lawler of the Fox Midwest circuit; Mrs. Eleanore Walton, in charge of film reviewing for the city's recreational department; the chairman of the diocean Legion of Decency, and representatives of the motion picture trade press.

Mr. Cole told the delegates of the operation of the industry and the exploitation of films, remarking that no other medium is so widely publicized. During the meeting an open discussion was conducted on the advertising of motion pictures, which some of the delegates termed misleading.

Monogram May Distribute Own Product in Canada

If pending distribution negotiations are not completed, Monogram will take over its distribution in Canada, it was indicated this week by Samuel Broidy, president of Monogram and of Allied Artists. This will be done through Allied Artists Distributing Corporation of Canada, currently being formed as a subsidiary of Monogram and Allied Artists. Discussions were in process this week between Mr. Broidy and John W. Davis, managing director for J. Arthur Rank, concerning Canadian distribution for Monogram by the Rank Orgnization. This is one possibility. Another is Oscar Hanson, present Monogram Canadian franchise holder, who may have sites available for at least three new exchange buildings. The entire Canadian problem has yet to be settled.

Industry Will Aid "Freedom Train"

Industry executives and representatives of political and national cultural groups conferred at the White House in Washington last Thursday on the American Heritage Foundation's plan to send a specially named "Freedom Train" on a year-long 23,000-mile tour next September. The industry will produce a two-reel documentary, a three-minute trailer, and a program of 16mm films on the Foundation's project. They will be ready for distribution in September. Representatives of the industry attending included: Eric Johnston, Barney Balaban, Nate Blumberg, Ned Depinet, Jack Kirsch, Edward Arnold, William Wyler, Spyros P. Skouras, Frank Stanton, Fred Wehrenberg, Nicholas Schenck and Albert Warner.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JOLSON STORY, THE: Larry Parks, William Demarest—I have been playing Columbia pictures for nine years and every once in a while they come up with a dandy. Played it five days and could have gotten away with two days. Every third person who came to my theatre said they had seen it elsewhere. It is just a review of the old Jolson hits. Larry Parks and Bill Demarest do a fine job, but the girl star is impossible. She can't hoof or sing. Played Sunday-Thursday, May 11-15.—W. J. Haney, Milan Theatre, Milan, Ind.

Metro-Goldwyn-Mayer

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—A very good picture that drew well. Story was good and pleased everyone who saw it. Played Sunday, Monday, May 4, 5.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—Although it is a very wonderful motion picture, business was below average. Anything with a foreign locality never goes over here. Played Tuesday-Thursday, April 15-17.—Jean Roberts, Huron Theatre, Pontiac, Mich.

MY BROTHER TALKS TO HORSES: Jackie "Butch" Jenkins, Peter Lawford—This did not fare so well. I think they are over-matching this lad, Jenkins. The picture is slow and draggy. He is a good little actor, but our public demonstrated a lack of interest which was evident from the business not done. They do not seem to rate him star power.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—Business very good. Picture elaborate and well done. Top honors to June Allyson in the refreshing and bouncy "Cleo-Patter-Er" number, and the Lucille Bremer-Van Johnson skit, "I Won't Dance." Director, dance director and set designers rate plenty of applause. Played Sunday-Tuesday, May 18-20.—Stanley Lambert, Logan Theatre, Chicago, Ill. Neighborhood patronage.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—This was a bitter disappointment. It pleased no one, including the manager. Bypass it, by all means. Played Monday, Tuesday, April 14, 15.—Melvin Lipnick, Inverness, Miss.

Monogram

HIGH SCHOOL HERO: Freddie Stewart, June Preisser—This is the second of the "Teen Agers" and they get me more business than any Western I have ever played. Good entertainment and a lot of young talent. They are well produced. You can't go wrong on these features. Played Friday, Saturday, May 16, 17.—W. J. Haney, Milan Theatre, Milan, Ind.

JUNIOR PROM: Freddie Stewart, June Preisser—This series is right up our alley. There is plenty of good. clean comedy, singing and dancing. I could play one of these every few weeks. Played Friday, Saturday, May 2, 3.—W. J. Haney, Milan Theatre, Milan, Ind.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—One of the best. Business was O.K., but not great. Played late. It is a much better picture than "The Jolson Story." Played Sunday-Tuesday, May 4-6.—W. J. Haney, Milan Theatre, Milan, Ind.

SEARCHING WIND, THE: Robert Young, Sylvia Sidney—Walkouts by the dozen the first night, and the second night no one came, so I did not open my theatre. Played Friday, Saturday, May 7, 8.—W. J. Haney, Milan Theatre, Milan, Ind.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—This star Alan Ladd is O.K. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Alan Ladd is a great favorite in my vicinity, but this picture did him no good. Those who came were mostly men, and a lot of them walked out. Played Sunday, Monday, April 13, 14.—W. J. Haney, Milan Theatre, Milan, Ind.

WELCOME

MOTION PICTURE HERALD *welcomes these new contributors to the increasing ranks of exhibitor-contributors to the What the Picture Did for Me department:*

EARL M. CAMPBELL, Trenton, Trenton, Neb.
ROWELL BROS., Idle Hour, Hardwick, Vt.
WALLACE M. SMITH, Palace, Cisco, Texas.
W. J. WHITMORE, Star, Stanley, N. D.
LORRENCE R. ADAMS, Kinema, Los Angeles, Cal.
W. P. EAKINS, Lewis, Garrison, Ky.
BOB FULKERSON, Village, Sunflower, Kans.
JEAN ROBERTS, Huron, Pontiac, Mich.
D. & R. ENTERPRISES CO., Capitol, Parish, N. Y.
THURMAN A. SHILLINGS, Pastime, Danville, Ark.
MRS. DAN H. HUBBARD, Rio, Pearsall, Texas.
MRS. LULA H. ASH, Hally, Dahlonega, Ga.
E. DODGE, Dodge, New Richmond, Ohio.
J. R. REVELL, New Ren, Yazoo City, Miss.
EDWARD COURTADE, Mercury, Buffalo, N. Y.
RALPH D. BARTLETT, Kent, Windsor, Ont., Canada.
MRS. D. H. GRAY, Gray, Brodhead, Ky.

PRC

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—Another radio comedian who went sour. The first half was O.K., but it just flattened out. You will know how flat when you play it. Too bad; it is the first time we have seen Miss Merkel for some time, and it was tragic that she had to be in this one. Why have the producers lost their touch for comedy? I don't like this recession any more than the others, but if it will make Hollywood go to work again, it will be all to the good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RKO Radio

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—Jimmy Stewart does a great job in this fine picture. Capra does a swell job of direction. For some reason, business wasn't up to standard. Maybe it was the title. Played Monday-Wednesday, April 28-30.—W. J. Haney, Milan Theatre, Milan, Ind.

MAKE MINE MUSIC: Disney Musical Feature—Comment on this feature was mixed. The majority were of the opinion that it should have been cut at least 20 minutes. The children liked it. Can't see it drawing a crowd by itself. Our business was satisfactory, backed up by a Western. Played Wednesday-Saturday, May 7-10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SONG OF THE SOUTH: Disney Feature Cartoon—This picture will please everybody. Had the best business in years. We had a downpour all three days and the people stood in line soaked to the skin waiting for the next performance. Could have played it a week. It is the best of the Disney's and the old colored man stole the show. The whole cast was good, but he was great. Played Monday-Wednesday, April 21-23.—W. J. Haney, Milan Theatre, Milan, Ind.

Republic

HELDORADO: Roy Rogers, Dale Evans, George "Gabby" Hayes—Roy Rogers usually brings them in but sales were down on this one. His pictures seem to follow the same pattern lately. Played Friday, Saturday, April 18, 19.—Jean Roberts, Huron Theatre, Pontiac, Mich.

HOME ON THE RANGE: Monte Hale, Bobby Blake—Monte Hale is somewhat of a new Western star. He didn't do business as Rogers and Autry, but he satisfied on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL OF SAN ANTONE: Gene Autry, Peggy Stewart—This Autry feature was a decided improvement over the reissues with this star. The production was above average and drew appreciative comments. If other productions maintain this standard they will be well worth playing. Played Wednesday-Saturday, May 7-10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Screen Guild

DEATH VALLEY: Robert Lowery, Helen Gilbert—A very poor trailer hurt our usual Sunday business. Business was only fair. Played Sunday, Monday, April 6, 7.—Jean Roberts, Huron Theatre, Pontiac, Mich.

NORTHWEST TRAIL: Bob Steele, Joan Woodbury—An action picture in color that seemed to please our patrons. Good double bill material. Played Wednesday, Thursday, April 16, 17.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Twentieth Century-Fox

CLUNY BROWN: Charles Boyer, Jennifer Jones—Those who have read the book on which this was based enjoyed this feature. Others were bored. It has its lighter moments and there are quite a few periods of quiet laughter. Personally, I enjoyed it. We had a money-making crowd, so cannot complain. Played Friday, May 2.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DOLLY SISTERS, THE: Betty Grable, John Payne—Our farm lads are pretty busy. They didn't turn out for Betty. Nevertheless, it is a good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FALLEN ANGEL: Dana Andrews, Alice Faye—Disappointing. Something a little better is expected from Alice Faye. It was slow moving and not particularly interesting. Our crowd was disappointed for the most part. Played Friday, May 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

IF I'M LUCKY: Vivian Blaine, Perry Como—We didn't do much with this one. Feel we should have double billed it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MARGIE: Jeanne Crain, Alan Young—Can't complain when I get pictures like this one. It is one of the best we have had the privilege to play. Business excellent. Played Sunday, Monday, April 13, 14.—Jean Roberts, Huron Theatre, Pontiac, Mich.

WAKE UP AND DREAM: John Payne, June Haver—This has a trite, inane scenario dressed up in Technicolor. They had a top comedienne for three spots when she could have carried the show (Charlotte Greenwood). With business definitely on the downgrade, Hollywood is going to wake up and find that a discriminating public is not going to pay for their errors, as they did in the era of soft money. That day is past. Check the HERALD reviews and you will find that they rate fully 60 per cent fair or average. The producers had better get it through their thick skulls that the public is not going to, and is not now, supporting these pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer

(*Continued on following page*)

(*Continued from preceding page*)

—This did very well. The kids liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

SMASH-UP: Susan Hayward, Lee Bowman—This is a feminine "Lost Weekend" and it was good. Miss Hayward handles a difficult role with a sure touch, for which she should have a lot of acclaim.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Bros.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—Rather disappointing. The crowd was not overly impressed. The acting was excellent, but the whole production was generally depressing. We barely kept out of the red with this effort. I would avoid it, if possible. Played Monday, May 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SAN ANTONIO: Errol Flynn, Alexis Smith—A good picture. We didn't get the farmers because the weather has been nice and they are getting the crops planted.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—Morgan and Carson are a great team. This picture has what it takes to give the patrons an enjoyable evening. Played Wednesday, Thursday, May 7, 8.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Short Features

Metro-Goldwyn-Mayer

COUNTY HOSPITAL: Laurel & Hardy—Still a lot of good laughs in this reissue.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

ALONG THE RAINBOW TRAIL: Movietone Adventures—Worth playing anywhere.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WICKED WOLF: Terrytoons—One of the best of this series. It was quite good and drew appreciative chuckles. Well worth playing.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Warner-Vitaphone

BIG SNOOZE, THE: "Bugs Bunny" Specials—Good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LITTLE LION HUNTER: Blue Ribbon Hit Parade—A novel cartoon that bolstered a depressing feature. It was a bright spot in an otherwise bad night. Play this.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

NLRB Hearings Are Held For Colosseum Salesmen

The Colosseum of Motion Picture Salesmen of America has initiated hearings before the National Labor Relations Board to be designated bargaining agent for its members, according to A. M. Van Dyke, of the Chicago Twentieth Century-Fox office. The first hearing was held in New York recently and it was decided at that time by home office representatives and Colosseum attorneys that factual data relating to the Colosseum's claims would be submitted at a second hearing. This will probably be held in June.

Panero Adding Four Houses

Frank Panero, of Panero Theatres, San Francisco, has concluded a deal which added four theatres to his circuit of 12. The new houses represent purchases from S. C. Levin and Nathan Blumenfeld. The theatres are the Park and Selma in Selma, Calif., and the American, in Kingsburg, and the Fowler, in Fowler, Cal.

Short Product in First Run Houses

NEW YORK—Week of May 26

CAPITOL: Doctor Jekyll and Mr. Mouse. MGM
Feature: Duel in the Sun.....Selznick

CRITERION: Big House Blues.....Columbia
Feature: Odd Man Out.....Universal

GLOBE: Arrow Magic.....Warner Bros.
Flicker Flashback.....RKO Radio
Hobo Bobo.....Warner Bros.
Feature: Framed.....Columbia

HOLLYWOOD: The Flying Sportsman of Jamaica.....Warner Bros.
Easter Yeggs.....Warner Bros.
Feature: Possessed.....Warner Bros.

PALACE: The Big Party.....RKO Pathe
Pluto's Housewarming.....RKO Radio
Flicker Flashback, No. 5.....RKO Radio
Feature: Honeymoon.....RKO Radio

PARAMOUNT: Unusual Occupations, No. 4 Paramount
Lulu Loose in the Caboose.....Paramount
Feature: Imperfect Lady.....Paramount

RIVOLI: Wonder-Eye.....United Artists
Feature: The Other Love.....United Artists

ROXY: Mexican Baseball.....20th Cent.-Fox
Style of the Stars.....20th Cent.-Fox
Feature: Brasher Doubloon, The.....20th Cent.-Fox

WINTER GARDEN: Coo-coo Birds..Universal
Feature: Carnegie Hall.....United Artists

Local 702, Laboratories End Wage Discussions

After almost five months of bargaining, John J. Francavilla, president and business agent of Laboratory Local 702 of the IATSE, announced last week that wage negotiations with 16 film laboratories had broken down. The cessation of discussions was expected to call for intervention from Richard F. Walsh, international president.

Mr. Francavilla said the companies "had refused to discuss certain gross inequities" and that the chief obstacle to an agreement consisted of the companies' refusal to the union's demand for an average 41 per cent wage increase. A union membership meeting has rejected the companies' last 15 per cent wage increase offer, but normal production continues in the laboratories.

Mr. Walsh last week came out flatly against the idea of a one-day general strike by labor as a protest gesture against current anti-labor agitation in Congress. With contracts to live up to, the union said "a one-day strike wouldn't do any good." He also expressed hope that the proposed CIO-AF of L merger would take place.

Office Guild in Demand For $10 Wage Increase

A vote to ask for a $10 or 30 per cent weekly wage increase was cast last week by members of Local 109, Screen Office and Professional Employes Guild, CIO. More than 2,500 employes are affected. The demands will be made under wage reopening clauses. Actually, the union's contract with the companies does not expire until 1948.

The decision to ask for an increase was made at a membership meeting May 21. At that time an affirmative vote also was taken on a motion to levy an assessment for a local defense fund.

Companies affected by the union demands include Loew's, Inc., and its subsidiaries; 20th-Fox and subsidiaries; RKO and subsidiaries; Paramount and subsidiaries; Columbia and subsidiaries, United Artists, Republic Pictures and National Screen Service.

Clears Studios In Red Probe

Asserting that Communism is firmly established in Hollywood, Representative John McDowell, who returned to Washington from Hollywood last Thursday, said that the House sub-committee investigating un-American activities in Hollywood could name "who got into films and how." However, he maintained that the producers were not to blame. "It was put over very cleverly," Rep. McDowell said. "There are Communists in all branches of the industry—artists, directors, soundmen, photographers and, most important, writers."

At the same time Robert Taylor, MGM star, who had previously testified before the House sub-committee that he had been literally forced to play in that company's film, "Song of Russia," was accused of playing the role of a hypocrite by the Russian newspaper, *Isvestia.*

In an open letter written by Sergei Gerasomiv, Soviet film director, and published in *Isvestia,* the director charged that Mr. Taylor appeared in the picture for "the round American dollar," and now that it is fashionable to be anti-Russian "one should not think that Robert Taylor is not making capital of this, too." Mr. Taylor had no comment to make.

Wednesday the House un-American Activities Committee in Washington announced that hearings on the subject will get under way in Washington, June 16.

Morris, Selznick in Deal

The William Morris Agency in New York, and Myron Selznick London, Ltd., both talent agencies, have entered into a reciprocal agreement for the representation of each other's motion picture clients.

Open Warner Theatre

The new Vogue theatre, a 1,500-seat house in Shaker Heights, a Cleveland suburb, was to open Thursday, by the Warner Circuit. Buddy Friedman is manager.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

Publication of 1,000,000 copies of "Duel in the Sun" in a 25-cent "Pocketbook" edition, and the fact these were sold out immediately on a majority of stands in New York, seems to prove again that there is gold in them thar hills, beyond what has been prospected for, thus far.

Bill Ferguson, at Metro, has done as much as anyone to stimulate the sale of books in connection with the exploitation of pictures. We are sure that Bill believes that such books sell pictures, and it is his primary objective to intrigue the public to the box-office, using every device that a showman has at his disposal to merchandise his product.

But, it seems to us, there is more to it than merely this one objective. Books should be as profitable, on sale in theatres and for the exhibitor's benefit, as Hershey bars, for instance. It shouldn't be any trick to sell a million copies of a book in connection with a popular motion picture bearing the same title.

There are too many "in between" in the publishing game, too many taking a cut. A way might be found to deal more directly so books could be sold, both at wholesale and retail, entirely within the structure of film business. On such a footing, it would be no novelty to sell many more than a million copies, wth reasonable profit accruing to the theatre.

We have a conviction that books should be sold for a price no higher than the theatre's standard admission price. Thus, 25 to 50 cents is about right; it's foolish to struggle with books that cost $1.00 and up. That's the book store's privilege. Theatres deal in reprints, in 25 cent editions and in large total volume sales, timed and calculated to sell a picture. And in doing that, make sure that the edition is illustrated with scenes from the picture and given a brightly colored cover that has poster value in the home.

For the Men on the Spot

AS the news pages of this issue of The Herald so abundantly attest in words and pictures this is the week of the presentation of the annual Quigley Awards for showmanship at the box office, in the continuing annual competitions of The Round Table.

The bestowal of plaques upon Ivan Ackery and Nathan Wise is not only for honors of recognition from the showman judges but is also to be taken as recognition, too, in full measure, for the whole effort of the great array of able retailers of the motion picture represented week to week in the presentations of this department.

The both wide and intensive attention to the presentations of the Round Table and the works of its contributors is given personalized accent and expression by such functions as this week's presentation of the awards. It is an earnest of the continuous attention which this forum receives from the administering and operating executives of the theatres, affiliated and independent.

In every big operation there is always the man at-the-end-of-the-line, where the results have to be delivered. For the motion picture that is the man who is responsible for the selling of the tickets at the box office. He is the man who collects all of the money that pays those millions in costs and profits enumerated in the big final statistics of the industry.

The Round Table showmen are the men on that spot, and the competitions of the Round Table, with its weekly recordings of their methods, devices and skills show how they cover the spot.

There is no more important function in this industry—there is no important man than the man who gets the money into the box office. That is what the Round Table is about. Since 1928 this department has been functioning, with ever increasing significance. We are now in the fourteenth year of the Quigley Awards competitions. The institution of the Awards is deeply established in tradition, and international in scope. The Round Table expects to be hearing from you, more, again, and frequently.

—*WALTER BROOKS*

Bill Gallagher, manager of the Victoria theatre, on Times Square, is enjoying the unique experience of a subsequent run in the heart of Broadway. "The Jolson Story" is playing back on the Great White Way, following its Broadway first-run, circuit runs and subsequent runs in New York City. And a history making engagement, for the first time, a Broadway house is following business-building formulas that have been found profitable elsewhere rather than setting the pace. The accomplishment is no less to Bill's credit, for in spite of the fact that everybody and his brother have apparently seen the picture, there is still opportunity to use every trick that has been used before and draw them in, all over again. Good lesson in showmanship, and proof of the fact that there's always more business for a good attraction.

Showmen Ideas Here and Abroad



Eye-arresting marquee, exploiting the playdate of "The Other Love", belongs to the Rivoli theatre, New York, N. Y. The managing director of the theatre is Monty Salmon.



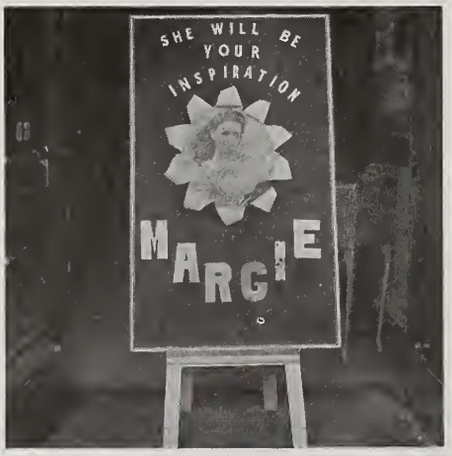
Manager Mike Guttmann's display, left, at the Century, Minneapolis, Minn., was used for two weeks in the lobby, then moved out in front of the theatre.



This impressive hanging sign was placed under the marquee of the Paramount theatre, Cedar Rapids, Ia., by manager Francis C. Gillon.



Appropriate window display drew considerable attention to the engagement of "Stallion Road" at the Warner theatre, Oklahoma City, Okla. The tieup was arranged by manager Jim Barnes.



Manager A. H. Stobie, Gaumont Palace, Chadwell Heath, Essex, England, used this inexpensive but effective display for "Margie".



Newsboys displayed linen signs for manager W. J. Joy's showing of the Woodcock vs. Baksi fight picture at the Ritz Cinema, Sunderland, England.



Original lobby display designed by manager L. Stanley Hodnett for "Root of All Evil" at the Palace, Middlesbrough, Yorkshire, England.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

A. A. ALLEN
Dominion, Bispham, Blackpool, England

JOHN H. ARNOLD
Yale, Houston, Tex.

JOHN BALMER
Strand, Freehold, N. J.

GEORGE BERNARD
Odeon, Bury, Lancs., England

MERLE R. BLAIR
Regent, Cedar Falls, Ia.

HUGH BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

LEW BREYER
Strand, Westfield, Mass.

BILL BROWN
Loew's Poli-Bijou, New Haven, Conn.

M. E. BYBEE
Electric, Larned, Kans.

J. G. CAMPBELL
Picture House, Coatbridge, Scotland

IRVING CANTOR
Eckel, Syracuse, N. Y.

LAWRENCE J. CAPILLO
Star, Westbrook, Maine

WALTER CHENOWETH
Alexandria, San Francisco

L. C. CLARK
Bucklen, Elkhart, Ind.

TED CONKLIN
Ashland, Ashland, Ohio

TIFF COOK
Capitol, Halifax, N. S.

SAM COSTON
Lex, Chicago, Ill.

TONY DELBRIDGE
Loew's Vendome, Nashville, Tenn.

LESLIE FLETCHER
Carlton, Chapel Bar, Nottingham, England

ALFRED FRANKLIN
Rialto, Liverpool, England

ARNOLD GATES
Stillman, Cleveland, Ohio

FRANCIS GILLON
Paramount, Cedar Rapids, Ia.

W. RAY GINGELL
Hiser, Bethesda, Md.

BILL GOLLER
Grove, Miami, Fla.

ALLEN GRANT
Patio, Brooklyn, N. Y.

KEN GRIMES
Warner, Erie, Pa.

ARTHUR GROOM
Loew's, Evansville, Ind.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
RKO Palace, Cleveland, O.

W. E. HENDLEY
Bradley, Columbus, Ga.

E. HERBERT
Broadway, Stratford, London, England

L. STANLEY HODNETT
Gaumont Palace, Middlesbrough, Yorkshire, England

LEO HUFF
Lincoln, Goshen, Ind.

ROBERT A. HYNES
Criterion, Oklahoma City, Okla.

W. J. JOY
Ritz Cinema, Holmeside, Sunderland, England

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

E. F. KISTNER
Capitol, Whiting, Ind.

SID KLEPER
College, New Haven, Conn.

NORMAN W. LOFTHUS
California, Santa Barbara

AURIEL MACFIE
Music Hall, Los Angeles

JACK MATLACK
J. J. Parker Theatres, Portland, Ore.

ED MAY
Lincoln, Miami Beach, Fla.

ROSS McCAUSLAND
Telenews, Dallas, Tex.

IDAMAE METCALFE
Rapids, Rock Rapids, Ia.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

LOUIS NYE
Hoosier, Whiting, Ind.

GEORGE PAPPAS
Roxy, Peru, Ind.

TAKI J. PAPPAS
Forest, Forest Park, Ill.

DICK PEFFLEY
Paramount, Fremont, O.

E. A. PYNE
Keith's 105th Street, Cleveland, O.

LEO RAELSON
St. Albans, St. Albans, L. I.

H. M. REISINGER
Loew's, Dayton, O.

CHARLES RICH
Tuxedo, Brooklyn, N. Y.

EDWARD RICHARDSON
Granada, Cleveland, O.

REYNOLDS ROBERTS
Ritz, Tunstall, Staffordshire, England

W. ROBERTS
Reo Cinema, Fayakerley, Liverpool, England

GABRIEL ROSENTHAL
Culver, Brooklyn, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

WILLIS E. SHAFFER
Orpheum, Atchison, Kans.

EVERETT SIDELL
State, Miami, Fla.

J. DRAYCOTT SIMPSON
Odeon, Southend-on-Sea, Essex, England

S. L. SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

A. H. STOBIE
Gaumont Cinema, Chadwell Heath, Essex, England

PRESTON SWAN
Elephant Cinema, Shawlands, Glasgow, Scotland

SEYMOUR WEISS
Cleveland Drive-In Theatre, Riverside Drive, Berea, O.

R. M. WHITE
Orpheum, Elkhart, Ind.

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

ANSEL WINSTON
Coliseum, New York City

NATHAN WISE
Albee, Cincinnati, O.

REMMEL YOUNG
Joie, Fort Smith, Ark.

Around the Table

LOU COHEN, manager of Loew's Poli, Hartford, had 46 stores lined up for his record campaign on "Duel in the Sun." . . . In New Haven, BOB KAUFMAN, 20th Century-Fox exploitation man, arranged a showing of "The Homestretch" for 40 Connecticut sportswriters. . . . Manager FRED GREENWAY of Loew's Poli-Palace, Hartford, promoted a grass mat from a local florist to advertise "The Sea of Grass." . . . Manager FRED WIGGONS used a boxed-in box office to create an attractive front for "The Imperfect Lady" at the Lyric theatre, Minneapolis. . . . ROBERT CASE, manager of Reade's Kingston, N. Y., theatre, got a repeat run of his cooperative newspaper page on "Boomerang." . . . SID KLEPER, of Loew's College theatre, New Haven, found a local pal of Frankie Sinatra's who gave out with a newsy interview for the bobby-soxers. . . . ELMER ADAMS, manager of the Bison theatre, Shawnee, Oklahoma, had a candy tie-up to give prizes at each performance on Mother's Day.

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TOM SPECK, manager of the Trans-Lux in downtown Philadelphia, is first to have a Children's Hour of short films on Sunday afternoon. . . . J. D. EDWARDS, of the Park theatre, Williamsport, Pa., had an attractive window tieup for "I've Always Loved You." . . . And EARLE W. HUBBARD, of the 20th Century theatre, Buffalo, displayed a window full of "Hayseed Togs" to advertise "The Farmer's Daughter." . . . Manager HUGH MARTIN, of the Colfax Theatre, South Bend, Ind., used a striking inner-lobby display for "Duel in the Sun." . . . JOE BOYLE, of Loew's Poli-Broadway, Norwich, Conn., made good use of a coloring contest for "The Yearling." . . . SEYMOUR WEISS' new car arrived, but the Eastside-Westside Drive-ins, which he manages in suburban Cleveland, opened the same week, so he won't be driving to New York until November. . . . ED MAY, new manager of Wometco's swank Lincoln theatre, Miami Beach, staged a "Most Lovable Girl of the Month" contest which was "brief but colorful" but we want to know how he picked the winners.

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ALLEN GRANT and ALFRED COHN, of Century's Patio theatre, Brooklyn, promoted a boat as lobby display for "Sinbad the Sailor." . . . LEO HUFF, manager of the Lincoln theatre, Goshen, Ind., submits a campaign book for his current week's advertising. . . . FRANCIS GILLON, manager of the Paramount, Cedar Rapids, Iowa, intrigued local horsemen with the presentation of the Ronald Reagan trophy to advertise "Stallion Road." . . . MONTY SALMON, managing director of the Rivoli on Broadway, has a fan-luring contest on display in the lobby, with annual and semi-annual passes as top awards. . . . PIERCE MCCOY, manager of the Miller theatre, Augusta, Ga., was co-chairman in a drive to raise $150,000 to build a Crippled Children's Hospital there. . . . BOB CASE, city manager of Reade's Kingston theatre, was judge of posters submitted in a high school contest for the local cancer drive.

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NORMAN LOFTHUS, manager of Warner's California theatre, Santa Barbara, paraded the gals with umbrellas "Till the Clouds Roll By." . . . HARRY WEISS, manager of RKO Proctor's Newark, rounded up plenty of interest with local horsemen riding through town for "Trail Street." . . . SONNY SHEPARD, managing director of the new Miami theatre, Miami, Fla., all smiles over the opening ceremonies. . . . Manager DAN HILL, of the Palace theatre, Athens, Ga., invited in local celebrities to christen his new concession counter. . . . JOHN CASSIDY announces a $2,500 "Scrambled Stars" contest in all RKO theatres in New York, with a grand prize of $1,000 and 109 other awards to lucky winners.

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HARRY WILSON, manager of the Capitol theatre, Chatham, Ontario, planned a cooperative newspaper ad for "Till the Clouds Roll By" with radio and music tieups. . . . Boys and girls really went for those "Duel in the Sun" T-shirts which GUY HEVIA and FRANK LANTERMAN spread around Morristown, N. J., for the opening at Reade's Jersey Theatre. . . . LARRY LEVY, manager of Loew's Colonial, Reading, Pa., placed a three-day serial strip on the woman's page for "Dishonored Lady." . . . AL WHEELER, manager of the Ambassador, St. Louis, conducted a cooperative dancing contest with the Arthur Murray school to promote "Love and Learn." . . . T. J. PAPPAS, new manager of the Forrest and Lil theatres, Forest Park, Ill., launched a courtesy campaign in his community.

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AL BUIST, manager of the Rialto, Westfield, N. J. has been elected President of the Westfield Rotary Club, for which we cheer. . . . JOHN ETTINGER, manager of the Paramount Theatre, Glens Falls, N. Y. gets full value in local store windows, submitting three good displays. . . . "Good Sports" Matinee is the word for it with E. F. KISTNER, Capitol Theatre, Whitney, Ind., who starts a new series of Saturday shows for children with a live puppy as a door prize. . . . There's close cooperation between GEORGE PETERS, manager of Loew's, Richmond, and TOM BALDRIDGE, energetic exploitation expert from MGM's Washington office, in the preparation of a planned campaign for "Undercover Maisie."

ZANESVILLE GETS WORLD PREMIERE

Campaign Centers Around Home Town Star of "Repeat Performance"

The personal appearance of star Richard Basehart, a beauty contest, parade and considerable other promotional devices drew national attention to the world premiere of "Repeat Performance" at the Liberty, Weller and Quimby theatres, Zanesville, Ohio. The comprehensive campaign was put on by John Woodward, city manager for Zanesville Theatres, and Eagle-Lion exploiteers under the direction of Max E. Youngstein, director of advertising, publicity and exploitation.

The campaign was centered around the appearance of Basehart, a native of Zanesville. The star received a tremendous welcome, spoke at a reception tendered by the "Richard Basehart Fan Club," participated in a radio dramatization of scenes from the picture, appeared at local stores, and at Lash High School.

Interviews by local and syndicated writers, plus radio commentators, resulted in a wealth of publicity for the premiere. Also in Zanesville for the opening were starlets Chili Williams and Frances Rafferty and comedian Benny Rubin. Louis Bromfield, novelist, and studio representative, was master of ceremonies for many of the dinners and receptions.

State and city officials, including Governor Thomas J. Herbert of Ohio, participated in the over-all celebration.

The initial step toward translating the campaign from the planning stage to reality was taken a week ahead of playdate, when the preliminary phase of a beauty contest was conducted at the Liberty theatre. The contest winner from Zanesville will vie with other regional contest winners for the title of "Miss 'Repeat Performance'", and a screen test.

Opening day was declared a city holiday by Mayor William G. Watson. A two-hour parade preceded the premiere, culminating in the selection of "Miss 'Repeat Performance'." The premiere had all the trappings: Kleig lights, Army searchlight unit, radio, bunting and other decorations. The theatre front featured giant heads in oil of Basehart, Louis Hayward, Joan Leslie and Virginia Field, who head the cast of the picture.

Zanesville was decorated from tops of buildings to street poles, from store windows and fronts to sidewalk stencils. Scores of new convertible cars with side banners welcoming Basehart toured the county and surrounding area as a motor cavalcade, took part in the parade, and transported the numerous guests to their destinations.



Front of the Liberty theatre was gaily decorated for world premiere of "Repeat Performance."

Radio Promotion Helps "Clouds"

Radio tieups highlighted a series of promotional activities arranged by manager P. E. McCoy for the engagement of "Till the Clouds Roll By" at the Miller Theatre, Augusta, Ga.

Commencing two weeks in advance radio station WRDW and the Colonial Baking Company, which sponsors the "Showboat Hour" each Thursday night, conducted a singing contest on the program, featuring songs from the picture. Winners were selected through a write-in vote. Top winners were presented with cash awards, given by the sponsors, on the Miller stage opening night. Other radio tieups were promoted.

Five attractive high school girls were engaged to stage a daily umbrella parade through the city streets. The umbrellas had copy tying-in the title, songs, stars, theatre, and playdate. Davison-Paxon ran a three by eight-inch cooperative newspaper ad and used a window display to boost the picture.

Tieup with General Mills Aids Start of Serial

Manager Roy T. Shield and assistant manager Russell F. Acker arranged a tieup with the local General Mills representative to promote the opening of a Jack Armstrong serial at the Mecca theatre, Enid, Okla. The General Mills representative supplied large-size boxes of Wheaties to be given away to children attending the opening chapter. The representative also supplied 5,000 handbills and 200 special display sheets, which were planted in all grocery stores with Wheatie displays and spotted in windows.

GREETINGS!

The Annual Convention of the Independent Theatre Owners and American Theatres Association of Arkansas is meeting Tuesday and Wednesday, June 3rd and 4th, at the Marion Hotel, Little Rock, Arkansas. The Quigley Awards prize-winning campaigns, prepared by Ivan Ackery of Vancouver and Nathan Wise of Cincinnati, will be exhibited during these two days, for the members present. The best wishes of the Round Table are extended to President Claude Mundo and others whom I met last year when I attended this meeting.

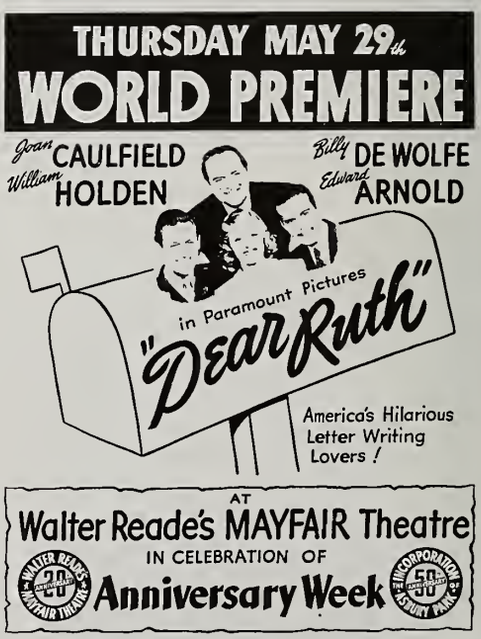
—Walter Brooks

Displays Sell "Jolson Story" in Bradford

Manager G. Ray concentrated on displays to sell his engagement of "The Jolson Story" at the Regent Cinema, Bradford, Yorkshire, England. A huge poster covering the entire area above the box office, where it could be seen by all outgoing patrons, was put up as the first reminder that "The Jolson Story" was coming. The poster was specially planned to represent a large sheet of music. In addition, a lobby display and seven window displays helped a great deal to exploit the playdate.

Horse Used for Street Ballyhoo

A horse was bannered with playdate copy and driven through the streets to exploit manager Taki Pappas' playdate of the reissue of "The Plainsman" at the Lex theatre, Chicago, Ill.

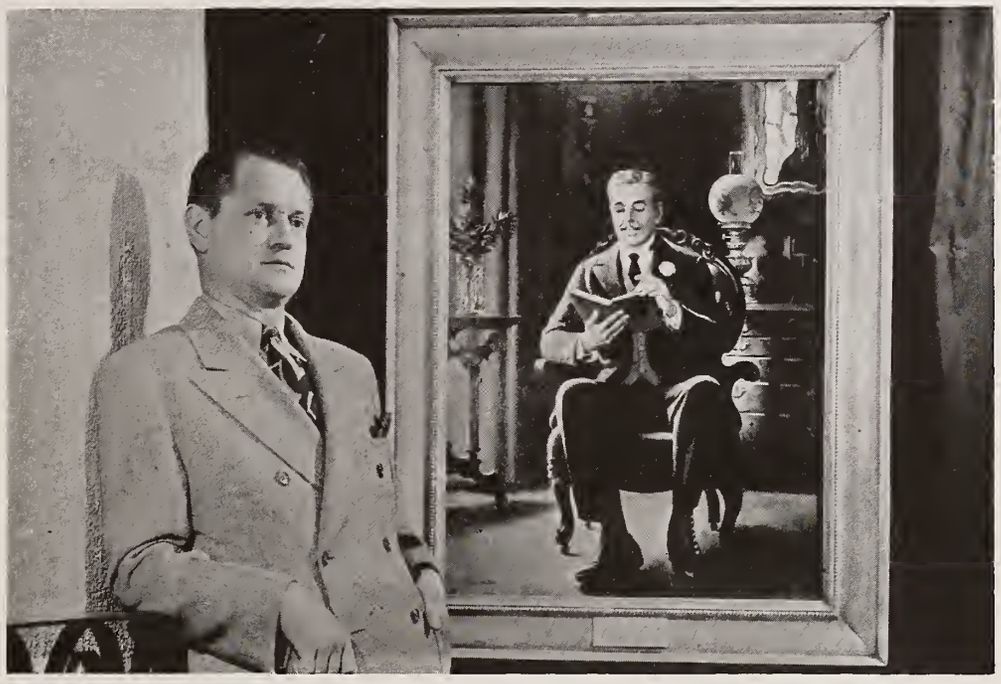


The world premiere of "Dear Ruth" was held in conjunction with the 20th Anniversary Celebration of the Mayfair theatre, Asbury Park, N. J. Steve Brener, advertising and publicity head for the Walter Reade circuit, designed the above card for windows.

SHAFFER PROVES VALUE OF ARTISTRY IN ADVERTISING

A good showman is always the kind who knows how to do something in his own home town, with materials that are close at hand, for objectives that mean most to himself. No use scanning a distant horizon when the problem is here and now.

For that reason, we salute Willis E. Shaffer, manager of the Fox theatre, Atchison, Kansas, who contributes his own by-line story of how he found exploitation for "The Late George Apley" right at home. His campaign, "Artistry in Advertising", is one of the best that has been received, and we have held it out so Mr. Shaffer may tell you about it in his own words. ***—W. B.***



Willis E. Shaffer, manager of the Fox theatre, Atchison, Kansas, with John Falter's portrait of Ronald Colman as "The Late George Apley."

by WILLIS E. SHAFFER

I believe this to be the most unique campaign that I have ever worked out. I say "unique" because to my knowledge this is the first time any small town has made an attempt to sell a picture through the new method known as "Artistry in Advertising."

We had an excellent tie-in with this picture since John Falter, noted artist, is an Atchison boy, and 20th Century-Fox commissioned Mr. Falter to do an original portrait of Ronald Colman as "The Late George Apley." Due to the fact that in the past year Mr. Falter has made a number of paintings using scenes, and people, from Atchison, which appeared on the cover of the *Saturday Evening Post,* etc., the people in the midwest have become doubly conscious of John Falter, and to exhibit an original painting by Mr. Falter would naturally have a lot of appeal.

With this thought in mind, I contacted Ward E. Scott, district manager for 20th Century-Fox, and told him that I would like to secure this original painting of Colman as "The Late George Apley." Mr. Scott contacted Sy Freedman, 20th Century-Fox exploiteer, who in turn contacted Rodney Bush, the company's exploitation manager, in New York, and secured the original painting for me.

Dream Becomes a Reality

After this dream became a reality, I boarded a train for Kansas City and arranged a midwest premiere of "The Late George Apley" for Atchison on the strength of the campaign. This premiere gave us the added prestige needed to round-out our campaign. I returned to Atchison and set up a complete campaign, emphasizing these two main points: John Falter, nationally known artist, and the midwest premiere of "The Late George Apley."

I contacted the superintendent of schools, who cooperated with us by supplying the high school band for a street parade. This parade started at 6:45 p.m. and proceeded up main street with police escort to the theatre. The band played several numbers in front of the theatre.

Immediately following the parade we held a formal opening from the stage of the theatre, conducted by city officials. The president of the Chamber of Commerce gave the opening address, commending Fox Midwest Amusement Corporation for choosing Atchison as the town for the midwest premiere, and also commending Mr. Falter for the many fine things he has done to publicize Atchison. Then the City Manager and president of the Junior Chamber of Commerce opened the curtain which inaugurated the first showing of "The Late George Apley" in the midwest.

Our advertising campaign was very effective. We gave this premiere a solid week's build-up with the highlight being a double-truck cooperative ad in the Atchison *Daily Globe*. I personally contacted 18 merchants who felt that this campaign was worthy of their support, and the big spread was arranged as a tribute to Mr. Falter.

Promotes Cooperative Ad

While I was in Kansas City, I dropped in at the Kansas City *Star,* and called on "Doc" Hartley, movie editor, who liked the campaign, and thought it would be of interest to the readers of the *Star* in the midwest. He came out with a very nice story in the Sunday edition.

The "Artistry in Advertising" slant was carried out as we unveiled the original painting in the lobby of the theatre. I had a number of 8x10 copies of the original painting, which were personally autographed by Mr. Falter. They were passed out to patrons as they viewed the portrait.

Special 40x60 displays consisting of photographs of John Falter taken in Atchison were used in front of the theatre and large valances on "The Late George Apley" were hung under the marquee.

The artist visited his parents here in Atchison during the week prior to our opening and very willingly helped me with a number of details. He retouched the portrait and showed me how to display it in order to get the best lighting effects, etc.

Notes and Observations

I believe that "Artistry in Advertising" gives a new and distinct form of exploitation to show business. I also believe that such an approach will be accepted by the general public if properly executed. My reasoning for this belief is the tremendous amount of comment which I received regarding the painting, and many of these people were not familiar with the work of John Falter.

In observing this campaign, you will probably concede the fact that it has the earmarks of a lot of work, and, midnight oil. Perhaps this is true; however, that is not all. It took a lot of whole-hearted cooperation from various members of 20th Century-Fox, from Kansas City to New York, and I would like to go on record in this paragraph as expressing my sincere gratitude for without their fine cooperation this campaign would have remained a dream instead of a reality.



A recent visitor to the Round Table was George Daransoll, manager of the Granby theatre, Norfolk, Va.

Attractive Displays Help To Sell "Brunette"

Manager Nat Silver arranged several attractive displays to exploit "My Favorite Brunette" at the Strand theatre, Lowell, Mass. One of the most striking of the displays consisted of cut-out letters in the panel above the main exit doors. The letters spelled the names of the two stars of the picture and the title. For another display, a board was planted in the window of a vacant store adjoining the theatre on the main street. This spot has unlimited possibilities for outdoor advertising as it is situated alongside a bus stop just outside the theatre.

Ballyhoo Promotes "Gorilla"

A boy dressed as a gorilla was led through the streets for three days to ballyhoo manager E. F. Kistner's playdate of "White Gorilla" at the Forsythe theatre, East Chicago, Ind.

IN NEW POSTS:

Howard Rutherford, Loew's Park, Cleveland, Ohio. Abe Ludacer, Loew's Valentine, Toledo, Ohio. Holt Gewinner, Jr., Publicity Director, Georgia Theatre Company, Atlanta. Warren Butz, Liberty theatre, Spokane, Wash. Jack Wallens, Modern theatre, Marlboro, Mass.

Herman Kersken, district manager, Oakland Bay area; Harry Seipel, district manager, Market Street district; Rick Ricord, district manager, Valley district; all Fox West Coast Theatres, San Francisco, Cal.

Howard Denial, Iris theatre; Leo Rochkind, Russell theatre; Al Weiss, Willis theatre; all in Detroit, Michigan. Richard Rank, East Detroit theatre, East Detroit, Mich. Leonard Hix, Wayne theatre, Wayne, Mich. Don Loftus, Strand theatre, Fort Dodge, Iowa. Paul Breneman, King theatre, Belle Plain, Iowa.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Uses Imprinted Shirts, Aprons For "Duel"

"Duel in the Sun" T-shirts and aprons helped to draw attention to the playdate of the picture at the Poli theatre, New Haven, Conn. The campaign was arranged by manager Morris Rosenthal.

Several of the open air amusement spots had their employees wear the lettered shirts. Five girls were supplied with the shirts to be worn while going to school and at games. Boys from a high school fraternity wore "Duel" signs for two days. Newsboys were supplied with the imprinted aprons.

Paper and record bags were imprinted for a half dozen grocery and music stores. The theatre staff wore usher badges for 10 days in advance. 5,000 special "Duel in the Sun" magazine sections were inserted in out of town newspapers sold by downtown stands and on the streets.

Radio station WELI ran a two-day contest on Gregory Peck and Jennifer Jones in which a list of pictures was read off and listeners were asked to select the pictures the two stars have appeared in. The Yale University radio station, which pipes programs into the rooms of students, carried stories and announcements on the picture.

Ballyhoo Sells Special Comic Strip Show

"Comic Strip T'z" is what Willis Shaffer, manager of the Fox Atchison theatres, Atchison, Kansas, calls it, and even if you have to struggle with that caption a little, it's a swell idea, the way he handled it. Booking in a couple of comic strip features and billing them together as one big program with special street ballyhoo and lobby display. Mr. Shaffer had his two doormen dressed as comics, one as Jiggs and the other as Joe Palooka. The lobby display was papered with comic strips, accenting "Bringing Up Father" and "Joe" in the original versions, familiar to all ages. The audience reaction, he says, was little short of sensational, and business far above the average.

Sets Daily Radio Broadcast

Manager W. Ray Gingell has arranged for a daily 15-minute radio broadcast under the marquee of the Hiser theatre, Bethesda, Md. Guest tickets are awarded to participants on the program who correctly answer questions. The announcer, from station WBCC, publicizes the current attraction at the theatre.

Bernard Sets Window Tieups

Window tieups were promoted by manager George Bernard with Timpsons and the Hollywood Hat Store to exploit "Temptation" at the Odeon theatre, Bury, Lancs., England. In both cases, the title of the picture was painted on the window glass.



In New York to celebrate their 29th wedding anniversary, manager Bill Brown of the Poli Bijou, New Haven, Conn., and Mrs. Brown visit at the Round Table.

Co-Op and Teaser Ads Sell "Jolson Story"

A cooperative newspaper ad and a teaser ad campaign drew attention to manager Burgess Waltmon's playdate of "The Jolson Story" at the Princess theatre, Columbus, Miss. The co-op ran three days before opening. The teaser campaign started three weeks in advance, with the ads increasing in size as the day of opening approached. A tieup was arranged with the local company that controls all the juke boxes in town for Jolson records to be played on the machines and a small card on top of the juke boxes mentioning the records and opening date of the picture.

Jungle Set-Piece Sells "Queen"

A lobby set-piece, consisting of cutouts of animals, leaves, a background of jungle color and a flashy picture of a girl in a leopard skin was used well in advance to promote "Queen of the Amazons" at the Bison theatre, Shawnee, Okla. Manager Elmer Adams, Jr., also used a jungle front and arranged a window display in a downtown sports store.

BIRTHDAYS OF THE WEEK:

Pedro Gelabert, Jr.
Richard Ashmun
Leon Sidosky
Lewis Breyer
Arch Bartholet
Joe Seabold
C. E. Byars
Arthur Pavese
Wilton Wright
Alton Baker
Shelton Ganderson
Lilian Pennell
M. W. Ehle
Roy Rowe
C. Kirkconnell
William Guinan
George Christoffers
Walter Seligman
Emmett Passmore
David Perdue
Silvert Setron
B. J. Vanderby
Ray Helson
Charles Lehning
John Makemson
Edward Sokolowsky
George Dowbiggin
Harry Willoughby
Claude Gray
Dale Thornhill
John Vogt
Morris Brown
Bob Harris
Guy Williams
Carl Whaley
Weldon Bristow
John Kane
Oscar Phillips
Don Nichols
James Dougherty
Albert Stretch
Walter Foley
George Pain
Floyd Nutting
Christopher Parillo
William McCarrell
Haig Assadourian
Mitchell Liner
Don McCrea
Willis Ledbetter

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

DUEL IN THE SUN (Selznick)

First Report:

Total Gross Tabulated	$1,029,000
Comparative Average Gross	636,800
Over-all Performance	145.8%

BOSTON—Orpheum, 1st week, (AA) 261.5%
BOSTON—Orpheum, 2nd week, (AA) 173.1%
BOSTON—State, 1st week, (AA) 224.2%
BOSTON—State, 2nd week, (AA) 151.5%
CHICAGO—Roosevelt, (AA) 195.6%
CHICAGO—State Lake, (AA) 190.0%
INDIANAPOLIS—Loew's, 1st week, (AA) . . 223.8%
INDIANAPOLIS—Loew's, 2nd week, (AA) . . 111.9%
LOS ANGELES—Belmont, 1st week, (AA) . 156.2%
LOS ANGELES—Belmont, 2nd week, (AA) . 100.0%
LOS ANGELES—Egyptian, 1st week, (AA) . 224.8%
LOS ANGELES—Egyptian, 2nd week, (AA) . 184.4%
LOS ANGELES—El Rey, 1st week, (AA) . . 109.5%
LOS ANGELES—El Rey, 2nd week, (AA) . . 82.1%
LOS ANGELES—Orpheum, 1st week, (AA) . 267.4%
LOS ANGELES—Orpheum, 2nd week, (AA) . 145.3%
LOS ANGELES—Vogue, 1st week, (AA) . . 202.5%
LOS ANGELES—Vogue, 2nd week, (AA) . . 151.8%
LOS ANGELES—Vogue, 3rd week, (AA) . . 164.5%
LOS ANGELES—Vogue, 4th week, (AA) . . 202.5%
LOS ANGELES—Vogue, 5th week, (AA) . . 203.7%
LOS ANGELES—Vogue, 6th week, (AA) . . 215.1%
LOS ANGELES—Vogue, 7th week, (AA) . . 215.1%
LOS ANGELES—Vogue, 8th week, (AA) . . 202.5%
LOS ANGELES—Vogue, 9th week, (AA) . . 192.4%
LOS ANGELES—Vogue, 10th week, (AA) . . 190.0%
LOS ANGELES—Vogue, 11th week, (AA) . . 170.8%
LOS ANGELES—Vogue, 12th week, (AA) . . 177.2%
LOS ANGELES—Vogue, 13th week, (AA) . . 164.5%
LOS ANGELES—Vogue, 14th week, (AA) . . 164.5%
LOS ANGELES—Vogue, 15th week, (AA) . . 126.5%
LOS ANGELES—Vogue, 16th week, (AA) . . 138.0%
LOS ANGELES—Vogue, 17th week, (AA) . . 113.9%
LOS ANGELES—Vogue, 18th week, (AA) . . 101.2%
LOS ANGELES—Vogue, 19th week, (AA) . . 101.2%
LOS ANGELES—Vogue, 20th week, (AA) . . 82.2%
NEW YORK—Capitol, 1st week 134.9%
(Stage Attraction omitted)
NEW YORK—Capitol, 2nd week 90.4%
(Stage Attraction omitted)
SAN FRANCISCO—Fox, 1st week, (AA) . . 206.1%
SAN FRANCISCO—Fox, 2nd week, (AA) . . 120.2%
SAN FRANCISCO—United Nations, (AA) . . 120.0%

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THE FARMER'S DAUGHTER (RKO)

Final Report:

Total Gross Tabulated	$891,200
Comparative Average Gross	844,400
Over-all Performance	105.4%

ATLANTA—Fox 137.0%
BALTIMORE—Town, 1st week 83.2%
BALTIMORE—Town, 2nd week 71.8%
BALTIMORE—Town, 3rd week 62.8%
BOSTON—Memorial, 1st week 135.6%
(DB) Banjo (RKO)
BOSTON—Memorial, 2nd week 108.5%
(DB) Banjo (RKO)
BOSTON—Memorial 3rd week 93.0%
(DB) Banjo (RKO)
BOSTON—Memorial, 4th week 85.2%
(DB) Banjo (RKO)
BUFFALO—20th Century, 1st week 107.1%
(DB) The Falcon's Adventure (RKO)
BUFFALO—20th Century, 2nd week 83.3%
(DB) The Falcon's Adventure (RKO)
BUFFALO—20th Century, 3rd week 67.2%
(DB) The Falcon's Adventure (RKO)
CHICAGO—Grand 145.8%
CHICAGO—Palace 156.6%
CINCINNATI—RKO Palace 110.3%
CINCINNATI—RKO Shubert, MO 1st week . 125.0%
CINCINNATI—RKO Shubert, MO 2nd week . 97.2%
DENVER—Orpheum, 1st week 105.8%
(DB) The Devil Thumbs A Ride (RKO)
DENVER—Orpheum, 2nd week 85.3%
(DB) The Devil Thumbs A Ride (RKO)
KANSAS CITY—Orpheum, 1st week 117.1%
(DB) Accomplice (PRC)
KANSAS CITY—Orpheum, 2nd week 90.0%
(DB) Accomplice (PRC)
LOS ANGELES—Hillstreet, 1st week 140.6%
LOS ANGELES—Hillstreet, 2nd week 109.3%
(DB) The Millerson Case (Col.)
LOS ANGELES—Pantages, 1st week 163.9%
LOS ANGELES—Pantages, 2nd week 125.6%
(DB) The Millerson Case (Col.)
MINNEAPOLIS—RKO Orpheum, 1st week . 124.1%
MINNEAPOLIS—RKO Orpheum, 2nd week . 75.8%
NEW YORK—Rivoli, 1st week 111.7%
NEW YORK—Rivoli, 2nd week 87.0%
NEW YORK—Rivoli, 3rd week 126.4%
NEW YORK—Rivoli, 4th week 106.7%
NEW YORK—Rivoli, 5th week 84.2%
NEW YORK—Rivoli, 6th week 81.4%
NEW YORK—Rivoli, 7th week 56.1%
OMAHA—RKO Brandeis 103.6%
(DB) The Devil Thumbs a Ride (RKO)
PHILADELPHIA—Mastbaum, 1st week . . . 101.0%
PHILADELPHIA—Mastbaum, 2nd week . . 83.1%
PITTSBURGH—Warner, 1st week 186.1%
PITTSBURGH—Warner, 2nd week 175.5%
PITTSBURGH—Warner, 3rd week 127.6%
SALT LAKE CITY—Uptown, 1st week . . . 141.4%
SALT LAKE CITY—Uptown, 2nd week . . . 125.7%
SALT LAKE CITY—Rialto, MO 1st week . . 140.0%
SAN FRANCISCO—Golden Gate 91.0%
(SA) Vaudeville

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THE SEA OF GRASS (MGM)

Final Report:

Total Gross Tabulated	$1,086,100
Comparative Average Gross	1,104,900
Over-all Performance	98.2%

ATLANTA—Loew's Grand, 1st week 106.0%
ATLANTA—Loew's Grand, 2nd week 93.2%
BALTIMORE—Century, 1st week 153.1%
BALTIMORE—Century, 2nd week 89.5%
BOSTON—Orpheum, 1st week 134.6%
(DB) Bulldog Drummond at Bay (Col.)
BOSTON—Orpheum, 2nd week 92.3%
(DB) Bulldog Drummond at Bay (Col.)
BOSTON—State, 1st week 151.5%
(DB) Bulldog Drummond at Bay (Col.)
BOSTON—State, 2nd week 90.9%
(DB) Bulldog Drummond at Bay (Col.)
BUFFALO—Great Lakes 144.3%
BUFFALO—Hippodrome, MO 1st week . . . 136.1%
BUFFALO—Hippodrome, MO 2nd week . . . 95.7%
CINCINNATI—Capitol, 1st week 112.0%
CINCINNATI—Capitol, 2nd week 80.0%
CLEVELAND—Loew's State 92.1%
CLEVELAND—Loew's Stillman, MO 1st week 126.0%
CLEVELAND—Loew's Ohio, MO 2nd week . 112.6%
DENVER—Orpheum, 1st week 119.7%
(DB) Secret of the Whistler (Col.)
DENVER—Orpheum, 2nd week 86.8%
(DB) Secret of the Whistler (Col.)
INDIANAPOLIS—Loew's 89.5%
(DB) Lone Wolf in Mexico (Col.)
KANSAS CITY—Midland 121.3%
(DB) Bulldog Drummond at Bay (Col.)
LOS ANGELES—Egyptian, 1st week 129.1%
LOS ANGELES—Egyptian, 2nd week 82.7%
LOS ANGELES—Egyptian, 3rd week 66.2%
LOS ANGELES—Fox-Wilshire, 1st week . . 159.8%
LOS ANGELES—Fox-Wilshire, 2nd week . . 102.4%
LOS ANGELES—Fox-Wilshire, 3rd week . . 77.8%
LOS ANGELES—Los Angeles, 1st week . . . 104.1%
LOS ANGELES—Los Angeles, 2nd week . . 72.9%
LOS ANGELES—Los Angeles, 3rd week . . 50.0%
MINNEAPOLIS—State, 1st week 130.0%
MINNEAPOLIS—State, 2nd week 82.6%
NEW YORK—Music Hall, 1st week 100.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 90.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 78.9%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd, 1st week 165.7%
PHILADELPHIA—Boyd, 2nd week 118.0%
PHILADELPHIA—Boyd, 3rd week 100.0%
PHILADELPHIA—Boyd, 4th week 77.3%
PITTSBURGH—Penn 85.4%
PITTSBURGH—Ritz, MO 1st week 103.4%
SALT LAKE CITY—Utah 116.9%
SAN FRANCISCO—Fox, 1st week 92.8%
(DB) The Guilty (Mono.)
SAN FRANCISCO—Fox, 2nd week 76.8%
(DB) The Guilty (Mono.)
TORONTO—Loew's, 1st week 101.4%
TORONTO—Loew's, 2nd week 83.6%

Warns of Unfair 16mm Showings

The indiscriminate selling and renting of 16mm films by producers to roadshow units is becoming a serious problem to exhibitors and exchange operators in Louisiana and Mississippi, Jack Auslet, head of Dixie Films in New Orleans, said this week.

These two states, he said, "have been flooded with 16mm roadshows which are going beyond the limit and actually playing duplicate shows several days ahead of 35mm houses in the same town."

Having no Film Board of Trade in the territory the exchange men are not organized, thus they have no way of combatting the menace, Mr. Auslet said. However, with the organizing of the Allied Theatre Owners of the Gulf States, he believes that exhibitors will be offered additional protection.

Mr. Auslet warned that the seriousness of the whole situation must be called to the attention of the producers who sell the 16mm film indiscriminately to any and all buyers.

"There is still another menace confronting us and one which we must overcome quickly," he added. "The 16mm operators have called on the poster exchanges and bought up the product which is on hand for distribution to 35mm bookings. These items of advertising have been ordered by our exchanges, yet when we request one-sheets, etc., we are told that the supply is exhausted or has been junked."

Summer Competition

Exhibitors in Reading, Pa., are concerned over the increased competition they will have this summer in the city and suburban areas from community centers, some operated by fire companies and others operated by city and borough public recreation departments. The centers have announced they will show free films several times each week.

Six Roach Comedies to UA

Producer Hal Roach has signed a United Artists contract calling for the delivery during the 1947-48 season of six Cinecolor comedy features. Already completed are "Curley," "The Fabulous Joe" and "Here Comes Trouble." "Who Killed Doc Robin" still is in the editing stage while cameras have yet to turn on "Mr. Wilmer" and "Cradle 'n All."

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

PRICES REDUCED ON WAR SURPLUS SOUND outfits—16mm RCA, $149.50; Bell & Howell, Ampro, Victor, DeVry, from $195; Amproarc HI $1295; 35mm Holmes LI Arc equipments, $1295; DeVry HI theatre equipments, $2495; Rebuilt Super Simplex RCA sound, $3850. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

TWO UNIT MANUAL TICKET MACHINES. $99.50; Three Unit, $135; Latest rebuilt projector mechanisms, Century $595; Brenkert $795; Super Simplex $650; Motiograph K with changeovers $695; Public Address Systems, complete $44.50 up; Theatre Amplifiers, $39.50 up. Summer Catalog ready. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

MANLEY LIFETIME POPCORN MACHINE like new, priced to sell $385. STAR THEATRE, Natchez, Mississippi.

800 COMPLETE REBUILT HEYWOOD WAKEfield boxspring chairs exceptionally good $5.50 each. 1000 veneer chairs, rebuilt $3.50 each. Ask for photos. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, New York.

200 VENEER CHAIRS, REBUILT, $3.95; 1050 Heywood Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for List. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

ARMY SURPLUS — HOLMES AND LATEST model DeVry projectors at bargain prices! Gold Seal 2 unit ticket machines, $175; hand operated $90, all rebuilt. Many others available. Thide changeovers, complete, $32.50; Brenkert suprex lamphouses with Benwood-Linze rectifiers, perfect, $425. Catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York City 19.

THEATRES

FOR SALE—COMPLETE THEATRE AND REAL estate together with well known going general merchandise establishment with complete stock of merchandise. Ready to step in and continue business. For details write VINCENT SOBOLEFF, Angoon, Alaska.

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANT TO BUY SMALL THEATRE DOING good business in a small Virginia town. BOX 2124, MOTION PICTURE HERALD.

SERVICES

CECIL DAVIS, COMPLETE THEATRE CHAIR rebuilder. New Veneer backs, bottoms, and 16 coil spring edge cushions made to order. Also seat and back covers, cotton cut to size. CECIL DAVIS THEATRE SEAT & EQUIPMENT CO., 4020 MacArthur, Oklahoma City, Okla.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N.Y.

POSITIONS WANTED

EXPERIENCED PROJECTIONIST, 15 YEARS, Pennsylvania license. H. MEYER, Bath, Pa.

ASSISTANT TO PRODUCER. ALERT YOUNG man with ability, imagination and capital seeks association with independent producer of 35mm. features. BOX 2126, MOTION PICTURE HERALD.

WILL YOU TRAIN ME FOR BOOKER POSITION? BOX 2127, MOTION PICTURE HERALD.

THEATRE MANAGER NOW EMPLOYED WEST Coast desires change. 14 years' experience as assistant and manager, honest, sober, single, age 32. Prefer Ohio or Indiana, but will go anywhere East. BOX 2128, MOTION PICTURE HERALD.

HELP WANTED

MANAGER WANTED BY EXPANDING, INDEpendent, West Coast circuit. Experience in circuit supervision preferred. Permanent; rapid advancement for right man. Write experience, qualifications, age, married, salary expected. Send recent snapshot. BOX 2119, MOTION PICTURE HERALD.

EXPERIENCED MANAGERS — SMALL MONtana towns in heart of hunting and fishing country. Dry climate. Good wages. Send photo. YELLOWSTONE AMUSEMENT COMPANY, Livingston, Montana.

WANTED: MANAGER ACQUAINTED SMALL town operation. Permanent position theatre in Illinois. State marital status, age, salary expected. Include photo. BOX 2125, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BH SILENCED STUDIO SINGLE SYSTEM CAMera with galvanometer; rackover; 1000' magazine; 6 lenses & vertical viewfinder, $4250; Cinemart Hollywood Recording outfit complete, $2250. Eyemo Turret 3 lenses; rackover; magazine; freehead tripod; motor, etc. $1395; Eyemo Bombspotter Cameras $119.50 less lens; WE Dynamic Microphones, $39.50; New Bell & Howell 16mm Sound Printers, $3250; 2000W Studio Spots, $67.50; New Mitchell 24V Motors, $295; New 35mm Film Phonographs, $795. Send for latest stocklist. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

NEW EQUIPMENT

SUNROC 15 GPM WATER COOLERS, $230; Prompt delivery Coolaire Blowers with motors, 8,500 cfm $172.50; 11,000 cfm $229.90; 13,500 cfm $276; 22,500 cfm $348; Air Washers, all sizes; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm to 13mm, 1/3 cost, 77c; 500W Stereopticons, $27.50; Snowlike flameproof soundscreens up to 10', 21½c sq. ft. Summer Catalog ready. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BEAUTIFUL NEW CHAIRS—PROMPT DELIVery from factory. Veneer, $5.50—30 days; Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushion, $11; Full upholstered back spring edge cushion, $11.95—60 days; Allsteel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

NEW BOOKLET "SETTING SOUND LENSES" and 9,600 film $1.50. WESLEY TROUT, Sound Engineer, 575, Enid, Oklahoma.

Strausberg, 65, Dies in New York

Services were held Tuesday morning at the Brooklyn, N. Y., Jewish Center for Samuel Strausberg, president of Interboro Theatres, Inc., who died last Friday night in Doctors Hospital, New York, after a four-month illness. He was 65 years old.

Mr. Strausberg, born in Poland, came to America in 1910. After working as a tailor, he opened a 299-seat nickelodeon in Brooklyn in 1913. This first venture failed. Later he opened another in Brooklyn and by 1927 he had reached a point where he could and did lease his circuit of 30 theatres to the Fox interests in a $1,500,000 transaction.

After the stock market crash of 1929 he reentered the industry and began to build up the Interboro circuit which, at the time of his death, comprised approximately 40 theatres in the New York Metropolitan area.

For seven years, Mr. Strausberg was the president of Beth-El Hospital, New York, and chairman of its building fund campaign. He was a member of the board of governors of the Brooklyn Jewish Center.

He is survived by his widow, two sons and two daughters.

Burial was in Beth David Cemetery, Elmont, Long Island, N. Y.

Frank A. Hornig; Was Maryland MPTO Head

Services were held Tuesday at Baltimore, Md., for Frank A. Hornig, Sr., president of the Motion Picture Theatre Owners of Maryland and owner of the Horn theatre, Baltimore. He died Friday in Baltimore following an operation. Interment was at the Lorraine Mausoleum. Mr. Hornig is survived by his widow, and his son, Frank A., Jr.

Broadcasters Attend Television Clinic

A five-day engineering clinic, attended by 33 of the nation's top broadcast engineers from the major radio networks and independent stations, took place at Camden, N. J., last week. The subject discussed was television—its theory, operation and equipment. Lecture classes, employing the latest techniques of audio-visual instruction, were supplemented by "on-the-job" training with television production units. The meeting was sponsored by the RCA Engineering Products Department.

Court Rules No Obligation But Autry Deal to Stand

Although the California Supreme Court ruled Monday that Gene Autry is under no further obligation to Republic Pictures, the cowboy star will hold to his agreement, made before the appeal to the Supreme Court, to make two pictures for Republic. He has completed one of the two, and will make the other this winter, according to the studio.

MOTION PICTURE

HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



Columbus' New University Theatre:

A Novel Tieup!

Wometco's New Miami Theatre:

An Unusual Plan!

Ryan on How to Handle Teen-Agers

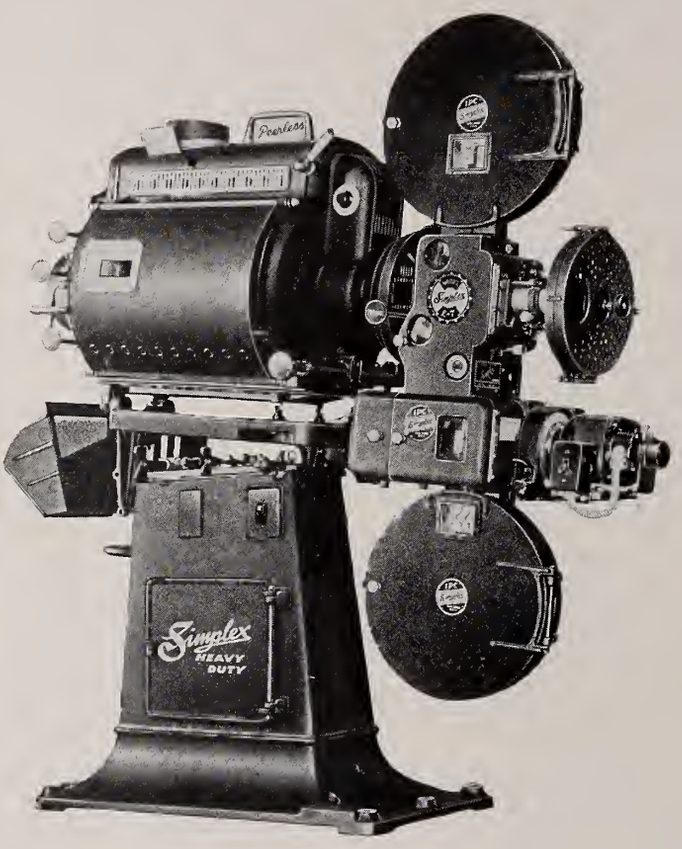
What Projection Rooms Should Have

The Theatre as a Meeting House

PHYSICAL OPERATION • MAINTENANCE

MAY 21 1949

DISCOVERED BY SO MANY...



There is nothing finer!

Simplex

An adventure in smooth operation—in screen steadiness—picture brilliance and, above all, long life. Here is a projector, indeed! To own and operate a SIMPLEX is a realization of high hopes fulfilled.

INTERNATIONAL PROJECTOR CORPORATION
Bloomfield, New Jersey



The Sensational New

WAGNER 17" TRANSLUCENT PLASTIC LETTERS

together with Wagner 4" and 10" Plastic Letters

MORE THAN DOUBLE THE EFFECTIVENESS OF YOUR DISPLAY

by avoiding the eye monotony of one size letter copy

8" LETTERS AVAILABLE JUNE 1st

THEY ATTRACT MORE ATTENTION THAN ANY OTHER LETTERS because they're in gorgeous everlasting colors—red, green and blue. The colors go all the way through the letters, cannot chip or scale, NEVER REQUIRE PAINTING OR OTHER MAINTENANCE.

No other letters afford such complete safety! Wagner's exclusive slotted method of mounting allows more than 6 times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

IMMEDIATE DELIVERY!

Write today for prices and big free catalog on the world's largest and most complete line of quality equipment for effective show selling.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
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Ideal Announces

A NEW TYPE of THEATRE CHAIR
The Ideal
SLIDE-BACK CHAIR





Affords more than six inches of smooth, effortless retraction on a horizontal plane . . . with no humps, no jarring, no disturbance to those in the row behind.

ALLOWS 100% MORE PASSING SPACE THAN CONVENTIONAL CHAIRS,

when occupied, and 50% more when unoccupied. Positively eliminates the necessity of standing to allow others to pass. Normal position is automatically resumed after a person passes.

NOTE: The illustrations at the right show chairs spaced only 32" back to back!

THE ONLY CHAIR OF ANY TYPE THAT AFFORDS 100% SAFETY IN CASE OF EMERGENCY



The seat automatically and silently slides back, rises and locks into position when unoccupied, automatically disengaging as the patron lowers it for occupancy.

Full-length, die-formed steel back panel entirely covers the seat cushion. There are no pinching hazards, no sharp edges to bump shins, no understructure to hamper cleaning.

SIMPLE IN CONSTRUCTION—ONLY 3 MORE MOVING PARTS THAN CONVENTIONAL CHAIRS

Built for long, positively trouble-free service, without maintenance, adjustments, or replacement of moving parts. Special bearings require no lubrication.

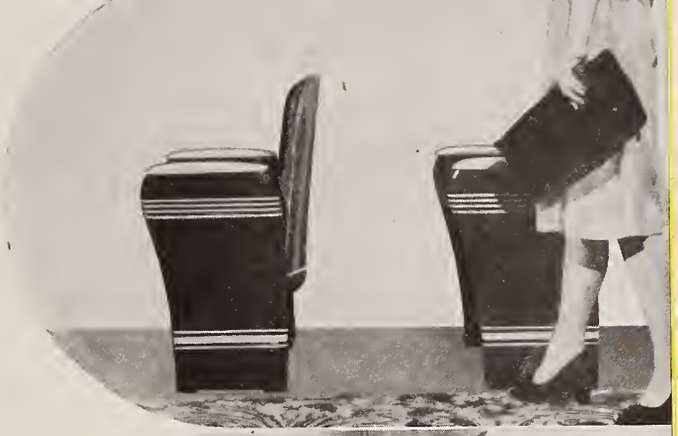
Easily installed. No specialized mechanics necessary.

Adjustable to meet all conditions and inclines. Can be used as a stationary chair in balconies with high risers.

"Built to Excel—Not Just to Compete" . . . here is a chair with deep-spring cushion construction that provides good posture and the utmost in comfort.

A variety of models, end standards and upholstering materials.

Write for further details. Sold by leading Independent Theatre Equipment Supply Dealers.











IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER



YOUNG... OLD... ALL AMERICA...

Loves Delicious Popcorn

Let America's Most Attractive Corn-Popping Machine show you the way to greater profits. The brilliant beauty of the stainless steel finish on the Hollywood Model will attract the crowds the minute they step into your theatre. It is the perfected result of CRETORS more than 60 years experience in building popcorn machines for world-wide use.

Have you heard about the 10 *new, improved streamlined features of the Cretors corn popping machine? Better check and recheck before you buy . . . and then you'll have to buy the best — CRETORS!*

CRETORS

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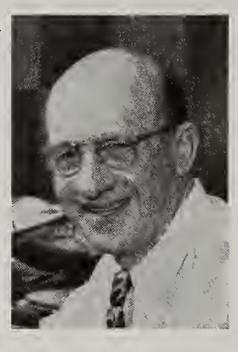
about People of the Theatre

AND OF BUSINESSES SERVING THEM

C. E. Heppberger of the Chicago divisional office of the National Carbon Company, has been appointed to the Technical Specialists Group which offers special service in the application of carbons to projection lighting. He is a graduate of Ohio State University and joined National Carbon in 1940, rejoining the company in 1946 after serving in the Navy from 1943. Others in the group, previously appointed, are C. W. Handley, who serves the West; P. D. Ries, who handles the East; and W. C. Kunzmann, who has been operating in the Midwest but with Mr. Heppberger's appointment for that territory, will be active nationally.



Larry Strong, head of the Essanay Electric Manufacturing Company of Chicago, and for many years one of the theatre equipment field's most widely known figures, died on April 27th in Chicago from a heart condition superinduced by a stroke suffered a few months earlier. He was 58 years old. Born in South Bend, Ind., he became a projectionist in Chicago at the age of 23 and early began to apply his talents in mechanics to the development of projection implements. His "Zipper" changeover ultimately became one of the leading devices of its kind and has been adopted as standard equipment on a number of leading projectors. He was a prominent figure in the Chicago projectionists' local of the IATSE, of which he was a director at his death; and was active in the affairs of the Society of Motion Picture Engineers. He is survived by a daughter and a sister.



Dave Cockrill, managing director of the Denham theatre, a first-run house in Denver, has announced that he will build a $1,000,000 theatre in that city



RCA'S SOUND SYSTEM PLEASES EVERY PATRON

So LIFELIKE is the realism of the RCA Theatre Sound System that moviegoers receive a vivid emotional impression that the artists on the screen are performing to each patron alone.

Song or symphony . . . machine gun or whisper... the RCA Theatre Sound System reproduces them all with flawless fidelity.

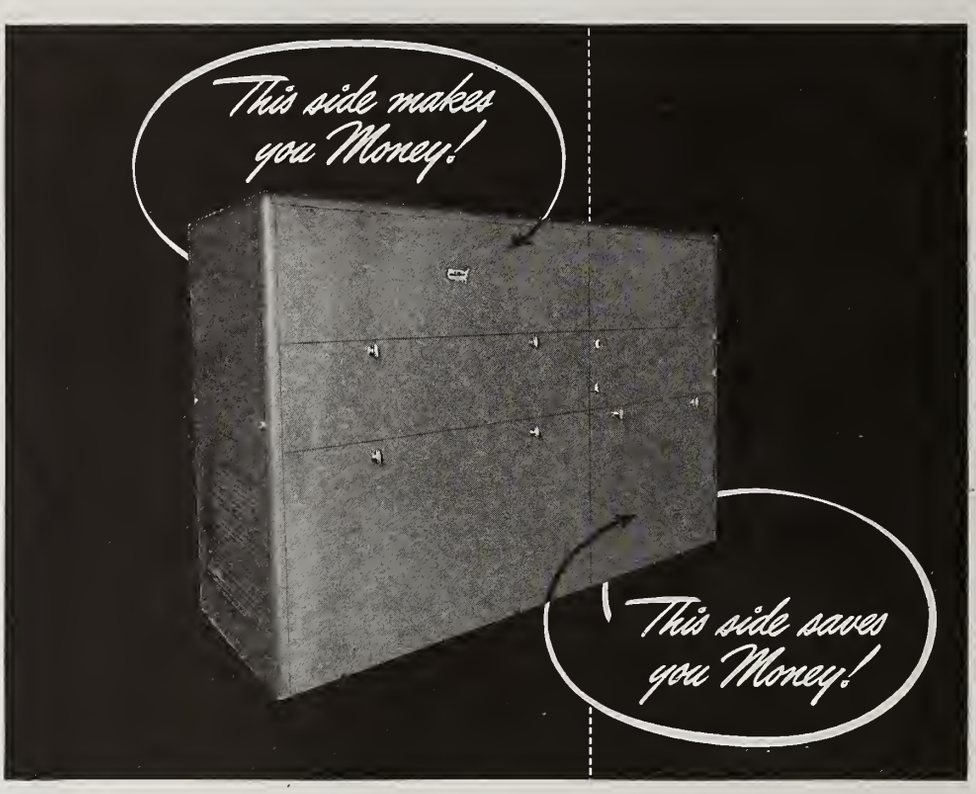
The roll call of theatres equipped with RCA Sound includes the de luxe theatres of the world as well as theatres of the smaller cities and towns where movie theatres are the heart of the community.

Exhibitors everywhere have come to realize that the superior quality of RCA Theatre Sound reproduces voices, music and sound effects that please patrons. RCA Theatre Sound brings customers back more often to swell box-office returns.

For the best in theatre sound equipment, install RCA Sound. See your RCA Independent Theatre Supply Dealer... or write: Dept. 57-E, RCA Theatre Equipment Section, Camden, New Jersey.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



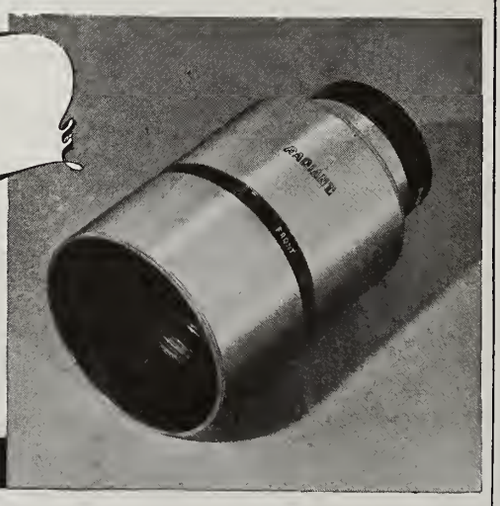
● One single compact unit has every major part of a *complete refrigerated air conditioning system*. This complete, balanced unit construction offers advantages in *lower first cost, lower installation costs* and *lower operating costs*. The refrigeration and compression units combine to give efficient refrigeration cooling—the evaporative condensing section saves water, saves money in operation.

Here's *Air Conditioning at its best* — self-contained — self-supporting—self-sufficient.

Cooperative engineering counsel gives you the experience and knowledge of USAIRCO engineers. Get acquainted with your nearest USAIRCO representative. United States Air Conditioning Corporation, Como Avenue S.E. at 33rd, Minneapolis 14, Minn.

USAIRCO

The Aristocrat of Projection Lenses



Since pioneering the first quality improvement of projection lenses in 1908, and originating the Standard 1 & 2 sizes, Gundlach's Radiant Projection Lenses have maintained unmatched clarity, brilliance and flatness of field. No. 2 in 4½" E.F. ¼" steps. Coated surfaces.

GUNDLACH RADIANT PROJECTION LENSES

GUNDLACH Manufacturing Corp. Fairport, New York

as soon as materials are available. Ground for the 2,000-seat project has been purchased at a reported cost of $225,000. Preliminary plans have been drawn by HAL PERIERA, New York architect, and a Denver architect will be named to complete and draw the working plans. Escalator stairways will be installed, it is said. The architecture will be of a modern western style, with canopied approaches to the box office from two streets.

The Lithia theatre in Ashland, Ore., has been reopened after undergoing extensive remodeling. The theatre is owned by ROBERT L. LIPPERT, circuit operator of that territory, and is managed by GORDON GATELY. Chief features of the remodeling program were new flooring, enlargement of the lobby, new stage curtain, new carpeting and general decorating inside and out in a Colonial style.

EMIL A. KERN has been appointed president and general manager of J. E. Robin, Inc., New York theatre equipment export agents founded and formerly headed by the late Joseph E. Robin. Mr. Kern has been associated with the theatre field for the past 30 years as head of Emil A. Kern & Associated Engineers, Inc., of South Orange, N. J., engaged in the installation and maintenance of electrical and mechanical equipment, including projection and air-conditioning apparatus. The firm did considerable theatre work in northern New Jersey. He was associated in the business with his sons, Albert and Bruno, who are still conducting it.

H. B. ENGEL, general sales manager, and MARVIN PAARMANN, service engineer, of the DeVry Corporation, Chicago, have been on an extended sales service trip through the Southwest.

FREDERICK H. GIDEMEYER, Puerto Rican manager of the Westrex Corporation in the Caribbean area, has returned to New York for a series of conferences with officials of the company.

MILTON F. SAMIS and JAY MCCABE have plans for the construction of a $175,000 theatre in San Jose, Cal. Mr. Samis has owned and managed the Hester theatre there for the past 17 years. Mr. McCabe is manager of the civic auditorium. Plans call for a 1,200-seat house.

EUGENE S. GREGG, vice-president of the Westrex Corporation, foreign motion picture equipment and service subsidiary of the Western Electric Company, has left New York on the first leg of a projected three-month round-the-world business trip. Mr. Gregg will confer with local representatives at Western Electric offices in London, Paris, Cairo, Bombay,



Brush aside that lack-luster veil... use

HIGH INTENSITY PROJECTION

FOR the added cost of one or two admissions per day, you can make every black-and-white picture sparkle with detail . . . give rich, brilliant overtones to your color pictures . . . and *bring more people to your box office!*

You do it with High Intensity Projection.

For example, One-Kilowatt High Intensity Projection provides a 50-100 per cent brighter screen. It makes available to the small theatre the same impressive visibility and fidelity of color found on the screens of the largest big-city theatres. This means more pleasure for your audiences . . . and a consistently bigger box office!

. . .

Take advantage of the profits to be had from High Intensity Projection. Consult your supply house immediately on the availability of High Intensity lamps.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

Here's why YOU CAN'T DO WITHOUT THE NEW AUTOMATICKET

NO BREAKDOWNS...

NO SERVICE DELAYS...

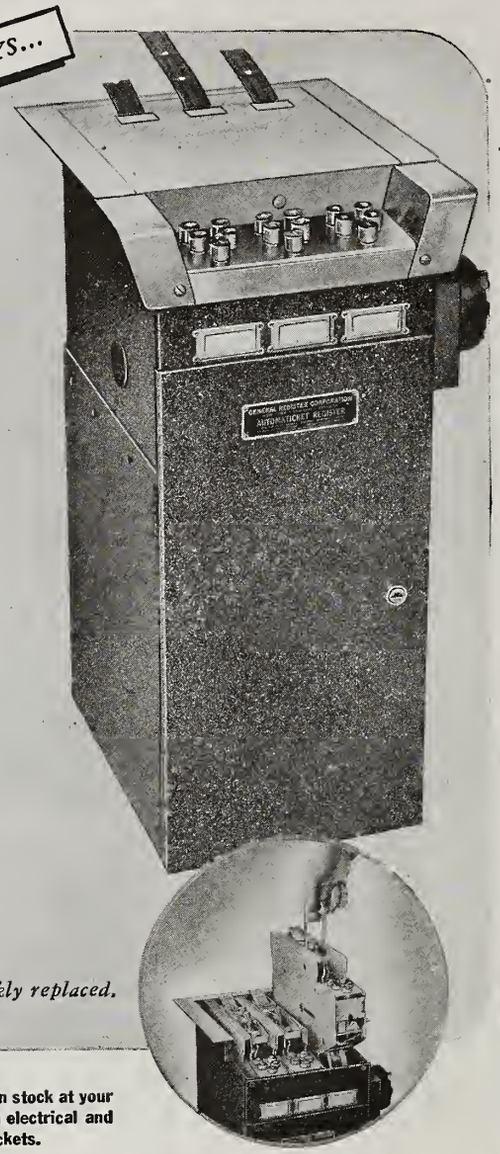
because

AUTOMATICKET
IS UNIT-DESIGNED
Individual ticket issuing units operate independently. This enables your register to function smoothly even though a unit may fail. Extra units may be added as needed.

AUTOMATICKET
SERVICE IS CONTINUOUS
No breakdowns. Your register never stops functioning. Units may be replaced without interrupting service.

AUTOMATICKET
NEVER LEAVES THE BOX OFFICE
No time lost in repairs. Defective units can be replaced without shifting your register from its position. So simple, anyone can remove a unit and slide another into place.

AUTOMATICKET
IS SERVICE GUARANTEED FOREVER
Your dealer always has new factory-sealed units in stock. He will replace any unit free of charge for the first year. Thereafter, units are replaced at a cost based on length of service.



Ticket issuing units are easily and quickly replaced.

* **AUTOMATICKETS in one to five unit sizes are now in stock at your Theatre Supply Dealer. Registers are available in electrical and non-electrical models for 1 inch and 2 inch wide tickets.**

GENERAL REGISTER CORPORATION

36-20 33rd Street Long Island City 1 New York

The New AUTOMATICKET... A Triumph of General Register Engineering!

One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

328 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

Calcutta, Rangoon, Singapore, Sidney and Wellington, N. Z. His return, by way of Hollywood, is scheduled for mid-August.

Plans for the construction of a new theatre in Wichita, Kan., have been announced by O. F. Sullivan, owner and operator of Sullivan Independent Theatres. The theatre, including adjourning parking spaces, will cost $400,000 and will seat more than 1,500. ROBERT O. BOLLER, Kansas City, Mo., is the architect.

ERNEST A. GOAD of Sault Sainte Marie, Mich., has been appointed a service inspector of Altec's Chicago district with headquarters in Iron Mountain, Mich. Mr. Goad was a projectionist with the Eskin circuit at Richland Center, Wis., and the Soo Amusement Company at Sault Sainte Marie prior to his employment with Altec.

A new theatre will be built by Inland Theatres in Spokane Wash., FRANK HARRIS, manager, has announced. The project, to cost $300,000, will combine a shopping center with the theatre, which will seat 900. Construction is to start as soon as materials become available. G. A. PEHRSON is the architect.

CHARLES R. GILMORE, president of Gibraltar Enterprises in Denver, Colo., has announced that his company will build an $85,000 theatre in Loveland, Colo., seating 900. The company already operates a theatre in Loveland, and the new project will give the city three theatres.

IRVIN WESTENSKOW has sold his Liberty theatre in Condon, Ore., to DON ARMITAGE.



Henry A. Nordmark, engineer, and William A. Gedris, President, of the Ideal Seating Company, Grand Rapids, examine their new retracting seat chair. The chair is described on page 30.

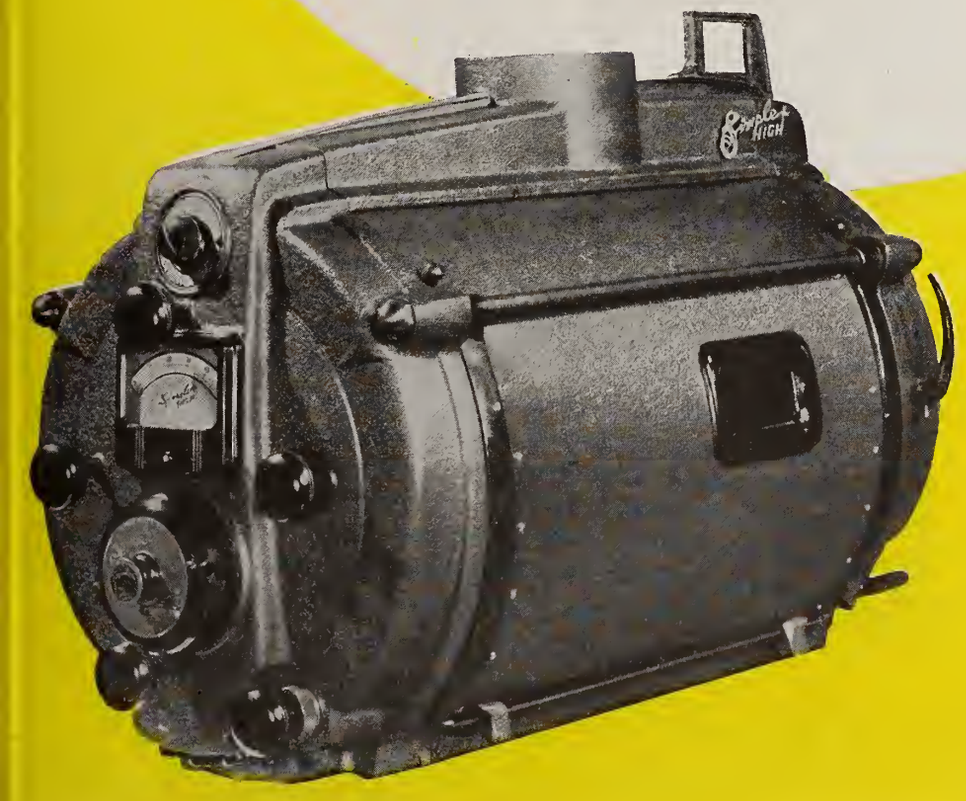
ACCEPT NO SUBSTITUTE

for the

Simplex HIGH

PROJECTION ARC LAMP

Low in original cost, it is also the most economical source of abundant screen illumination FROM ANY STANDPOINT!



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THEATRE SUPPLY
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"THERE'S A BRANCH NEAR YOU"

American Seating Company is proud to introduce

The newest member of the world's most popular line of theatre chairs

AMERICAN Bodiform RESTFUL CHAIRS

STYLED FOR CLASSIC NEW BEAUTY

DESIGNED FOR LUXURIOUS COMFORT

BUILT FOR LONG, PROFITABLE SERVICE



American Bodiform Chair
No. 12-001 (*with 117 End*)

World's Leader in Public Seating

American Seating Company

GRAND RAPIDS 2, MICHIGAN... Branch Offices and Distributors in Principal Cities

MANUFACTURERS OF THEATRE, AUDITORIUM, SCHOOL, CHURCH, TRANSPORTATION AND STADIUM SEATING

Better Theatres

GEORGE SCHUTZ, Editor

Theatres as Community Clubhouse and Church

WHEN AND where the theatres of the motion picture are found useful for other things than dramatic entertainment, they illustrate with special conviction how the business of purveying such entertainment has become integrated with modern community life. The war brought impressive opportunities of this kind. What would have been the resources of the Government, without our theatres, for moral and financial support of the war effort throughout the mass of the people? What they can mean in ordinary times, locally, in the social, even the religious, life of a community, is being impressively demonstrated in towns served by Neighborhood Theatres of Richmond, Va. Here's the way Harry Nordin of that organization recently told his co-workers about it in the circuit's house organ:

In many instances, civic organizations, in suburban areas of cities or in rural communities, are not large enough or wealthy enough to have quarters of their own for necessary meetings and get-togethers. Hence, they have to look for suitable places in which to carry on their affairs and, in many instances, have found theatre managers throughout the Neighborhood circuit, ready, willing and able to assist them with their problems.

Church organizations have also found that their difficulty, in finding a place large enough to hold Sunday morning services and Sunday School meetings, has been eased considerably by the co-operation of our theatre managers in allowing the use of their auditoriums and lobbies for such meetings.





Two examples of how Neighborhood Theatre, Inc., Richmond, Va., offers its theatres for community affairs. Above the choir of Grace Baptist church in Richmond rehearses on the stage of the Byrd theatre. Below are High school pupils in Falls Church, Va., marching td assembly at the State theatre. The school auditorium had become too small for regular assemblies.

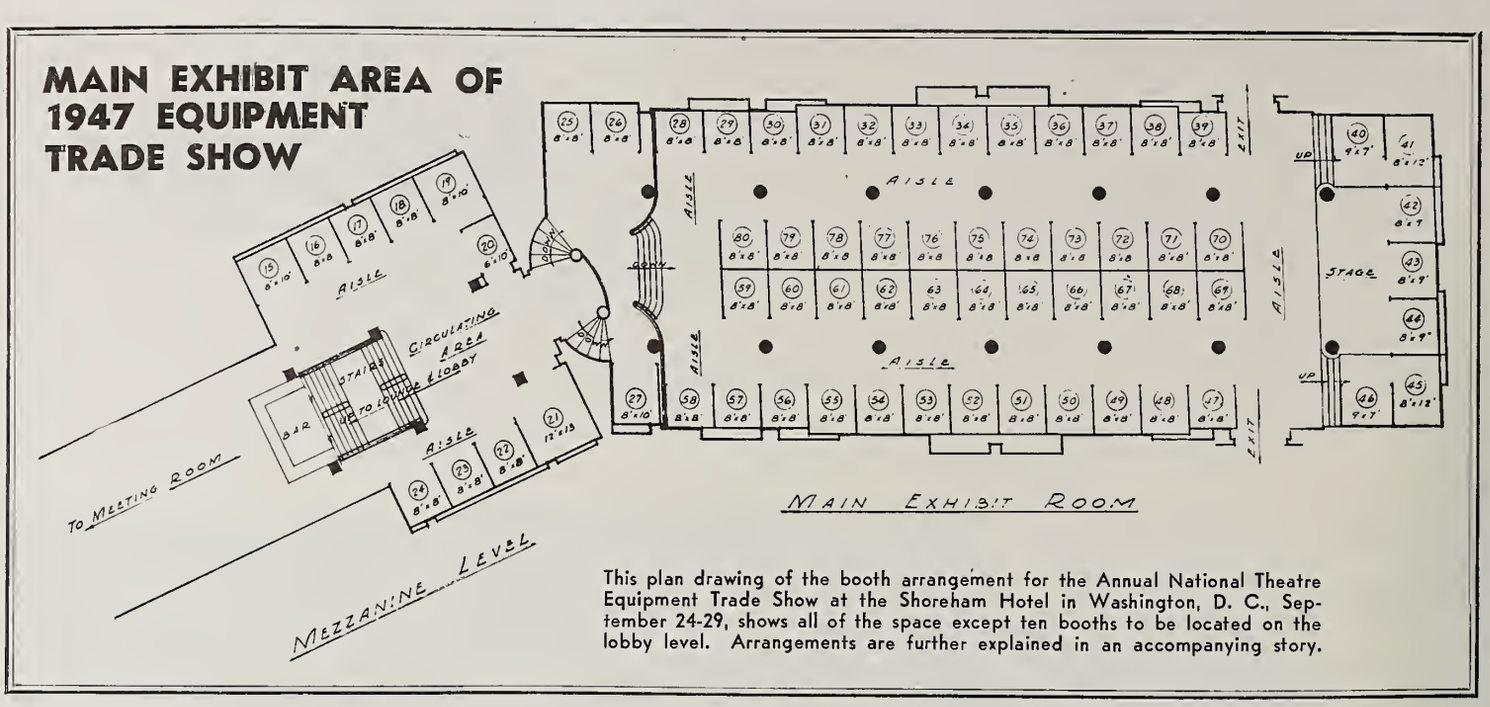
A THEATRE BECOMES PARISH CHURCH

A fine example of Neighborhood's extra-curricular activities is the fact that the Byrd Theatre in Richmond has been the worship place of the Grace Baptist Church congregation for over a year. When the church burned more than a year ago, Mr. [M. G.] Thalhimer [circuit head] and Bob Coulter approached members of the church and offered the Byrd auditorium until such time as the congregation could find a new home. Services are being held every Sunday morning at 10:30 o'clock. The mighty Wurlitzer organ is at the church's disposal as are all other conveniences in the theatre, especially, air conditioning during the summer. The congregation is most appreciative, to say the least, and this past Christmas, presented Bob Coulter [manager of the Byrd] with a delicious, hard-to-get Smithfield ham.

From the Westhampton Theatre, Sam Pulliam informs us that the auditorium is used every Sunday morning at 11:00 o'clock by the St. Giles Presbyterian Church for their regular worship service. Occasionally, the Parent-Teachers Association of Westhampton School uses the parlor for its business meetings. Once a year, just before Christmas, the theatre is used by a circle of the Ladies' Auxiliary of St. Stephen's Episcopal Church and a program of short subjects is furnished for a benefit Kiddie Show.

MEETING PLACE OF GARDEN CLUB

Gordon Culley, Bellevue, advises that his house is being used the second Wednesday



This plan drawing of the booth arrangement for the Annual National Theatre Equipment Trade Show at the Shoreham Hotel in Washington, D. C., September 24-29, shows all of the space except ten booths to be located on the lobby level. Arrangements are further explained in an accompanying story.

of each month at 10:30 a.m., by the Monticello Garden Club. On the third Wednesday of each month, at 10:30 a.m., the Bellevue Garden Club uses the auditorium. Previously, the theatre had been used on Sunday mornings for both church services and Sunday School classes by the Ginter Park Presbyterian Church.

Over in Bristol, the Cameo auditorium is being used every Sunday morning from 10:00 to 11:00 o'clock by the Ladies' Bible Class of the State Street Methodist Church. This organization has been using the Cameo Theatre for several years. For several months, the Christian Science Society of Bristol has used the Cameo auditorium from 11:00 to 12:00 o'clock noon on Sundays for its regular worship services. The mezzanine is also used by the Society from 10:00 to 11:00 a.m., for one class of religious instruction to youngsters.

SERVES SIX ORGANIZATIONS

From James Boteler, manager of the Glebe Theatre, Arlington, it is learned that no less than six different organizations use his theatre at various times. The Glebewood Civic Club uses the lounge the first Wednesday of each month at 8:00 p.m. Miss Verril's dancing classes are held on the stage every Monday and Friday afternoons from 3:00 o'clock to 6:00 o'clock. Meeting in the theatre the first Tuesday of every month is the Arlington Professional Women's Club. The Home Economic Club of Arlington County meets the first Thursday of the month from 10:00 a.m. to 12:00 noon. The third Friday of each month at 8:00 p.m., the lounge is used by the Arlington County Chapter of the American Red Cross. Regularly, from now on, the Baptist Board of Missions and Education will use the lounge for Sunday School from 9:00 a.m., to 10:00 a.m., and for church services from 10:00 a.m. to 11:00 a.m. . . .

In all cases, the experience has been most favorable and organizations, church and civic alike, have been deeply appreciative of the favors bestowed upon them. Word of mouth comment by individuals of these various organizations has greatly enhanced the theatre's standing in the community.

Plan Released for 1947 Equipment Trade Show

PHYSICAL arrangements for the Annual National Theatre Equipment Trade Show have been completed. Notices, giving the exhibit plan and providing other material for reserving space and hotel accommodations, were mailed to all members of the Theatre Equipment & Supply Manufacturers Association late in May by Roy Boomer, secretary. Tesma's 1947 exhibit halls, to be open throughout the six-day joint convention of that organization and the Theatre Equipment Dealers Protective Association, at the Shoreham Hotel in Washington, D. C., September 24-29, will have 80 booths, with ten adjoining the main lobby, fourteen on a mezzanine, and the rest in the Main Ballroom on the floor above, which is reached through the mezzanine corridor (see floor plan at top of page).

The Tesma meetings will be held in the hotel's Blue Room on the lobby floor, while those of Tedpa will be conducted in the West Ballroom on the mezzanine level near the principal exhibit area. Mr. Boomer's notice extends an invitation to all manufacturers of products used in the motion picture industry, all domestic and foreign theatre supply dealers, theatre owners and managers, architects, builders, projectionists and maintenance engineers.

The booths will be constructed of wood standards with blue velour background and will be divided from each other by solid veneer rails painted blue. The rear wall of each booth is 7 feet high.

SMPE Calls Fall Display Technical Demonstration

OF QUITE different character and purpose will be the demonstration of equipment, furnishings and architectural materials planned by Society of Motion Picture Engineers at its Technical Conference at the Hotel Pennsylvania, New York, October 20 to 24. According to a statement of the conference committee, this will be related to the program of papers, which for this meeting will be devoted to the physical theatre, its planning for efficient operation both architecturally and mechanically.

"Instead of being merely a display of materials and equipment," the committee states, "this exhibit will be an educational and scientific presentation, with demonstrations of best recommended practices for comfortable, safe and economical theatre planning equipping, furnishing and operation.

"Demonstrations will include methods of construction, most effective uses of modern materials, best ways of installing seats, laying carpets, hanging drapes, lighting."

A sub-committee is to be appointed soon to co-ordinate subjects of papers with the demonstrations. Members of the general committee are James Frank, Jr., chairman; E. I. Sponable, Don E. Hyndman, Clyde Keith, W. C. Kunzmann, Harry Smith, Jr., and Boyce Nemec.

Tying in with Campus Tradition

How a problem of "Commercialism" was met in the designing and exploitation of the new University theatre, Columbus, O.

THE UNIVERSITY theatre recently opened in Columbus, Ohio, is located near the campus of Ohio State University. That location is responsible for its distinction both as an architectural and as a commercial venture. Its inauguration indicated its success as each.

Showmanship suggested exploitation of the location by relating it, in a design as well as in a policy for the theatre, to the school; there was, however, the nice question of whether this might have commercial implications of objectionable character. The question has been so met that the very design is emblematic of Ohio State traditions, while the opening launched an athletic fund in the name of the school's greatest hero, Charles W. Harley, Jr.

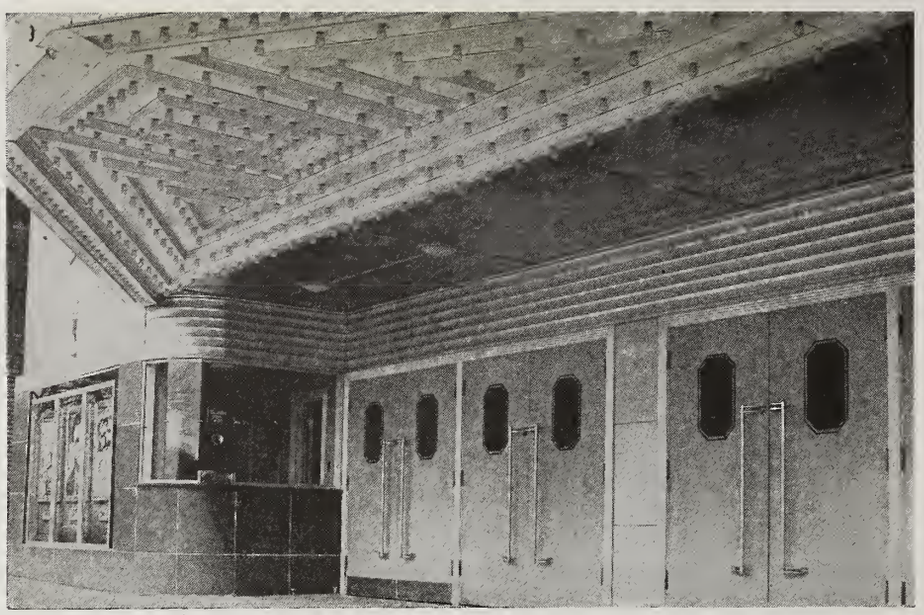
Ill almost since his school days, back in the middle 'teens of the century, "Chic"

(*Continued on page* 16 *column* 3)





At the dedication of the theatre, the ceramic figure of "Chic" Harley, done in high relief on the front, was unveiled, with the football hero's family (at left above) attending. At the microphone is George Trautman, head of minor league baseball, who was master of ceremonies. Next to him are Governor Herbert of Ohio, and Pete Stinchcomb, another Ohio State All-America star . . . The front is faced in terra cotta in scarlet and gray, Ohio State colors. The same colors are used in the sign and marquee, which carries Wagner advertising equipment, the panels of which are lighted with cold-cathode type fluorescent lamps.



Detail view of the entrance area of the University theatre.



Above, section of the lobby; below, the foyer-standee area.

■ The entrance doors of the University are of solid birch, with cast aluminum push bars. Above them and the box-office extends a panel by Sioux Metal Products of fluted aluminum, and all framing for entrance area construction is by the same company's "Nulock" method employing aluminum. The ceiling (inside marquee soffit) is stainless steel . . . Recessed in the terrazzo floor of the lobby are scarlet mats. Walls and ceiling are plaster, the walls in burgundy, the ceiling in gray. Illumination is by white neon in escalloped ceiling coves on both sides. Opposite the wall picture is a built-in refreshment bar . . . At one end of the foyer-standee space is a mural picturing "Chic" Harley and scenes representing his career. Carpeting is a Karagheusian Wilton in richly flowered pattern of maroon and gray tones. Lighting here is by lensed downlights and coved neon. The standee rail is faced in plaster and capped in simulated leather. The upper panel of the rear wall, and the wainscot are plaster painted burgundy, and the ceiling is gray.



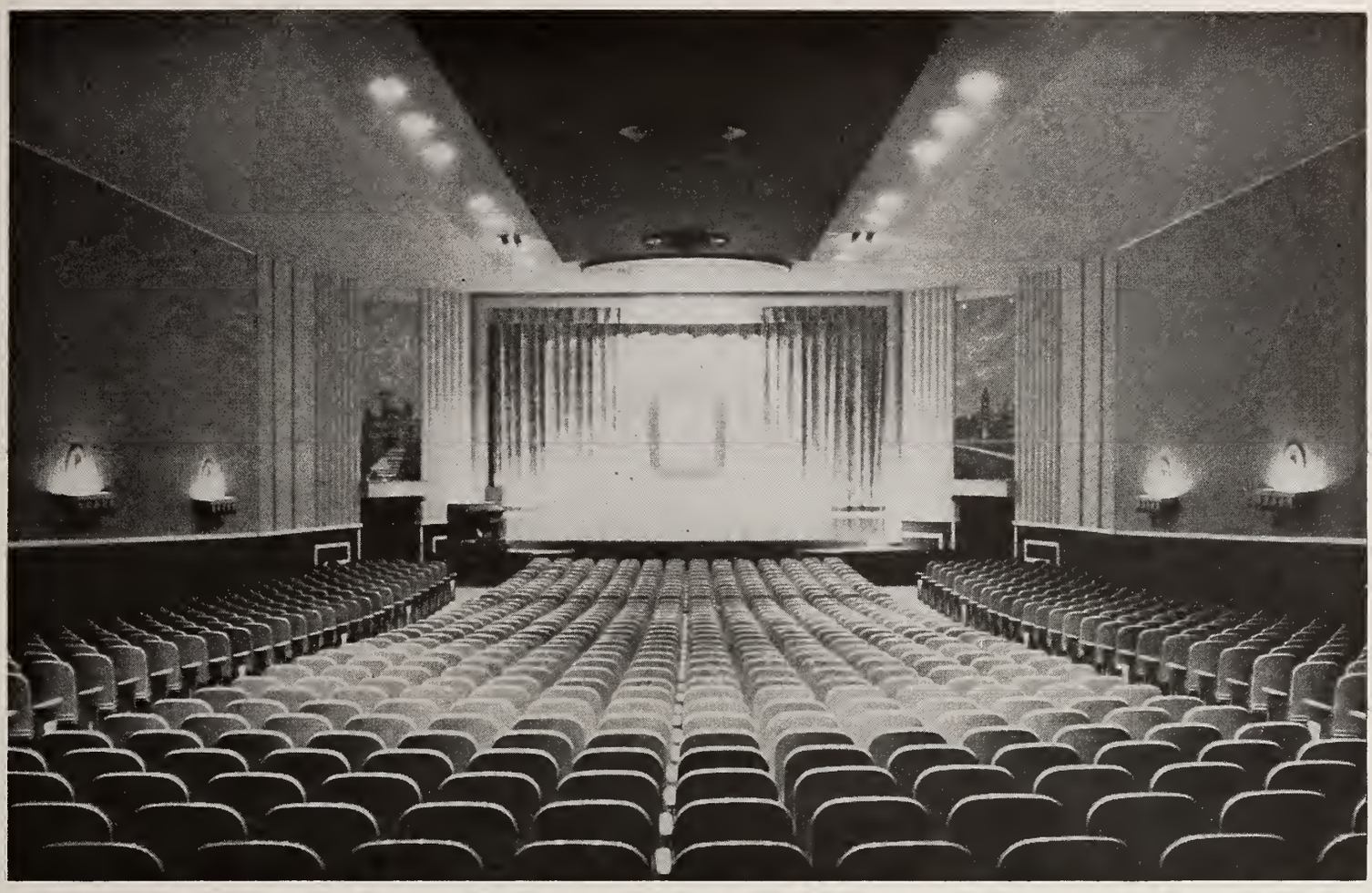
(*Continued from page* 15, *column* 1)

Harley remains a campus legend. He was Ohio State's first All-America football player. The school's high position in intercollegiate athletics began with him. Academy Theatres, owners and operators of the University, and headed by Leo Yassenoff, himself a graduate of Ohio State, have dedicated the theatre to "Chic" Harley, and his career, with its campus background, provides the theme of its architecture and interior decoration.

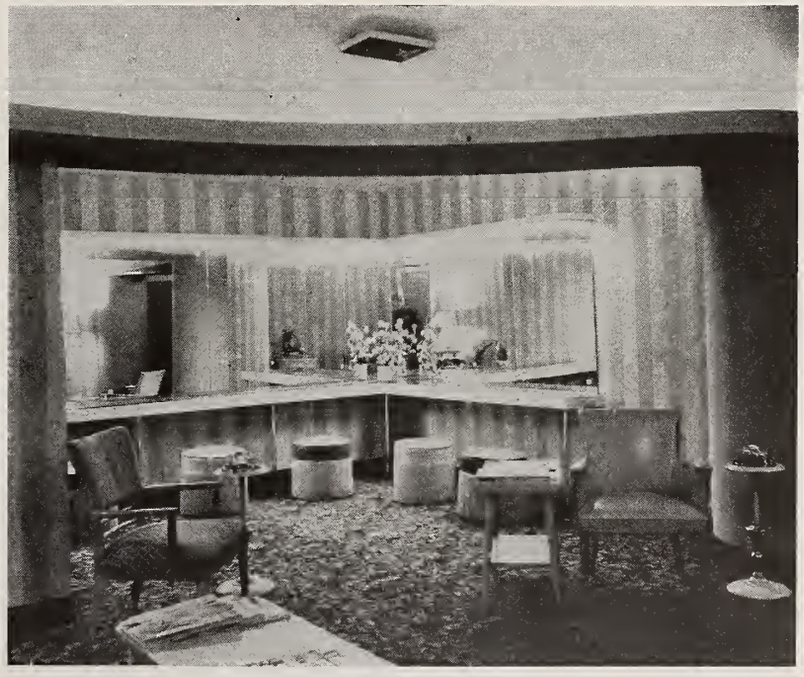
The opening of the theatre was made the occasion for officially launching the "Chic" Harley Fund campaign to raise $300,000 for the establishment of athletic scholarships. It was announced only as a dedication ceremony, without reference to the screen program. Present were Gov. Thomas J. Herbert of Ohio, the mayor of Columbus, Coach Wesley Fesler and other leading figures of Ohio State's athletic administration and football history; and also the parents, the wife, and a sister of Harley.

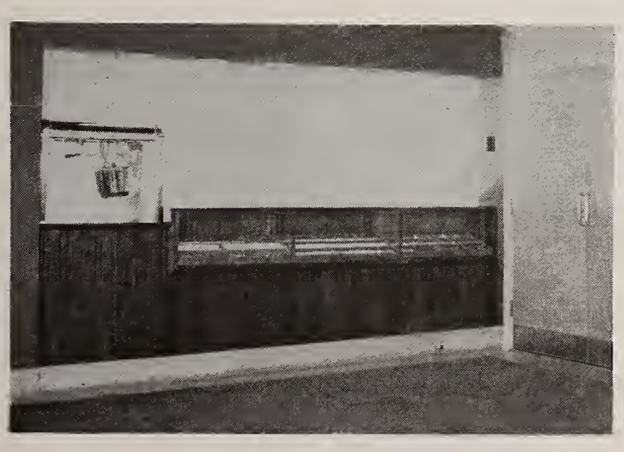
The dedication began with the unveiling of a sculptured figure of the football hero executed in the terra cotta with which the front is faced. It continued on the stage of the theatre, where Mr. Yassenoff, who was a team-mate of Harley's, made the dedicatory speech. Mr. Yassenoff, who also is head of the company which designed and built the University, the F & Y Building Service of Columbus, is a member of the scholarship fund committee.

The University theatre has thus been associated with a personality and a project dear to the officials as well as the student body of the school which characterizes its drawing area. What might have been resented as simple commercial opportunism has been accepted as an expression of the pride and spirit of the university.

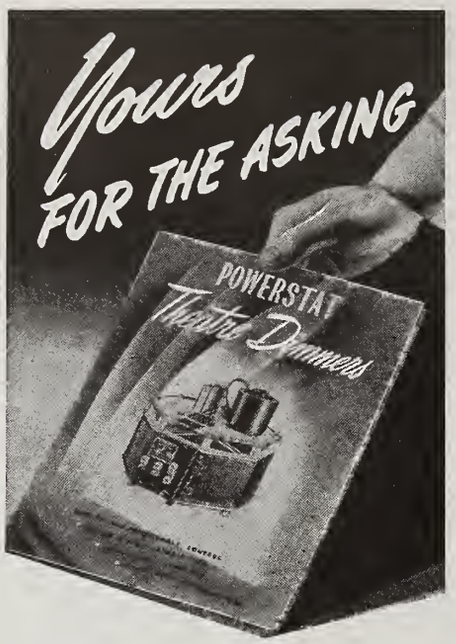


■ All walls of the University auditorium, above a wainscot of furred cement plaster painted crimson, are of glass fabric in scarlet on gray ground, with zig-zag striping except for panels at each side of rear wall, which is striped vertically. The plaster ceiling is painted powder blue at sides, medium blue adjoining a dropped center panel, and dark blue in the panel, which mounts Agitair air diffusers. Lensed downlights extended along the adjoining strips, and side walls carry luminaires with filament lamp troughs beneath circular plaques in gray with a scarlet "O". The filament lamps are on two circuits, one for running light. Seating approximately 1000, the auditorium has a bowled-reverse floor slope. The chairs, Kroehler push-back, are covered in maroon mohair. The screen platform has a rostrum at each side for student participation, and adjoining one is a Hammond organ. Roger Garret, long a theatre organist in Columbus, manages the University and broadcasts from the theatre daily. The University is air-conditioned throughout, with a York compressor for cooling and McQuay transfer coils.





■ The women's lounge (above) has walls painted at entrance and elsewhere paper in scarlet and gray stripes. The cosmetic shelf is black glass over plywood supported by chrome standards. Above the mirrors extend fluorescent lamps, but general illumination is by neon in ceiling cornice troughs. . . . At left is the refreshment bar built into the left wall of the lobby. The counter is walnut with a clear glass top admitting illumination into the case from downlights with egg-crate louvers.



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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

COMPARING DOWNLIGHTING WITH CONCEALED SOURCES

DOWNLIGHTING is being used more and more in theatres, and deservedly so. It is effective for lighting the auditorium as a whole, and is the best means of emphasizing the seating and aisles in the general lighting installation. In foyers and lounges it is excellent because of the manner in which it illuminates the carpeting, which is always a major element, and often the predominant component, of the decorative scheme. Downlighting brings out the colors most vividly.

It is inadequate, however, as a source of illumination for the walls, and of course for the ceiling, too. The source is pocketed and the greater portion of the light is directed to the floor. For the requirements of vision, this light is usually enough, but the walls and ceiling cannot participate fully in the creation of a charming atmosphere unless they are additionally illuminated. Architectural forms should be created in the interior treatment for the concealment of sources of light for these surfaces.

It is not necessary to illuminate all of the visible surfaces, but only those which enter into the pattern of the design, and the illumination should be taken into consideration in working out the physical forms of this pattern.

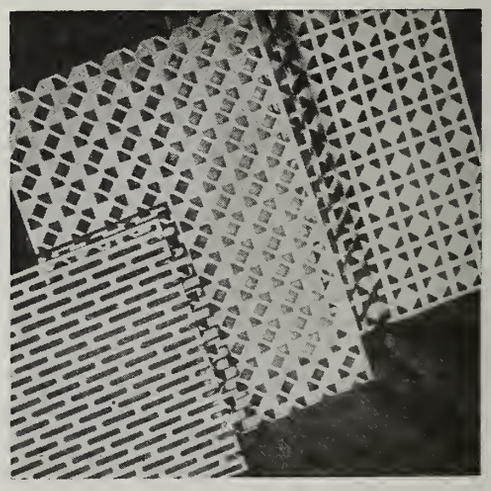
Fluorescent lamps and today's technique in illumination have greatly extended the choice of color in lighting, but there is likely always to be some limitation of selection. Such a limitation can be overcome, however, by the selection of colors in the surfaces themselves that react with the illumination to give the effect desired.

Filament lamps having a reflector molded in as part of the lamp itself, are efficient sources of light for walls and ceilings from concealed locations. These lamps are now manufactured in 50-, 100-, 150- and 300-watt sizes, and can be obtained in either floor or spot types. The floodlamp is better for lighting nearby surfaces, the spotlight is more effective when the concealed location is relatively distant from the surface to be illuminated. By combining both types, suitable illumination can be worked into any design. The line sources, such as so-called neon tubing and Slimline lamps, are practicable when the surfaces to be covered are not so far from them that the illumination noticeably diminishes when it reaches the extremities.

•

PERFORATED DESIGNS AVAILABLE IN METAL

AN INTERESTING use of an old material has been made practicable by new methods in manufacture. Sheet steel, or other metals in sheet form, is perforated with a new type of progressive perforating machine that makes it possible to vary greatly the geometric form of the perforations. Use of perforated metals was formerly restricted mostly to ventilating grilles. Now very effective decorative designs can be thus achieved, a perforated material being especially useful when lighting effects form part of the design.



This material also proves very useful as a durable finish over soft acoustical backing. The metal can be repainted in the latter case without affecting the acoustical absorption.

In audition to the steel perforated sheets, the material can be obtained in plated finishes, which would require no repainting. Some of the perforated patterns obtainable are illustrated above.

•

All platforms, including intermediate level platforms of required exit stairways, should be formed so that the corners farthest from the steps are rounded instead



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Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean... at less cost

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

4.

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of at right angles. This curve should have a radius of at least 2 feet (that much is required by the New York City Building Code). This prevents a person from being jammed into the platform corner in case of stairway congestion in an emergency.

•

A PRESENTABLE, EFFICIENT EMERGENCY LIGHT SOURCE

FOR EMERGENCY illumination the light available should be at a maximum so as to reduce the number of sources necessary for an effective amount of light. It is therefore inefficient to conceal an emergency light source, covering it with glass or other material. Since it is used only in an emergency, appearance is a minor factor, but it always is a factor.

A simple emergency fixture that allows efficient use of a light bulb without, however, exposing it to an unsightly degree, can be made by recessing in the ceiling, set flush, a metal container about 3½ inches deep and 5 inches in diameter. The container is open at the bottom end, and a bulb of average size for such purposes projects out approximately to the extent of its illuminating area.

•

Granite is now available in standard sizes up to 12 x 8 feet. The various sizes are based on a system of multiples of standard brick sizes. These standard units make it more feasible to consider this fine material for theatre exterior surfacing.

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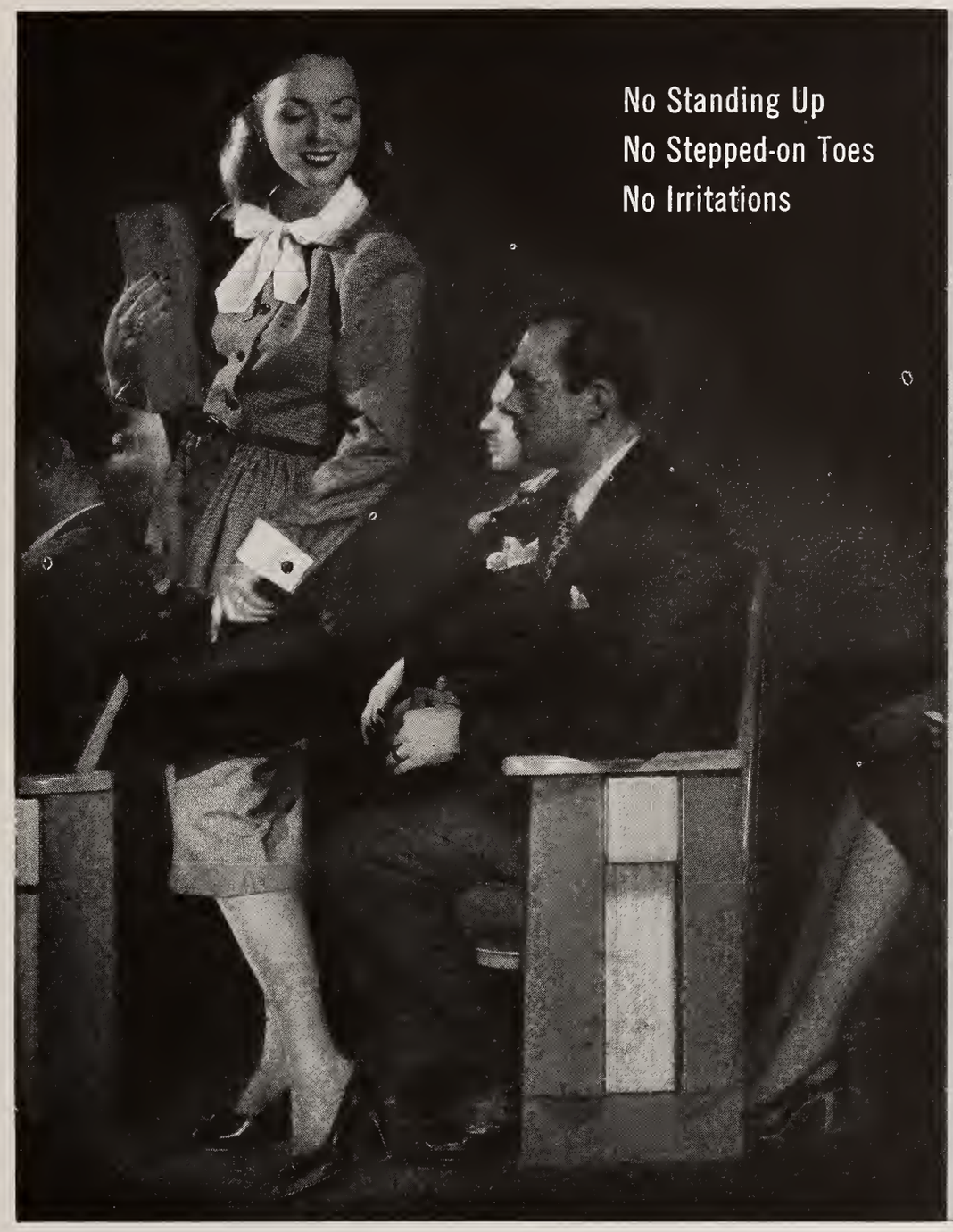
DISADVANTAGES OF A NARROW AUDITORIUM

A THEATRE seating 600 was recently completed having a seating plan with a single aisle in the middle and seven chairs on either side. This created a very long narrow auditorium. The shape was not dictated by the plot since that was considerably larger than the theatre. The reasons presented for this design were that narrow auditorium construction was economical, and the single aisle arrangement efficient.

This plan might have been warranted some thirty years ago when the cost of the structural shell, relative to that of the furnishings and equipment, was considerably higher than with present practices. Today the minor savings achieved with a narrow auditorium is very unimportant when you consider the disadvantages of such a type of auditorium.

Not only is the acoustical quality of the auditorium reduced, but a picture has to be projected to take care of the remote viewing positions that is much too large for the front seats.

In addition, the sound amplification must be too great for the front seats. A long narrow room furthermore is a difficult one to treat architecturally, and it has a poor psychological effect on its occupants.



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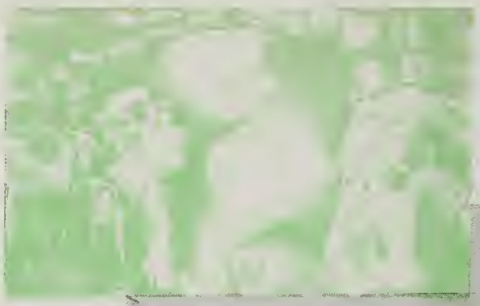
Here's the normal, comfortable lounge-chair position of the Push-Back Theater Seat. When a patron enters or leaves—



Seated patrons need not stand—a gentle movement of the body slides the seat back, providing adequate passing space.



Relax, chair slides back to normal, comfortable position—no standing up, no interrupted vision and no inconvenience.



Theatre of the Americas

. . . with a plan giving direct access to complete restaurant service. It is the Wometco circuit's new Miami theatre, designed by S. Charles Lee, Los Angeles theatre architect, with Robert Collins of Miami as associate.



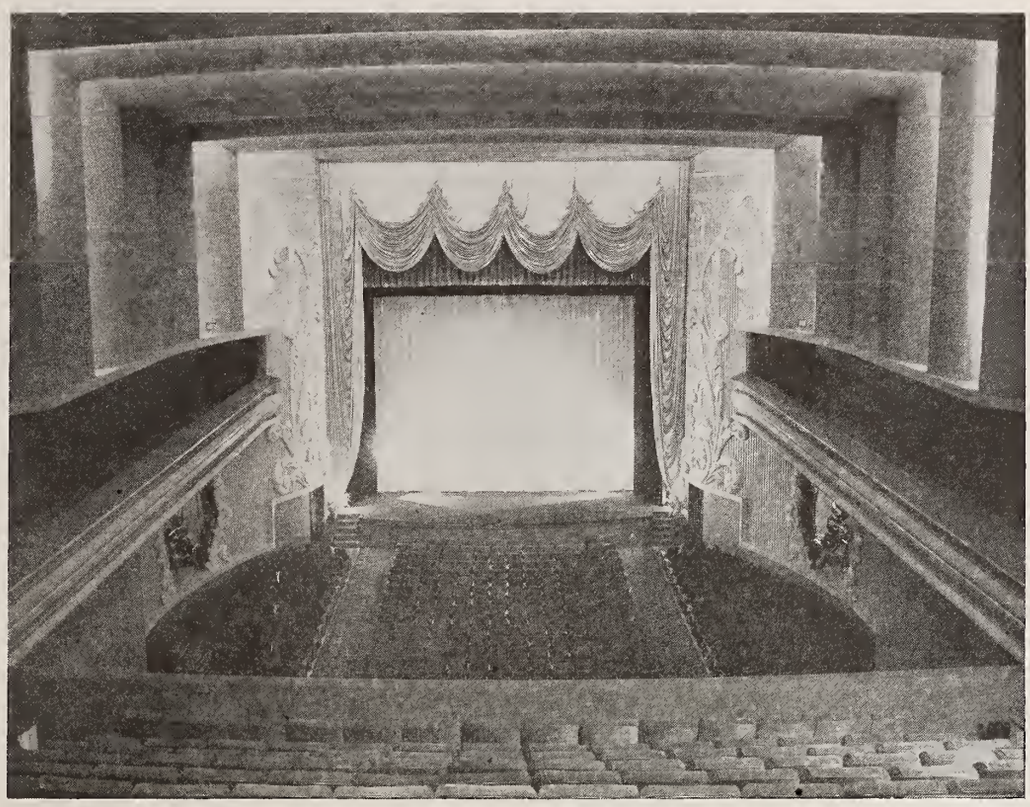
■ The Wometco circuit's new Miami theatre in Miami, Fla., adapts a plot 65 x 230 feet to a capacity of 1860 and makes a restaurant operated by the Huyler organization virtually a part of the theatre. The front integrates restaurant and theatre in a design extending above both, with terra cotta framing two huge windows, protected by a grid of stainless channel steel, that light the second restaurant level (see floor plans). A stainless steel with Adler advertising equipment using plastic letters identifies the theatre entrance. Warm-colored and fanciful throughout, the theatre exploits Miami as an air travel point between South and North America with a mural in the main foyer (below) of inter-American theme.

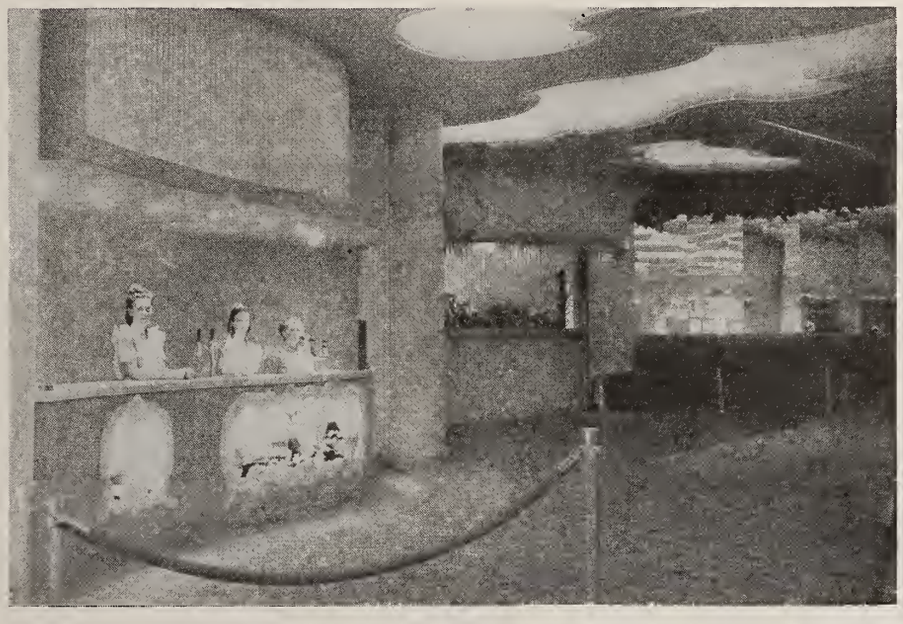


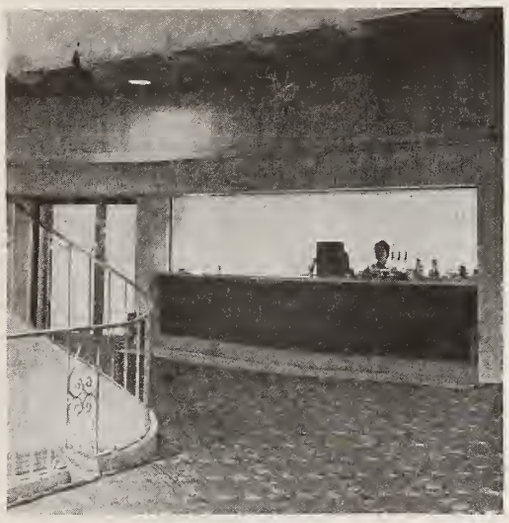
■ On each floor is a two-level marble drinking fountain, providing a bubbler at youngster height, and one for adults also.



■ Architecturally, the auditorium of the Miami presents a scheme to reduce the effect of narrowness. Its length is interrupted by a series of neon light coves above a traffic ledge on each side and continuing across the ceiling. Each ledge extends from the balcony to the front wall, providing direct egress, to meet code requirements, from the balcony to the street behind the theatre. At the rear both ramps and staircases are used. Two types of chairs are installed—American special spring-construction model in a loge section at the front of the balcony, and Kroehler push-back chairs elsewhere, with all upholstered in mohair and spacing 34 inches back-to-back. The balcony rises over mezzanine lounge area, where a central staircase from the main foyer is located for balcony traffic. This lounge area is also integrated with the second restaurant level.

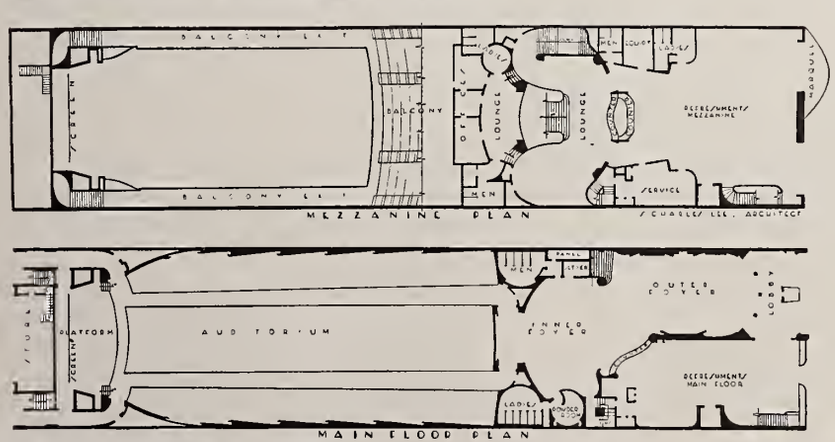






■ Refreshment bars are located in both the main and in a mezzanine foyer, each operated by Huyler's, operators of the adjoining candy and soda fountain shop and restaurant. There also are doors between the restaurant, which has three floors, and both foyers. At the mezzanine bar (above, right) as well as the main floor booth (above, left) any of the Huyler services are available, or patrons may go directly into the restaurant if they desire. The kitchen is located in the basement, from which all restaurant levels are serviced, as orders require, by means of dumbwaiters. Given the general modern baroque pattern of theatre, the foyers have ceilings with escalloped coves carrying neon tubing in warm colors combined with white. Rails of the staircase leading to the mezzanine lounge consist in glass etched with tropical figures and lighted by neon tubing beneath the cap.

FLOOR PLANS OF THE MIAMI THEATRE



METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Handling the Teen-Agers

IN HANDLING the younger element who think a theatre is a public recreation hall for their personal use, the following suggestions are offered. These rules have proved effective in many theatres throughout the country.



CHARLES H. RYAN

1. Do not permit girls under the age of 18 to enter the balcony, in order to keep the teen-age boys far away from the young girls.

2. Do not permit so-called "necking" in your theatre.

3. Patrol your theatre at least once every fifteen minutes on the nights that these disturbances are most likely to occur, to see that everything is in order.

4. Do not permit men or boys to wear hats while viewing the show, and see that their feet are not placed on the backs of the chairs.

5. Try and have your doorman recognize the faces of offenders and keep them from entering the theatre the next time they buy a ticket—that is, bar all known trouble makers from admission.

6. The first time an objectionable noise is uttered from one of these youngsters, they should be warned; the second time, they should be ejected from your theatre by a policeman. For every rowdy you throw or keep out, you will regain five patrons, whom they are keeping out.

7. A suggestion of how to handle teen-age boys: Have the station give them a ride home in the squad car or patrol wagon, which is very embarrassing to their parents. When the girls are found to be troublesome, find out their address or phone number and summon their parents and explain to them the conduct of the girl.

8. You have a legal right to eject any person from your theatre whose conduct is disturbing to other patrons.

9. If a person has been offered a refund and refuses to leave, you may use whatever force is *necessary* to eject him. It is never good psychology to have a group of ushers near you when you attempt to remove anyone from your theatre. If you feel you may be involved in trouble, instruct your ushers to watch from a distance, but never enough to give the group the idea that you are all prepared for and inviting melee.

10. The motion picture theatre has not only to sell entertainment, *but also the environment of entertainment*. Sometimes that is as good as a show. Remember, at all times the theatre is the host and people pay their admission price expecting to be entertained without disturbances. If disturbances occur, your patrons will leave with the opinion that the theatre is poorly managed.

•

Keep Your Theatre Clean!

GOOD SHOWMANSHIP requires that the theatre be kept spotless both inside and out. The patron of today wants to walk into a house that radiates an atmosphere of cleanliness and then sit back and look at the entertainment you put on the screen.

It is the first essential of a cleaning inspection to check the condition of the rest rooms. Invariably, an untidy rest room means an unclean theatre. One way to overcome a condition such as this is to have all the necessary cleaning and maintenance supplies readily available for your janitor staff and patrons.

During policy hours, when you are servicing women's rest rooms, have a small sign at hand: *Ladies room now being serviced! Available in a few minutes!* This will eliminate interruption of your rest room clean-up job.

Make it a point to see that an usher inspects the rest rooms, especially the women's room, not less than once every two hours. Also have the matinee cashier give you a report on the women's rest room when she is relieved on her shift by the night cashier. This applies to times when a matron is not on duty.

Dirt in rest rooms is more readily visible than anywhere else in the theatre. Don't believe that the washroom has been thoroughly cleaned because it is clean to the eye. If there is an odor, the porter has neglected to go beyond eye level. Failing to check your janitors will lead to carelessness on their part, and it will reflect on you as an inefficient manager.

PROFIT MAKES A GOOD SHOWMAN

No theatre man is better than his record in the bookkeeper's figures. Your name on the box-office statement is a confession or boast of your force as a theatre operator.

Showmanship means only one thing . . . shouting what you have to sell. Three factors give it value: it must be continual, interesting, and sell tickets. Failing in any one of the three, it fails in all.

Three of the "mistakes of life" that many of us make are: (1) tendency to worry about things that cannot be changed or corrected, (2) considering that a thing is impossible because we, ourselves, cannot accomplish it, (3) neglecting development of the mind and in acquiring the habit of reading.

Get counsel and advice from everyone in this business. The more questions you ask, the more knowledge you will gain. Remember always that while profit makes a showman, it takes the "good will" of the public to make a profit.

Showbusiness is like baseball—the hits you made yesterday will not win the game today.

The ideas in showmanship that prove most effective are the old standbys, dressed up in new togs.

•

Ask Yourself: Will It Sell?

FOUR MAGIC words that every manager should remember, when he thinks up an idea in advertising, are "Does it sell tickets?" If an idea is unprofitable financially, use common sense and ban it. The manager who has the will to investigate the true values of tradition in theatre advertising and make his own decision as to whether an idea should be followed or discarded, is the man who is worthy of bigger things.

The energy to execute sound ideas is the escalator on which a manager rises automatically to sucess. If you are a slave of custom and follow routine only, *creating* nothing, then you are missing a large part

of the real thrill that theatre managing can bring.

Good, seat-selling theatre advertising must have intelligence of plan, soundness of copy, an attractive design and correct circulation. In selecting copy, weigh the importance of one piece of copy against another. Does it sell? Would it sell you? The best advertising is that which brings returns large enough to cover the initial cost and increase the theatre revenue.

An employe who has no creative ability and waits to be told what to do is, in the long run, merely waiting for dismissal. None of us can afford to hold a set pattern, because if we do we shall awaken someday to find ourselves out of step with an era which has long since passed us by.

•

Your Seats Die Every Night!

NO FOOLIN'! Plant it in your think tank. Take a look at your show shop regularly every darn day with that thought in your mind!

You're in a business of handling the most perishable product that ever existed. Those seats of yours do "die" every night. If you don't sell 'em at every show that business is gone forever. Your seats have spoiled overnight, no longer are saleable.

Of course you get in a rut. Everybody gets into the habit of accepting a certain routine. You say, "Well, business is a little off today. It'll pick up tomorrow." Whatinell would you think of a guy who had a carload of roses to sell, knowing that they would only last one day? Would you think much of him if he sort of sat around and took what business he could get and satisfied his conscience by saying, "Well, business wasn't so hot today"?

Make yourself come in and look at those darn seats every single day with the thought, "There's my carload of roses. Now, somehow I've got to get rid of them today, because if I don't they won't be there tomorrow."

There's plenty of dough to be made, boys, right now, for the fellows who tackle the old job every day with all they've got. But you have to think and you have to *work*.

It's up to you to do some *work* to carry those ideas out and *help sell the roses*. And honest, if you'll get busy working to carry out those ideas, you'll find that more ideas develop—they're funny that way!

•

By the way, if and when something turns up in your operations which you think would make a good subject for discussion in the columns, I'd be glad to have you tell me. Your name won't be mentioned if you don't want it to be.

"Tactful Sanitation" in Theatre Housekeeping







FORT-A-CIDE

Reg. U. S. Pat. Off.

ODORLESS DEODORANT GERMICIDE AND FUNGICIDE

Disinfects as it Deodorizes. Leaves no frightening or embarrassing odor. *It's Odorless.* Non-damaging on fine surfaces, fabric and color.

Mix One Part "Fort-A-Cide" Solution with Ten Parts Plain Water. Use in Sprayer on Malodorous and Infected Plumbing. Leaves Microscopic inhibiting residue on surfaces after water evaporates. Replaces unsightly urinal blocks.

Effective Against a Wide Variety of Disease Organisms, including "Scalp Ring Worm," common on rest room plumbing and Auditorium Seats. (Deodorizes Simultaneously).

Ideal for vomit eradication on seats and carpets, bacterial accumulations in air-conditioning systems that cause foul odors, "Stink Bombs." A few ounces of "Fort-A-Cide" added to pail of soap water performs dual action on floor and mop. Compatible with and reduces amount of soap. Contains detergents and penetrants.



ECONOMICAL: ONE CASE OF 4 GALLONS MAKE 40 GALLONS of "ON CONTACT" 1:10 DILUTION



ORDER NOW FROM YOUR SUPPLY DEALER OR CIRCUIT

FORT-A-CIDE CORPORATION, 160 East Illinois Street, Chicago 11, Ill.
CHARLES P. HUGHES, *President:*

FREE send me your four-page colored, illustrated folder showing how to use "FORT-A-CIDE".

Name of Theatre.....*Address*.....

City..... *State*.....

Any problems . . . suggestions . . . in management? Write Charles Ryan, care of BETTER THEATRES.

LET US PLAN YOUR NEXT THEATRE CARPET NEEDS

We can supply you with WILTON CARPETS made by leading manufacturers. Exclusive theatre patterns of 100% wool face of heavy weight and luxurious pile. Each highly styled and colored at medium prices. Descriptive literature mailed upon request.

NEW YORK CARPET EXCHANGE, INC.

225 West 37th Street — MARTIN C. SEGAL, Contract Dept. — New York 18, N. Y.

INSPECTION REMINDER—GUIDE

The Theatre Building

1 — CEMENT FLOORS

In checking the condition of the floor, remember that the expansion or shrinkage joints should be well defined and of proper uniform width from wall to wall. Where trouble is experienced at these expansion joints, a larger portion of the old concrete than is broken or fractured should be removed, the fill underneath be tamped solid, and a strong mixture of new concrete is poured.

2 — WOOD FLOORS

When the flooring or joints are rotted, continuously damp, the fill underneath should be made moistureproof by stopping the source of water penetration and filling in with cinders. Where the flooring has sagged, new joists should be installed, if need be, or the joists be blocked up solidly with the fill underneath.

3 — WALLS, MASONRY

Where cracks or fractures are found in the walls—due, as in most cases, to the settling of the building—the holes should be cleaned out, wetted and then filled in solidly with a mixture of one part cement and one part clean, fine sand. Where there is moisture penetration through the walls, especially at the chair rail area, which is nearest to the outside grade or ground line, the area affected should be properly treated with mastic asphalt, with no untreated seams. Where there is moisture penetration in back of a tile wainscoting, patented waterproof cement can be applied, with the defective area covered at least 2 feet beyond all around. This cement should be applied very carefully for lasting results. Where a white powdery crust appears on the outside walls (exposed to the weather), hot paraffin can be applied to overcome this condition—or some reliable patented waterproofing mixture.

4 — STANDEE RAILS

When the standee rail is constructed of hollow tie or terra cotta with a good plastic finish, there is very little attention and care required except for occasional touching-up of the marred surfaces. Wood-frame rails, however, need thorough checking for structural defects.

5 — PLASTERING

Stains appearing on the surface of the plaster can be caused by leaks from the roof or through the walls. All leaks should be repaired immediately.

6 — PAINTING

Nearly all paint work deteriorates very rapidly with age. The main causes are dust in the air, extreme humidity, water penetration through leaks in the walls or roof, and chemical stains from the walls and plaster. Every one of these faults should be remedied, if present, in order to have a lasting paint job.

7 — STRUCTURAL MEMBERS

Periodic checkups should be made of steel members supporting the gridiron over the stage, of all skylights, iron beams under the balcony, roof trusses, beams and girders. Any rust spots and scale should be removed by using a stiff-wire brush; thick and firmly stuck rust or scale can be removed with a hammer and chisel. However, care should be taken that the chisel cuts off only the rust without being allowed to dig into the steel. The turnbuckles, hanger rods, struts, gusset plates and bolts on the marquee should be also checked for rust or scale and general weakness. Every bolt and nut should be tested with a heavy wrench for holding strength. Any leakage of water will quicky rust the threads, and the constant minute vibration present in the structural members can loosen up the nuts. Periodic checkup should be made of the wires, pulleys, winches, etc., that hold in place and operate chandeliers and special displays or lights.

8 — FIRE ESCAPES

Practically the same checkup and maintenance should be accorded all fire escapes as suggested in Items 6 and 7. In addition, these structures should be tested regularly to see if the hinges or pivot joints, treads and support angles are in good working order.

9 — CEILINGS

When defects are noticed in the ceiling, the trouble may be: (1) There are roof leaks present. (2) The wood or steel trusses are defective or have deteriorated because of the excessive loads. (3) Some ceiling hangers are broken or are loosened. (4) The lathing is not properly latched to the plaster or is of the wrong type and size. (5) Materials are stored on the ceiling, adding to the dead load, or the composition of these materials is straining the ceiling.

10 — ROOFING

Check metal flashing and coping for rust and leakage, gutters and leaders for rust and rubbish, insulation for punctured spots and looseness. Also examine skylight, if any, for leakage.

(NEXT MONTH: PLUMBING)

Telling the Candy Girl



Marie Frye, head of the candy and popcorn division of A. H. Blank's Tri-States and Central States circuits in Iowa (the miss in the picture above is NOT she), has written a manual for the guidance of her refreshment bar attendants, and it seems a model for such instruction, in sense and in diplomacy. Here is how she has advised them.

GIRLS—the spotlight is on *you!* You have been chosen to fill an important job for us. You are working in the most conspicuous spot in our theatre.

Yes, that's right! Our candy and popcorn counters are so located that everyone coming to the show must pass directly by them; and they are so brightly lighted that you could not (even if you wished to do so) cover up careless grooming, a dirty popcorn machine, a slipshod display of candy.

You are going to meet thousands of people on this job, you are going to make many friends. You have a very interesting job, and you are working for a company that offers you many advantages and an opportunity for advancement.

Don't be careless of your duty and your responsibilities for a single day—or even for a single minute. In that minute you may have lost, or gained, the opportunity of a lifetime to make the proper impression on a very important person.

You have been chosen for this job because we think you have the proper appearance, the ambition and the intelligence to handle it. . . .

Personal Appearance—and give yourself 10 points for each satisfactory answer. Needless to say, 100 is a good score!

1. Is your hair neatly combed and dressed in a becoming but not exaggerated style? Unless it is combed in an "up" style, you should wear an invisible net.
2. Are your hands clean, your nails nicely

You Can DOUBLE Your Take—if You Double Your BOX OFFICES...



With a Manley Popcorn Machine!

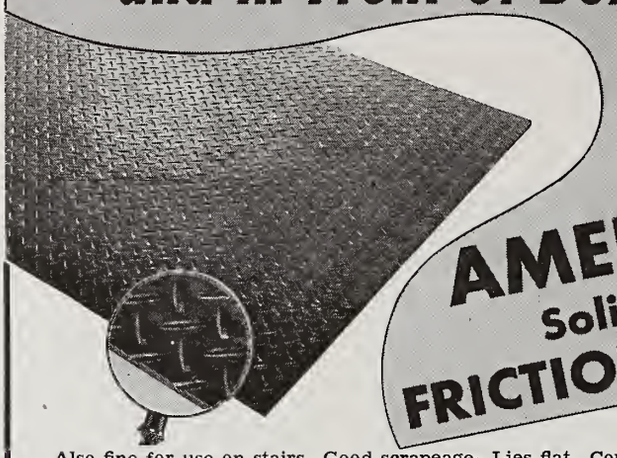
Ten square feet of floor space and up to TWENTY PER CENT INCREASE IN NET PROFITS! What more profitable investment can a theatre owner ask? A gleaming, attractive, eye-catching addition to his lobby, offering a universally popular service to his patrons that will add to their enjoyment of the evening. The important thing to remember, however, is to be sure of the quality, the performance and the reputation of the popcorn machine itself—if you demand the **best**—get a Manley!

ALBION, MICH.
ATLANTA, GA.
BOSTON, MASS.
CAMDEN, N. Y.
CHARLOTTE, N. C.
CHICAGO, ILL.
CLEVELAND, OHIO
DALLAS, TEXAS
DENVER, COLO.
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DETROIT, MICH.
INDIANAPOLIS, IND.
LOS ANGELES, CALIF.
MEMPHIS, TENN.

Manley, inc.
(Formerly The Burch Mfg. Co.)
KANSAS CITY 8, MO.

MINNEAPOLIS, MINN.
NEW ORLEANS, LA.
NEW YORK CITY, N. Y.
OKLAHOMA CITY, OKLA.
OMAHA, NEBR.
ROANOKE, VA.
ST. LOUIS, MO.
SAN DIEGO, CALIF.
SAN FRANCISCO, CALIF.
SEATTLE, WASH.
TORONTO, CANADA
VANCOUVER, B. C.
WASHINGTON, D. C.
WINNSBORO, TEXAS

An Ideal Mat for Theatre Entrances and in Front of Box Offices!



AMERITRED
Solid Plastic
FRICTION MATTING

Also fine for use on stairs. Good scrapeage. Lies flat. Comes in sections, 29" x 62" x 9/64". Can be laid side-by-side for larger areas or trimmed for smaller or odd-shaped areas.

— ALSO —

AMERICAN COUNTER-TRED MATTING
for use at candy counters and popcorn machines

EZY-RUG RUBBER LINK MATTING
for lobbies

TUF-TRED TIRE FABRIC MATTING
for safety on wet floors

"WALRUS HIDE" ROLL RUBBER MATTING
for aisles, as carpet protection, and at fountains

For prices and folder, "A Mat for Every Purpose," for promoting safety and sanitation, write

WANTED — DISTRIBUTORS AND DIRECT FACTORY REPRESENTATIVES

AMERICAN MAT CORPORATION
"America's Largest Matting Specialists"
1722 Adams Street • Toledo 2, Ohio

A LIMITED NUMBER OF

REYNOLDS BLOWERS

Available for Immediate Shipment

For cooling, ventilating, exhaust, circulating of warm air in winter and with washed air and refrigeration. Quiet, vibrationless, economical.

MODEL		PRICE F.O.B. GRAND RAPIDS
Master #36	30,000 CFM	$290.00
Master #32	20,000 CFM	190.00
Model M	12,500 CFM	175.00
Model G	10,000 CFM	150.00
Model F	7,500 CFM	102.50
Model A	5,000 CFM	82.50

Prices include belts and motor pulleys.

REYNOLDS MANUFACTURING COMPANY
412 PROSPECT N.E. GRAND RAPIDS, MICH.

At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

manicured? We do not require you to wear polish, although you will find it very flattering to your hands. However, it is better not to wear polish at all than to have it ragged and chipped. In any event, your hands and nails must be immaculately clean at all times.

3. Do you do a nice job with your make-up? We want you to be attractive and presentable: but also we want you to be sweet and wholesome in your appearance, not garish or overdone in any way.

4. Is your dress clean, your apron fresh?

5. Do you bathe every day?

6. Do you use an underarm deodorant daily, and wash out your undies and hose?

7. Do you scour your teeth until they gleam and sparkle? You will want to smile at your customers, and they will notice your teeth.

8. Are you wearing low-heeled, sensible shoes? Keep your pretty high-heeled sandals and pumps for dress-up occasions.

9. Are you satisfied with your posture? You will find on this job that you tire less easily if you stand straight and tall and carry your weight on *both feet.*

10. Do you eat the proper foods and get enough rest? We can't prescribe these things for you, of course, but they will reflect in your complexion and your hair and your eyes—and in your disposition, and your interest in your job.

NO .... NO .... NO ....

Gum chewing while on duty . . . Eating of any kind . . . Combing hair . . . Applying make-up or nail polish . . . Reading paper . . . Watching show . . . Visiting with friends . . . *no, no, no!*

PERSONALITY

1. The first impression you make on the customer is by your *general appearance,* and this was discussed [in an earlier paragraph].

2. You follow up with a *smile*—and we do mean a big, friendly, glad-to-see-you smile!

3. A pleasant and appropriate *greeting.* In greeting a customer, always be dignified and polite in your manner of speech, but truly friendly. Make it a point to learn your customers' names and *use them!* For instance:

"How do you do, Mrs. Jones. May I help you today?"

"Hello, Johnnie, may I help you?"

"Why, Mrs. Smith! It's certainly nice to see you again. What can I do for you?"

"How do you do, Mr. Anderson. May I help you with popcorn or candy?"

4. A clear, well modulated *voice.* Undoubtedly during your lifetime you have known many people who had exceptionally pretty voices and a lovely manner of speaking. Why don't you consciously try to imitate one of these people? No one likes a loud, raucous voice—nod the opposite, one so low or so indistinct that it cannot be understood. There is a happy medium. Strive for it. . . .

POINTERS ON HANDLING CUSTOMERS

Take them in turn. Complete your transaction with one patron before you turn to the next.

Remember that *anyone* can sell the pleasant, affable customer, but it takes real salesmanship to handle the difficult one—and you can pat yourself on the back every time you successfully exercise your tact and diplomacy on the latter type.

You are not to be influenced by the age or appearance of the patron. Children are to be served just as graciously and pleasantly as adults. Poorly dressed customers deserve the same time and courtesy as the better dressed ones.

Be friendly and interested in all your patrons, but do not spend time just "visiting" if you have other customers waiting.

You understand also that we do not want you to encourage or tolerate objectionable visitors—but this is a matter calling for extreme discretion on your part, and you should solve it with the advice of your theatre manager.

Get in the *unfailing habit* of suggesting additional items to your customers. Not just, "Anything else?"—but something specific. For instance:

"We have just received a new shipment of Mrs. Sweet's candy mints—only 25c. Would you like to try them today?"

"Have you tasted this bar which is made especially for the patrons of our theatres? It is really wonderful—rich milk chocolate and just full of almonds."

"How about some gum today? We have a wide variety."

"We are introducing the new Mars bar this week. Like to try it?"

Also you must be able to suggest a substitute item to a customer if you do not happen to have what he is asking for. Suppose he asks for a Clark Bar, and you don't have Clarks. *Don't* say, "We don't have any today," and let your voice drop—but rather, "I'm awfully sorry we are out of Clarks right now, but we have Bolster and Brunch which are similar bars." And if the customer does not make an immediate decision, come right back with another suggestion, "Also we have a new shipment of Peter Paul Mounds and Hershey today. Would you care for either of them?"

You must *know your candy bars.* People will ask for this information, and you must be able to tell them. You must be able to suggest bars with soft centers, bars with chewey centers, nut bars, cocoanut bars, almond bars, mints. *You* must know more about candy bars than anybody else in town!...

If the patron hands you a bill in payment for his purchase, it is a good idea to name the denomination of the bill when it is given to you—in other words, "That will be 25c out of $5.00." Be accurate and businesslike in counting change back to customers.

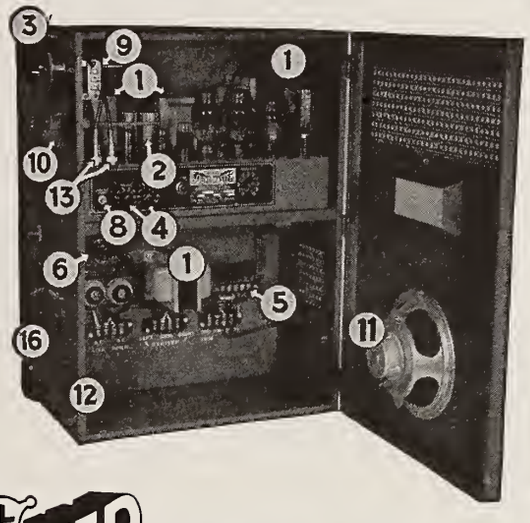
There is only one way to close a sale and that is with another big smile and a cordial, "Thank you!"



The *Golden Voice* of the SILVER SCREEN

Clear Sharp True

SOUND AMPLIFICATION



ROYAL SOUND MASTER

LICENSED UNDER U. S. PATENTS OF WESTERN ELECTRIC CO., INC.

PD-50 SERIES AMPLIFIER

The PD-50 Series Amplifier has a world-wide reputation for trouble-free, uninterrupted, faithful, life-like reproduction. Such accepted superiority is possible because of features like these: (1) Transformers and chokes "Climatite" treated to resist any weather conditions.... (2) Plug-in type filter condensers.... (3) Calibrated step-type volume control.... (4) Wide range tone control.... (5) Exciter lamp balance.... (6) Exciter supply voltage control.... (8) Photo-electric cell voltage control.... (9) Auxiliary volume control.... (10) Sound change-over in photo-electric circuit. ... (11) Built-in booth monitor and monitor amplifier.... (12) Complete extra chassis.... (13) All connections from chassis to cabinet plug-in type.... (14) Gray crackle finish to match your projection equipment.

Start your modernization plans with a Royal Soundmaster Amplifier. See what remarkable improvement it makes in your sound system. Later add the Soundheads and the Two-Way Horn System to complete your Royal Soundmaster Sound System—the ultimate in sound reproduction.



FOR GREATER LISTENING PLEASURE

See your Independent Theatre Supply Dealer or write direct to The Ballantyne Company. Your inquiry will receive immediate and courteous attention.

THE BALLANTYNE COMPANY

1707-11 DAVENPORT STREET OMAHA 2, NEBRASKA

Export Department, FRAZAR & HANSEN, Ltd.

301 Clay Street San Francisco 11, California, USA Cable Address "FRASEN"

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Auditorium Chair With Retracting Seat

AN AUDITORIUM chair with a retracting seat has been added to the line of the Ideal Seating Company, Grand Rapids, Mich. The new model, called the "Slide-Back," has been designed with seat and back so acting in unison (see triple-exposure photograph below) that, according to the manufacturer's specifications, the passage space between rows is increased to as much as 6 inches over that between rows of chairs not having a retracting seat.

The retracting mechanism includes provision for automatic raising of the seat after it has retracted, and retraction is also automatic. When evacuated, the seat automatically slides back, then rises and locks into position so as to leave unoccupied areas of rows free of obstruction. The manufacturer points out this feature with special reference to mass evacuation of the auditorium in an emergency. The seat automatically unlocks to slide forward when a patron lowers it for occupancy.



Triple-exposure photograph of the Ideal "Slide-Back" chair, showing seat and back in their travel, with the seat moving not only back, but up.

General construction and design is similar to the conventional models in the Ideal line, entailing, according to the manufacturer's description, only three more moving parts. With retraction of the seat, the back moves slightly upward. The back, which is a die-formed steel panel, covers the seat cushion at the rear to prevent a patron from placing the end of a shoe between them. The special bearings used in the retracting mechanism require no lubrication.



Indicating the space for passage between rows when the seat of the chair is retracted.

This model is obtainable with cushions of deep-spring construction and in a variety of styles and end standard designs.

Booklet on Screen Care

A POCKET-SIZE booklet of 12 pages is available from the National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y., on the installation and maintenance of motion picture screens. The booklet also describes the company's "Artic Blanch" method of resurfacing screens, which can be applied readily by members of the theatre staff or others employed locally.

Booklet on Glass Doors

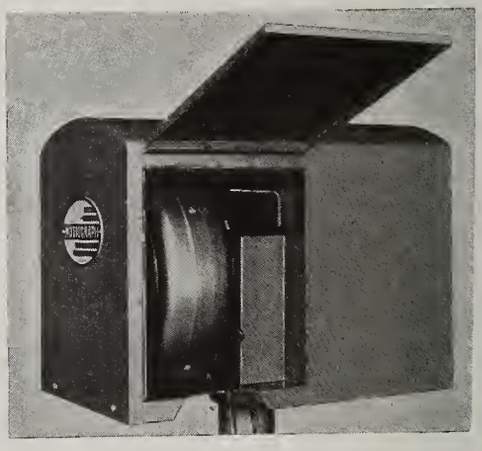
INFORMATION ON the effective use of Tuf-flex plate glass doors is contained in a new booklet issued by the Libbey-Owens-Ford Glass Company, Toledo, Ohio. Applications of all-glass doors to theatres are among the uses illustrated by photographs, and the book supplies data for the guidance of building owners and designers.

New Drive-In Speakers of Central and Station Type

FIVE TYPES of drive-in theatre sound installations have been announced by Motiograph, Chicago, two with a central horn system, and three for in-car or post-mounted speaker units. One central loudspeaker system has a power output of 75 watts, the other one of 150 watts. The individual speaker systems have power outputs of 150, 250 and 500 watts, with the latter having emergency provision for operation at 40 or 250 watts as desired.

Specifications of the individual speakers are given as follows:

The in-car speaker is fabricated from heavy gauge drawn steel, plated and finished in light blue enamel. The front side has a perforated area over the speaker unit cone. The rear side is provided with a special rubber covered hook to enable the speaker to be supported at any desired position in the car. A constant impedance volume control is mounted in a recess in the front side so that its operating knob is protected from damage during speaker handling. The heavy duty moisture-proof connection cord is 6 feet long, and the hook design provides a place to wind it up for storage. The cone is water-proofed and the metal parts are treated to resist corrosion. The characteristics of this unit are matched to the acoustical characteristics of the speaker housing.

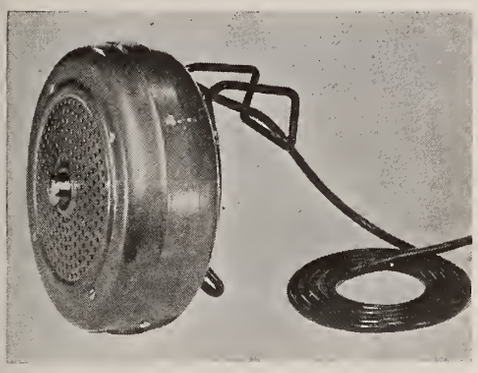


Motiograph in-car speaker shelter, showing a speaker in one of the two compartments.

The in-car speaker shelter and junction

box is designed on the same principle as rural mail boxes. It has a flanged metal base section which may be mounted either on a 2-inch pipe post, or on a standard wooden fence post. The ends are slotted to permit the speaker cords to hang downward. Terminal blocks are provided near the center for the speaker and feed cables, and the impedance matching transformer for two speakers is adjacent to them. Transformers are available with any desired primary impedance up to 14,000 ohms.

Speaker shelter compartments and a center transformer compartment are provided by the formed metal cover for the base



The Motiograph in-car speaker unit.

section. It has flanged and hinged doors at either end and fits over the base section to provide weather protection for two speakers. With the supporting posts properly located between each two car positions, the speakers may be taken out of, or be placed in, the shelter compartments without getting out of cars. Provision is also made for clamping two speakers to the sides of the shelter box to give quicker access.

The metal parts are fabricated from heavy-gauge galvanized sheet steel finished in light grey weather-resistant paint. This basic design permits the shelters to be repainted to any desired color after installation, and to be refinished easily during seasonal theatre overhauls. The transformer circuit is so arranged as to prevent accidental speaker cord shorts from disturbing other speaker pairs on the same ramp feed line.

Firm Formed to Make Sliding Seat Chair

FORMATION OF the Air-O-Seating Corporation, in New York, has been announced by Peter F. Masucci, president of the company, to manufacture an auditorium chair of retracting seat type. Called the "Slideaway," the chair is designed for movement only of the seat, with the back remaining stationary.

The chair has been under development for more than one year under the direction of Mr. Masucci who entered the theatre

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SNAPLITE Series II f/2.0

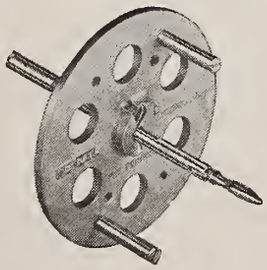
Reduced to their fundamentals, that's what the specifications for SNAPLITE Series II Projection Lenses mean in *results for you.* Brilliant pictures . . . utmost image quality . . . sharp contrast—these spell flawless projection for patron satisfaction. They are achieved by a speed of f/2.0 (in focal lengths up through 5"), by anti-reflection coatings, by hermetically sealed mounts for *lasting* perfection.

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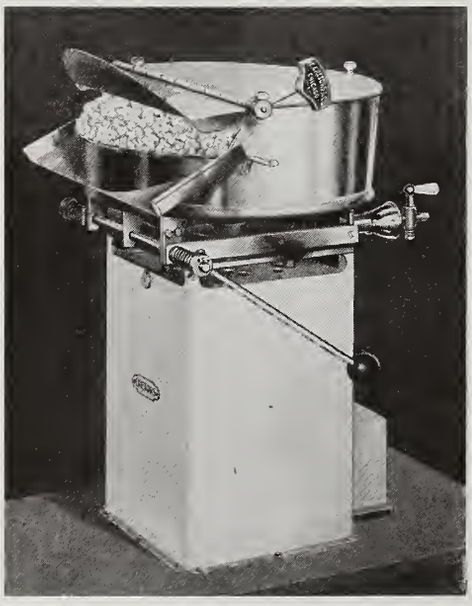
seating industry in 1927 with the Heywood-Wakefield Company and later went with International Seat Corporation. Headquarters of the company are at 1560 Broadway, New York City, manufacturing is located in Minneapolis. Mr. Masucci states that production will begin July 1st.

Two New Theatre Type Corn Popping Machines

TWO NEW models of corn popping equipment have been brought out by C. Cretors & Company, Chicago, one of extra-large capacity. The "Super 60" model



New Cretors popcorn equipment: above, the "Super 60"; below, the "Giant 41" popper.



has a cabinet of natural walnut finish and is designed to conceal all wiring and mechanical parts. All parts are removable, including the popping pan, for cleaning. Sliding doors are also removable for front operation. The popper is thermostatically controlled, and exhaust filtration is provided to reduce grease fumes. For keeping the popped corn supply at proper temperature a double heating system, acting at both top and bottom of the case, is installed.

The "Giant Model 41," which pops the corn in the seasoning and salt, has a capacity of approximately 2 pounds of raw corn per popping, and can pop around 50 pounds in an hour. It is equipped with an interchangeable dump handle for either right- or left-hand operation, and the pan has a weight equalizing device to facilitate dumping. The transmission is enclosed with gears running in oil. This model may be operated by any type of gas or with gasoline.

Export Agents Named

DISTRIBUTION OF all products of Motiograph, including projectors, sound systems, arc lamps and rectifiers, will be handled by Frazar & Hansen, Ltd., San Francisco, prominent export agents, in all foreign regions except Canada, according to an announcement by the manufacturer. The San Francisco firm also handles the exportation of other makes and kinds of theatre equipment, including the products of the Altec-Lansing Corporation and the Strong Electric Corporation.

Canadian distribution will continue to be handled by Dominion Sound Equipment, Ltd., while in Hawaii and Alaska Motiograph products are sold and serviced by the B. F. Shearer Company, San Francisco and Seattle.

Lens Data Bulletin

A BULLETIN describing the latest lenses in their line and giving handy data on projection lens focal lengths in relation to various projection distances and screen sizes has been issued by the Kollmorgen Optical Corporation, Brooklyn, N. Y. In order to present the data table in most readable form, two colors are used. The table deals with the range of lenses from 2- through 7-inch focal lengths, and of projection distances from 40 through 400 feet.

The bulletin shows the construction of Kollmorgen Super-Snaplite projection lenses in cutaway illustrations, while diagrams and data are supplied on fittings needed to adapt the lenses to various projectors.

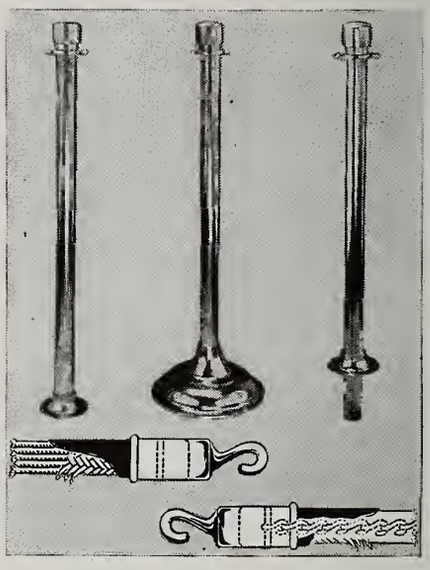
Letter Prices Lowered

A GENERAL PRICE reduction on translucent plastic sign letters has been announced by Wagner Sign Service, Inc., Chicago. The reduction applies to all sizes. E. Wagner, head of the company, states that these prices have been lowered because the company's original cost for plastic letter moulds has been virtually amortized, increased sales have resulted from expanded factory facilities, and selling policy has reduced sales cost. Further, he added, the company wishes to co-operate in the movement to reduce prices generally.

New Line of Equipment for Control of Crowds

A NEW LINE of crowd control equipment, door hardware and sand urns has been placed on the market by the Hupp Metal Works Company, New York. The firm was recently organized to manufacture such products and to distribute them directly to the consumer.

Permanent, semi-permanent and portable crowd control posts are available in brass



with chrome plating if desired, and ropes can be had with either cotton centers or chain cores, both being covered in velour. Push bars and other door handles are of either brass or bronze, with some styles also in aluminum or with lucite bars. Two types of sand urns are available, one with removable container, one without; both are of ornamental classic design in aluminum, copper or chrome.

Buying Service Added

THE EXPORT firm of K. Streuber, New York, has installed an engineering consulting and buying service specializing in electric, electronic and motion picture equipment. Under the direction of Mr. Streuber, former export manager of National Theatre Supply and later of the Theatre and Sound Division of RCA International, the service staff consists of Walter B. LaChicotte, previously design, project and domestic sales manager for RCA International; and Samuel C. Milbourne, who has held positions as engineer with such organizations as Supreme Instruments Corporation, Bendix Aviation, and Eastern Amplifier Corporation.

Blower Attachment for Cleaning the Auditorium

A BLOWING attachment, inserted in place of the bag, has been developed for the heavy-duty vacuum cleaning equipment of the National Super Service Company, Toledo, for the purpose of blowing used popcorn boxes and similar



objects out from under seats and down to the front of the seating area where they may be easily picked up during theatre cleaning operations.

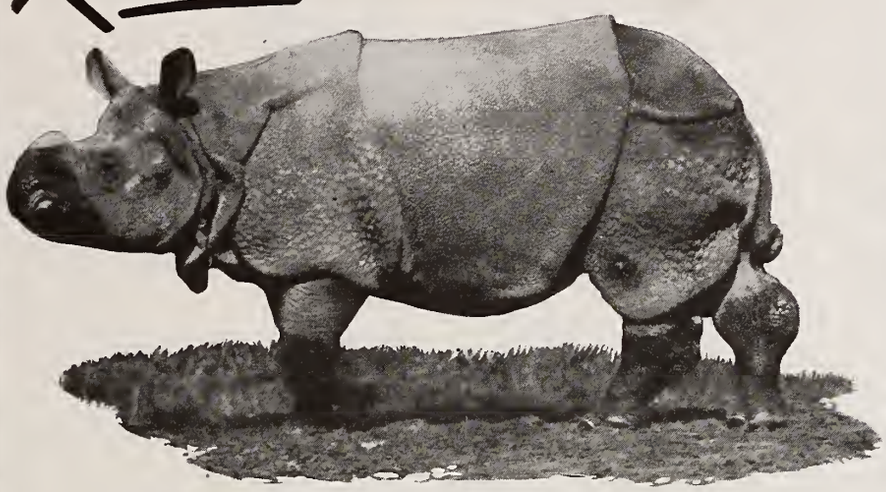
The attachment, an elbow for accommodating the hose at the bag intake, allows the operator to walk between the seats, pulling the cleaner along as in vacuuming. The manufacturer suggests that the auditorium floor be vacuumed in the usual way, with popcorn boxes or other large articles being bunted out of the way with the vacuum tool; then after the dirt has been removed, the seating area be gone over with the blowing attachment to move the large objects down to the front of the auditorium.

LARGER PLANT ACQUIRED



The new home of Blue Seal Cine Devices, Inc., in the Long Island City section of New York City. This building provides Blue Seal, which was formerly located in Flushing, with 10,000 square feet for offices and the manufacture of its projectors and sound equipment, including both recording and reproduction apparatus. Blue Seal is headed by J. Burgi Contner, for many years an engineer specializing in motion picture equipment.

Runs— BUT IS IT MODERN?



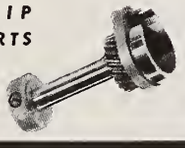
Maybe that old projector equipment is still "getting by"—but replacing worn parts with modern high precision La Vezzi parts would make many a showman's pictures better, his patrons happier, and his box office busier.

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John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre wor

The Only Way to Get a Neat, Permanent Fabric Installation

A FEW YEARS AGO, after an article on wall fabric installation had appeared in this department, we received a letter from an exhibitor which amounted to his saying, "*Now* you tell me! He had finished a wall fabric job just a couple of months before, and was he in trouble! Sag was developing generally. He of course was in for a practical complete rehanging, and that is something I would want no part of.

It seems that the time will soon be here for a lot of new theatre construction to get started (if materials and labor costs don't scare too many exhibitors into postponing them), and, at least in number of projects, a great deal more remodeling. From some of the new theatres that have been built so far since the end of the war, and from planning being done, I get the impression that fabric is going to be used on walls, in lounges and foyers as well as in the auditorium, much more than formerly. At any rate, there will be many such installations of fabric because of the large amount of building and remodeling, so let's review the do's and dont's.

First of all, contract with an experienced, reliable drapery house, then work with them hand-in-hand, both before and during the installation. If there are safe ways to cut corners, they'll know them. If they advise against any of your own ideas, give them up. In a fabric installation it is the little details that count, and they take time and preparation. The purpose of this article is to provide not so much instruction for doing the job as guidance for supervision of it by the theatre management—to cite the things that will enable management to know whether the installation is proceeding toward a satisfactory result, or toward a botch job and further expense. Here they are:

1. Don't install the new draperies or fabrics on a side wall where persistent stains or rotting has been noticed. Check the causes carefully, which may be due to the following:

Roof leaks, which should be patched several feet larger than the actual defect.

Poor or deteriorated flashing along the roof coping wall which should be replaced with entirely new material.

Moisture or dampness coming through the walls due to small cracks, which should be filled in solidly with a strong mixture of cement plaster or a good grade of asphaltum or roofing cement—both sides of the crack if need be.

The old wall material is too close, or is touching a steam, water or electric wiring pipe. To remedy, these pipes should be properly insulated to prevent "sweating" on the outside, or the new fabric should be installed more than the usual distance from the wall.

2. Don't pull an old fabric off wall panels any old way, as the fastening tacks can split the wood nailing strips or pull them from the wall. The new material must be fastened to these nailing strips, and they must be in good condition and firm to the wall if a lasting appearing job is to be expected.

3. Don't install new fabric on old wood strips which have loosened from the wall or have rotted or split open. When in doubt, always install only new first grade kiln-dried wood strips having reasonably straight edges and free of knots, splits, worm holes and pits.

TACKING STRIPS

4. Don't use odd-sized wood strips, like ½ x 2-inches in very short lengths to run in line with, say, 1 x 3-inch wood strips; such uneven "match" will be noticed on the installed fabric and in some cases make it quite difficult to fasten it solidly to the wall. The best size of wood strips to use is 1 x 3-inch by about 14 feet long.

5. Don't use ordinary wire-cut nails for fastening wood strips to a wall since in most cases they bend easily when driven into masonary and as a result give only temporary, weak fastening, which allows

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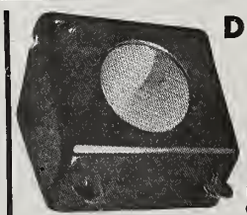
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the fabric to work loose after it is stretched and tacked in place. Instead, use only steel-cut nails, and plenty of them to prevent the strips from warping or "bellying" in or out once the fabric is stretched upon them. It must be remembered that these nailing-strips must stand very great strain, for all porous material will stretch or shrink, depending on atmospheric conditions; and with the drapery material stretched tight, and possibly with acoustic mats also tacked to the strips, an additional load is added.

6. Don't fasten the fabric on any wood strips that are improperly plumbed straight up and down, or incorrectly leveled horizontally, be they old strips already in place or new strips just installed. For accurate checking up-and-down straightness use only a plumb-line—that is a strong cord with a plumb-bob tied at the end—and for across use an ordinary carpenter's spirit level.

7. Don't tack fabric to nailing-strips unless you are absolutely certain that the design runs level in each panel, especially where there is an abrupt joining at rear wall panels. Any slight deviation from the level lines of the fabric design installed at the side walls and the rear wall will be noticed readily.

MATCHING PATTERN

8. Don't judge the run of the pattern or design merely with the eye in order to get the job done quickly, for after the fabric is cut and tacked on the panel it is bound to runoff considerably in many places. Here, too, use a plumb-line and a spirit-level.

9. Don't stretch and tack the fabric only about halfway in a panel and leave it so for a day or two, or even overnight, as the material will absorb moisture, especially if it is damp outside then when it comes time to stretch and tack the unfinished portion, abnormal stretching and wrinkling will result all over that particular panel. Furthermore, a job of this sort will require quite frequent retacking and restretching before the material reaches its normal settling point, if it ever does.

10. Don't use nails of any sort when the wall is hollow-tile or terra cotta; instead, use, toggle-bolts inserted through holes drilled out in the nailing-strips and the wall. Only in this way will there be permanent, rigid fastening of the strips to the wall.

11. Don't use nails when the wall is only, say, 2-inch wire lath and plaster; instead, use through-bolts inserted through the nailing-strips and the wall, with washers and nuts put on the other side. This will require more time than just simply driving in nails, but the fabric and nailing-strips will be fastened to the wall for keeps. Remember that in nearly every case drapery

trouble *after* the installation can be traced to defective and poorly fastened nailing-strips.

12. Don't allow any sawing, nailing together or splicing of the wood strips on top of the backs of the theatre chairs as they will be marred. When the job must be done in a hurry some workmen will want to do just such a thing.

FLAMEPROOFING

13. Be sure of your flameproofing if the material is of combustible substance. The usual test is to apply an open flame from a blow-torch against the material. If it shows the least bit of flaming, a violation is quickly given with the order that proper flameproofing be applied at once.

14. Don't have a theatre employe do the flameproofing unless it is made certain that the chemicals used have a certified number of the formula stamped on the outside of the container and the employe knows what he is doing. This number should be checked with the records of the local fire department, and have them make an inspection for approval or disapproval.

15. Don't use a home-made formula for the flameproofing, or some uncertified kind that is supposed to be just as good as the approved.

16. Don't have the drapery material cleaned after it is installed except by the careful application of a vacuum cleaner with a long hose and proper attachment. No strain should be put on the stretched material.

17. Don't allow the draperies to accumulate dirt or moisture over a period of months and then expect an easy, thorough cleaning or flameproofing job.

18. Don't ever use hard soap or any caustic material in cleaning the fabrics, for they will eat away the body of the draperies and also destroy the flameproofing.

Wall fabrics are figured in running yards—that is, they come in certain widths (36-inches, 54-inches, etc.). To arrive at a very close yardage required for a job, divide the length in feet of each width of fabric in the panel by three, then add together all the totals in each panel for a grand total.

ACOUSTIC MATS

When acoustic mats are tacked on a rear auditorium wall, certain special precautions, as follows:

Don't use thin wood nailing-strips or odd sizes. Wood strips of the 1 x 3-inch size can be used to advantage here also.

For solid masonry walls it is good practice to bury wood nailing-strips in the wall, cementing them in place. If this is done, the strips should be of 2 x 4-inch stock and be beveled on the sides, and when installed the shortest side should be flush with the face of the plaster.

Don't *guess* at the location of the mat nailing-strips, but be sure that they are laid for the exact size of the acoustic mat to be used. If the acoustic mat is 4 x 8 feet overall, the strips should be installed in 4 x 8-foot blocks, and if they are 2 x 8 feet overall, the block formed by the nailing-strips should be 2 x 8 feet, the dimensions in either case being to the center line of the strips. This is very important in order to have each mat butt evenly and reasonably tight against each other.

Don't lap the edge of one mat over the other, or miss the nailing-strip underneath completely, as this will not only leave large spaces at the joints, but will tend to bulgeout the fabric covering.

Don't install "any type" of acoustic mat, as nearly all local fire and building authorities allow only certain acoustical material to be installed in theatres. Most codes require chicken wire on one side and heavy-guage wire lath on the other.

Don't store or install acoustic mats where moisture or dampness can penetrate to them. The portion that is damp will act as a sponge in sucking fine particles of dust and dirt into the fabric covering.

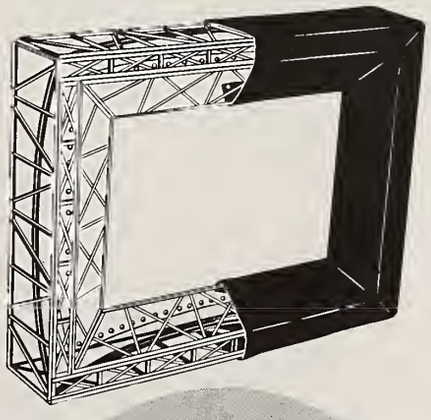
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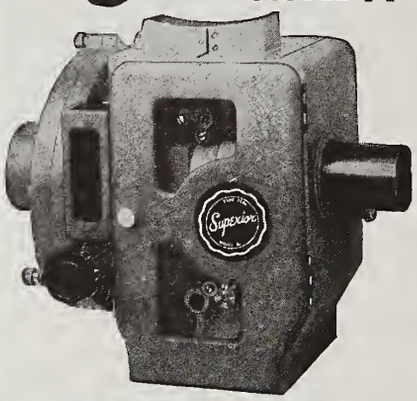
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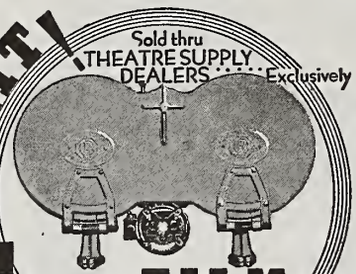
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Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Envisioning a Better Kind of Projection Room

AN AUTOMATIC framing light switch, a reel-end alarm that indicates the amount of film, interchangeable and reversible sprockets are among the things that are already available which G. Park Weaver, Wilmington, Del., projectionist would have as standard components of a projection room layout; but he would also have a lot of other things. These are suggested in a thoughtful, stimulating letter which he has written this department, describing his idea of the post-war projection room.

Apparently Mr. Weaver has read a lot of promises of "post-war marvels" that would be coming along to make a better world once its technologists got through making the processes of destruction more efficient. I get this idea from the title of Mr. Weaver's discussion—"The Post-War Projection Room: Where is it?"

It is true, of course, that these many years after the coming of sound (with which the business was pretty well preoccupied for a long time), there still are a good many things that are lacking to make the projection layout all that it could be. To know just what ought to be done to make our efforts to improve matters most practical, we can do no better than to listen to the fellows who man our projection rooms. We are glad of the privilege of presenting Mr. Weaver's ideas.

First of all, he believes that there should be centralized controls generally, with these provisions specifically:

"House and stage lights, when operated from the projection room, should be located on the front wall, between the projectors, where a view of house and stage can be obtained during operation.

"The sound changeover and volume control should be accomplished with but one rod connecting the fader boxes, for convenience and smoother operation. (Sound volume control should be available at both projectors.) It is here acknowledged that some sound changeovers are made with a foot changeover switch.

"Better yet, volume controls should be located on the projector, so that they can be operated while the projectionist is seated beside the machine.

"Non-syncs and public address control panel should be located on the front wall between the projectors, where the house and stage can be seen.

"Monitor volume control should also be on the front wall for convenience of operation and so the setting can be observed.

"The projector motor should be operated by a foot switch, thus leaving both hands free to operate the dowser and sound changeover without shifting hands. (The motor switch and changeover switch are operated by the left foot.)

"When you drive your car you enjoy

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist. **GET OUT — INSTANTLY!**

[Originally published in Better Theatres of Feb., 1945]

'centralized control' and it is mighty convenient. Why should your projection controls be located at various places in the booth?"

Mr. Weaver likes the monitor mounted either on the front wall, or on the ceiling, above the righthand projector, "where," he says, "it can be heard with equal volume from the operating side of both projectors." And he would have the worklight mounted on a movable fixture that would permit directing the light where it was needed in threading or other work. "How many booths," he asks, "have their lights on the ceiling or some other poor location?"

Other arrangements and provisions that he suggests are:

"Automatic framing light switch; reel-end alarm which also indicates amount of film in running machine; quiet changeovers and foot switches.

"Higher bases: The head should be at chest height, for convenience. With modern design there is no further need to keep the projector low to obtain stability.

"Automatic fire release for port shutters, in addition to the hand control (this is standard requirement in Pennsylvania).

"Automatic gas extinguisher that will force air out of head, magazines, and replace with carbon dioxide, thus depriving a fire of any oxygen.

"Interchangeable and reversible sprocket requiring only a wrench or screw driver; also reversible intermittent without pins.

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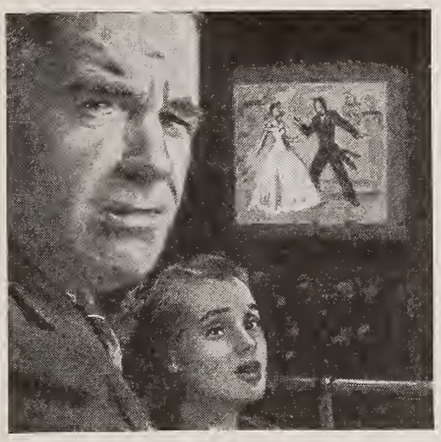
Special rewind motor, variable speed, with foot control. This is especially handy when working with trailers or inspecting film.

"Better shipping reels, with 5-inch hubs, for use on projectors for that last show."

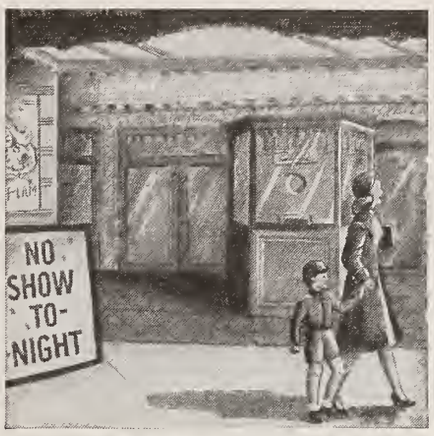
These extensive suggestions have come right out of practical experience, and one does not have to agree with all of them to admire the thinking that has gone into them. And now you other men, who may not agree with Friend Weaver, and who at any rate have some ideas of your own, based on your experience, about what a projection room ought to be and to have at this stage of motion picture development—let's hear from you, too. In fact, I hope we can build up quite a batch of these practical suggestions. They would have wide effect, I am sure, on the designing and equipping of projection rooms "of the future."

Mr. Weaver also has commented on my piece in the May 3rd issue concerning assignment of work in two-man rooms. He remarks:

"Thank you for bringing up a very important subject. I heartily agree that in a two-man booth a man must at all times be with the running machine. However, I cannot agree with you on your system



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This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

of having one man make all change-overs and watch the running machine, while the other man does all threading, re-winding, etc, even though this procedure is reversed each day. With even slight supervision of the first man, there should be no appreciable difference in the results from either projector. I see no advantage in keeping the same man constantly tied up at the running machine.

"On the other hand, by each man having his own machine to look after, doing his own threading, trimming, rewinding, etc., the work is evenly divided and no one is tied down constantly. Each man gets a break every other reel. I have found this system most satisfactory after having used it for the last fourteen of my twenty years in the game."

Tips for the Younger Men—and Some Oldsters

HERE'S HOPING that the oldsters in the projection field will bear with me while I review a few "musts" for the less experienced (and, I might add, it may not be a bad idea for us oldsters to do a little reviewing, too!). Projection equipment and parts are again available, so let's take stock of what we have in our respective booths. First, I feel that any circuit or single theatre should always carry a spare intermittent for each booth, as we all know an intermittent is the heart of our projector. Secondly, I think that most owners or managers should allow their projectionists enough latitude, within reason, to purchase any spare parts that they feel might give them trouble during show hours. In my conversations with projectionists I have found that each type of projector seems to have some one part that causes most of the trouble that is encountered. Each projectionist therefore knows what his spares should include. Many sound systems today are serviced by sound service engineers. The newer type of sound equipments are constructed in such a manner that a show rarely has to be

The Standard

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U.S. in the Mailbag

E. P. LEHNHOFF of Paris, Tex., who is secretary of Local 548, plans to check up on screen light conditions in his area. He writes:

"I desire to purchase a light meter to measure the light reaching the screens of the houses here in Paris. I know absolutely nothing about the various kinds of meters and am asking your advice in this matter. Would like to know what kind of meter you would recommend, any other equipment needed for this test, and if possible where I can find an article that gives all the dope on this kind of test.

"I presume that the light reaching the screen would be measured with the meter facing the light source, and the amount reflected would be measured by the meter facing the screen.

For ordinary requirements of this kind, to find out for practical purposes the relative amounts of light across the screen, a Weston Junior foot-candle meter ranging from zero to 50 foot-candles, would be satisfactory. This meter is held at the various areas of the screen where readings are to be taken, facing the light source, and the readings are of course in foot-candles (a foot-lambert meter is really necessary for accurate judgment of screen reflection power; this, naturally, faces the screen). I believe a Weston Junior foot-candle meter costs in the neighborhood of $50, but it represents a good investment if screen illumination tests are desired from time to time.

When the screen illumination from both projectors is not uniform, don't forget the "pin-hole test" described in these pages last year. A pin-hole aperture, and split apertures, can be procured at small cost for making this test, which is the simplest way to make adjustments necessary to equalize the light from the two projectors.

I shall be glad to advise what the illumination should be for good results in a specific theatre if the screen size, throw, lens size, amperage and other pertinent data are sent to me.

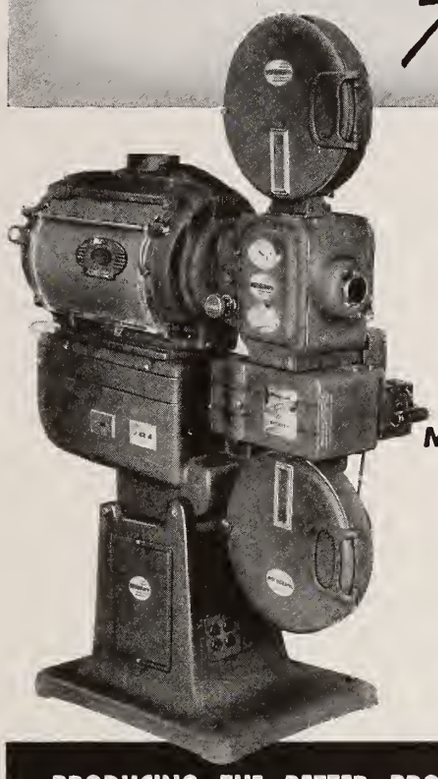
down more than a few minutes. The equipment in one of my own booths has an emergency amplifier that can be made available for the auditorium by throwing one switch. The exciter lamp supply normally operates on d.c., and a flick of the switch will immediately give me a.c. supply to the lamp.

Our backstage field supply can be immediately taken from our generator voltage. If the high-frequency speakers should blow, another switch will immediately put all of our sound through the low-frequency speaker. (An old type set with a little work plus the sound service engineer's willingness to help can give an old system these same emergency features.)

A very good habit for all of us to develop is to check our takeup belts. I feel that we should always have two spare belts. It is not a bad idea to change these belts at regular intervals, as we all know takeup belts seem to get in the way of every drop of oil that leaves the machine. By alternating the belts you always have a

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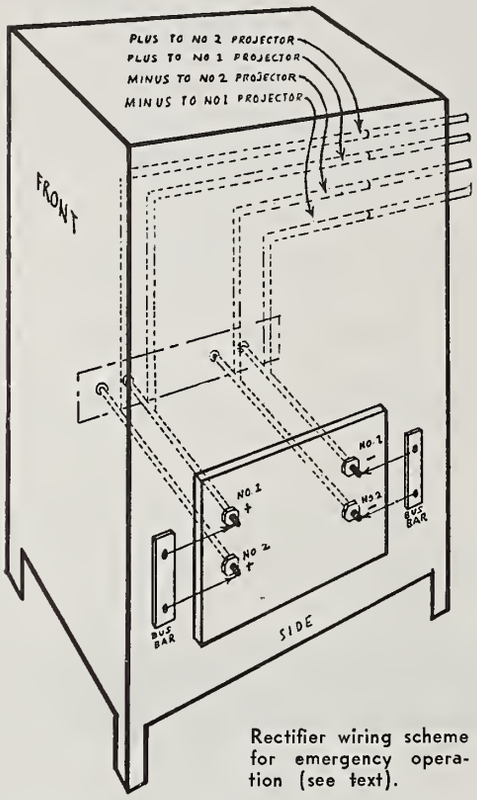
Gradual deterioration of projector arc lamp reflectors results in a corresponding loss in efficiency. Since the only light which can reach the screen must be reflected by the mirror, the loss in screen light is in direct proportion to the loss in mirror efficiency. Endeavoring to make up this light loss through the use of more current represents a pure waste in the form of unwarranted power bills.

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dry pair to install (but don't forget, boys, this leather, in time, becomes rotten).

I still notice, as I visit different theatres, that many men still grip their carbons on the very end of the jaws. As you may readily visualize, this practice strains the clamping mechanism. The effect can be



Rectifier wiring scheme for emergency operation (see text).

easily overcome by inserting a short carbon of the same diameter at the opposite end of the jaw. This keeps the strain evenly divided on pushrod and clamps.

I would also recommend, on using the Suprex carbon trim, to trim for each reel, allowing liberally for enough carbon to complete the reel.

A projectionist is not required to have an elaborate set of tools, but here are a few that are absolutely essential:

Five different sizes of screw drivers. The smallest needed can easily be measured by purchasing one that will fit the stud in the fire roller; and then the rest should range in size to fit your needs according to the type projector you are using. Too many projectionists use the wrong screw driver for the right screw and vice versa!

All screw drivers should be magnetized (any screw driver can be immediately magnetized by bringing it in contact with a permanent magnet or an electromagnet such as is found on Simplified High-Intensity lamps for controlling the magnetic stabilization of the arc).

Other tools should include one small *ball-peen hammer,* one *neon test lamp,* a small *pin punch,* a pair of *sharp-nosed or duckbill pliers,* and a pair of *standard pliers.* With the newer type projection heads, *Allen wrenches* are important tools.

I have been asked on several occasions what to do in case of rectifier breakdowns. The accompanying diagram indicates an inexpensive method of preparing for such situations. If your booth is equiped with double-pole, double-throw switches on the d.c. side of your rectifier, the wiring can easily be done in such a manner that either a rectifier or the banks in a twin rectifier can be made to operate on both machines. But if you are not equipped this way, the scheme in the diagram, which can be installed at low cost and very little time, will serve as well.

In the event of a failure in either channel, it would normally be necessary to use jumper wires between the machines and operate on the single channel until repairs could be made. Jumpers require a minimum of 20 feet of heavy-duty copper wire. This represents a hazard because it may trip a man walking between the projectors. A thick plank about 8 x 10 inches is mounted on the side of the rectifier and drilled to take bolts of the proper size for connecting lugs. The bolt heads are countersunk into the wood and spaced so that the negative posts leading to each lamp are 2 inches apart, and the positive an equal distance from one another. The two negative and positive posts are separated by a distance of 6 inches.

In the drawing are shown jumper bus bars constructed from knife switch blades (old or new). As may be seen, it is possible to place the bus bars only over the proper posts because of the way they are drilled and because of the space between the four posts. In the event of a failure in one channel of the rectifier the projectionist snaps off the a.c. relay control on the dead machine, places the two bus bars over the posts, tightening them in place, and snaps the a.c. relay control on the good channel —he is then ready to continue the show.

Changeovers may be made without undue overload to the single channel in the following manner: Start the motor on the usual cue with the lamp dead and the changeover shutter and dowser open. At the appearance of the changeover cue, strike the arc of the incoming projector. This will put out the arc on the outgoing machine and allow full power to the incoming lamp. It is necessary to open the table switch on the non-operating projector, as the lamp feed motor will continue to run and freeze the carbons if this is not done.

Let us all, beginners and oldsters alike, resolve that (1) we will not stay in a rut, but will try out new ideas, make suggestions for improvements, keep posted on methods and developments that represent efforts to make theatre operation efficient; (2) that we will do all in our power to safeguard the lives of the patrons, adopting whatever methods are genuinely of value for the prevention of fires, panics and accidents; and (3) to the best of our ability we will systematically inspect and maintain properly that part of the theatre that is entrusted to our care—the *projection room.*



First exhibit of projection equipment at Eire's annual Spring Show and Industries Fair, presented by Century Machinery Stores, Ltd., at the 1947 display held recently in Dublin. It features Simplex projectors and Peerless lamps, and Frank Durban of J. Frank Brockliss, Ltd., European distributors, came from London to assist.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Perils of Pauline

***Paramount*—Pearl White in Technicolor**

This is the story of Pearl White, and in outline the story of the motion picture as of her era, told with dash and spirit and in high good humor, with Betty Hutton racing through the part to the complete satisfaction of all requirements and in the Technicolor medium which the serial star did not live to experience. It is a film as full of laughs, chuckles and tricky surprises as the original "Perils of Pauline" was of thrills, and promises to roll up handsome grosses.

This is easily Miss Hutton's best picture, and in it she romps through four song numbers by Frank Loesser which fit snugly into the procession of events and yet register their own successes firmly. The star is admirably accompanied through the story by John Lund and Billy DeWolfe, as stage actors whose careers she saves, and most effectively by William Demarest, portraying an early-day producer-director with the sureness of touch which is his special talent. And showmen given to making the most of available exploitation material have at their disposal also the names of these veterans: William Farnum, Chester Conklin, Paul Panzer, Snub Pollard, James Finlayson, Creighton Hale, Hank Mann, Bert Roach andn Heinie Conklin.

The screenplay by P. J. Wolfson and Frank Butler, from a story by the former, opens with Pearl White an unwilling worker in a New York sweatshop. She gets into a road company playing repertoire and turns out to be a terrible actress, in spite of the leading man's efforts to instruct her, but blunders finally into a job in a film studio, where she speedily becomes the Pearl White of the serial. A rapid-fire tempo is maintained until, near the end, she meets with an accident in Paris, at which point the romantic skein is also tied off, but this is accomplished without detrimental letdown of pace.

There are many episodes, factual or nearly so, to amuse the customers, old or young. The ways and means of making serials, and also comedies of the pie-throwing variety, are shown in devastating detail, and the foibles of the industry, from producer to press, are handled for solid laughs.

Production by Sol C. Siegel and direction by George Marshall are tip-top in every respect.

(*Memo to Exhibitors: If your competitor plays this against you, go over and see it, even if you have to buy a ticket, because it's stacked high with stuff of special interest to the trade's own people.*)

Previewed at the Village theatre, Westwood, where it played like a house afire. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, July 4, 1947. Running time, 92 min.
PCA No. 12134. General audience classification.
Pearl White.....Betty Hutton
Michael Farrington.....John Lund
Chuck McManus.....William Demarest
Timmy .....Billy DeWolfe
Constance Collier, Frank Faylen, Francis McDonald

Possessed

***Warner Brothers*—Murder and Madness**

An impressive, absolutely first-rate performance by Joan Crawford and a high blood pressure story of insanity arising from a broken love affair combine in "Possessed" to make a picture that will leave patrons shattered in their seats.

Here is fundamentally a straight-forward telling of a case history of a split personality, right out of the doctor's files. It's not a documentary by any means, principally because of too many coincidences in the plot and a few too many oh-how-she-suffered scenes, but nevertheless it is an adult and credible story of a woman whose day dreams slowly become more real to her than reality and who, when her mind cracks over into true insanity, murders the man she loves.

In case you don't understand all the reasons for her actions, the doctor in the picture explains everything to you, strengthening the case history aspect of the feature.

With an impact like a slap in the face, "Possessed" tells of a nurse too much in love with a young engineer, unable to accept the fact that he is no longer in love with her. When her patient, the mentally ill wife of a rich oil man, commits suicide, she marries the oil man. Then, sliding deeper and deeper into insanity, she comes to believe that she has killed her patient and married the oil man only because she wants to be near her engineer—employed by her husband. When her engineer falls in love with her step-daughter, the nurse is sure that the engineer has done so only to be near her. At the end, insane with the knowledge that her engineer is to marry her step-daughter, the nurse shoots the engineer.

The whole story is told in flashback as Miss Crawford, as the nurse, recounts her story from a bed in a mental hospital. The picture ends before Miss Crawford ever stands trial for the murder, but there is no question but what she was insane at the time she pulled the trigger of the fatal gun.

Director Curtis Bernhardt opens the picture on a high level of excitement and manages to keep it at fever pitch for almost all its length. And he has a good cast helping him: Van Heflin as the engineer; Raymond Massey as the oil man; Geraldine Brooks as the oil man's daughter. All do extremely well. Jerry Wald produced. The screenplay was by Silvia Richards and Ranald MacDougall, based on a story by Rita Weiman.

Seen at the home office projection room. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, July, 1947. Running time, 108 min.
PCA No. 11828. Adult audience classification.
Louise Howell.....Joan Crawford
David Sutton.....Van Heflin
Dean Graham.....Raymond Massey
Carol Graham.....Geraldine Brooks
Stanley Ridges, John Ridgely, Moroni Olsen, Nana Bryant

Dear Ruth

***Paramount*—Loads of Laughs**

This Paul Jones production of the Norman Krasna stage play of the same name collected its first laugh from a Hollywood preview audience about 60 seconds after the opening flash, and from there on they came fast and loud until "The End." It's a hit comedy of the first order, fit as a fiddle for any man's theatre, and a complete contradiction of the theory that stories with war background are dead timber. Wherever laughter's a marketable commodity the picture's a cinch.

The principal people, evenly matched and impartially supplied with sparking material by Arthur Sheekman's script, are Joan Caulfield and William Holden as the home girl and her unseen soldier sweetheart, Mona Freeman as her precocious little sister, Billy De Wolfe as her home front fiance, Edward Arnold (in his best performance of several years) as her father, and Mary Phillips as her perplexed but sympathetic mother. Most of the action takes place in the household of a middle class family on Long Island, and this particular household is typical of family households anywhere.

The root situation from which the many and unfailingly diverting complications flow stems from the fact that Ruth's little sister has conducted a fantastic correspondence with an unseen aviator, using her sister's photograph and name. The flier arrives unexpectedly from Italy on a two-day furlough and sets out to take up with Ruth where the letters left off. Ruth's family and fiance consent to go along with the gag for a while, to avoid injuring the flier's feelings, but nothing works out as planned except, of course, the final clinch.

Direction by William D. Russell, combined with the writing by Sheekman, goes far toward overcoming the fact that in the picture, as in most adapted from stage plays, there is little moving from place to place. There is movement aplenty in the dialogue, however, which includes a few lines more Broadwayish than commonly heard from a screen but are handled inoffensively.

Previewed at the Village theatre, Westwood, to such continuous laughter that large sections of dialogue were obscured by the din. Reviewer's Rating: Excellent.—W. R. W.

Release date, July 18, 1947. Running time, 85 min.
PCA No. 12024. General audience classification.
Ruth Wilkins.....Joan Caulfield
Lieut. William Seacroft.....William Holden
Mona Freeman, Edward Arnold, Billy De Wolfe, Mary Phillips, Virginia Welles, Kenny O'Morrison

The Unfaithful

***Warner Bros.*—Tense Drama**

Based on a conventional theme, with variations ranging from murder and blackmail to divorce, here is a picture which, with the help of an excellent cast and a clever director, rises above the level of the usual. For a good part of the time it adds up to gripping and absorbing screen entertainment.

Whenever Hollywood tangles with the problems of the post-war era, recounting the many personal dislocations and domestic tragedies brought about by war-born separations, a sincere and often convincing note seems to creep into these pictures. "The Unfaithful" has as its basis a wife's breach of loyalty to her husband, caused by years of loneliness. Ann Sheridan is excellent in the part of a woman haunted with tragedy as the result of her indiscretion.

Giving her strong support are Zachary Scott as the husband and Lew Ayres as the family friend-lawyer. Eve Arden as the divorced society-girl and John Hoyt as the detective-lieutenant turn in standard quality performances. Although the tale is well told and sensitively directed by Vincent Sherman, it seems over-long and over-talkative in spots. Action is at minimum.

Jerry Wald was the producer and David Goodis and James Gunn wrote the original screenplay. The story, in short, tells of a woman, Ann Sheridan, who kills her former lover when he surprises her in her husband's absence. To the police she denies ever having known the man, giving his motive as robbery. Eventually the murdered man's wife and a blackmailing antique-dealer turn up with a sculpture made by the victim of Miss Sheridan.

The two show the bust to the unsuspecting husband who then asks for a divorce. Meanwhile the police also have got wind of the sculpture and accuse Ann of murder. In a stirring courtroom scene Ayres wins her acquittal. The divorce never comes off.

Seen at the home office projection room. Reviewer's Rating: Good.—Fred Hift.

Release date, July 5, 1947. Running time, 109 min. PCA No. 12249. Adult audience classification.
Chris Hunter.....Ann Sheridan
Larry Hannaford.....Lew Ayres
Bob Hunter.....Zachary Scott
Paula.....Eve Arden
Jerome Cowan, Steven Geray, John Hoyt, Peggy Knudsen, Marta Mitrovich, Douglas Kennedy, Claire Meade

The Long Night

***RKO*—Trapped Killer**

As the titles fade, a blind man taps his way along the sidewalk, enters a dingy boarding house and hears a shot fired from one of the upstairs bedrooms. You see a door open. Vincent Price tumbles out and slithers down two flights of stairs—dead. Behind the door, Henry Fonda blows the smoke out of his gun and begins to tidy up the room.

For the remainder of the 101 minutes the film runs—by flashbacks, and flashbacks within flashbacks—there is an explanation of why Fonda killed Price, all sandwiched in between scenes of a mob of police riddling Fonda's room with a machine gun.

Fonda's reason for the killing: Barbara Bel Geddes, a young, excellent actress, here making an auspicious screen debut.

Yet there are hints in the picture that it was more than the forceful dissolving of the usual triangle story that made Fonda press the trigger. These reasons are vague; they remain hints, which tends to weaken the picture.

Fonda killed, it is tentatively suggested, because he was tired and disillusioned when he returned home from fighting in the war, because his flagging spirit was cut down when he found that the girl he loved, Barbara, continually lied and cheated about her relationship with Price. When Price, sadistic and boastful, taunts him about Barbara, his last scrap of faith in humanity fades, and Fonda, not really knowing what he's doing, pulls the trigger.

Fonda's mental attitude is difficult to explain and director Anatole Litvak only intermittently tries. What emerges then, is a good jealousy and gunplay drama that is somewhat confused by a vague "message" that you can worry about or not as you wish.

Performances are excellent, and that includes Ann Dvorak as a magician's assistant. The numerous mob scenes in the picture, which Mr. Litvak has handled excellently, are high points to be remembered as is Fonda's harrangue to the crowd from his window.

Robert and Raymond Hakim and Mr. Litvak produced from a screenplay by John Wexley, based on a story by Jacques Viot.

Seen at the home office projection room. Reviewer's Rating: Good.—R. L.

Release date, May 28, 1947. Running time, 101 min. PCA No. 11958. General audience classification.
Joe.....Henry Fonda
Jo Ann.....Barbara Bel Geddes
Maximilian.....Vincent Price
Charlene.....Ann Dvorak
Howard Freeman, Moroni Olsen, Elisha Cook, Jr., Queenie Smith, David Clarke

The Vigilantes Return

***UI*—Western in Cinecolor**

That definite plus which color imparts to outdoor pictures lifts this otherwise unextraordinary shooting match into the exploitable bracket for theatres dedicated to the filmic literature of the Old West. The names atop the large cast are Jon Hall, Andy Devine and Margaret Lindsay, and the film is chockful of fightin', ridin' and shootin'. The story is hard to keep straight occasionally, but is fast enough to offset such trifles as discrepancies and abrupt character switches. Western fans are likely to settle for the sound and fury and forgive the confusion.

Hall plays an officer of the law operating under an alias with intent to become a member of a gang ravaging Bannack and the countryside. But everybody in town seems to know who he really is, so the desperadoes make him a member of their band and frame him for a murder, with the local (and honest) judge looking on. It gets more and more involved as it goes along, with shots flying in all directions, until the judge decides the law is no match for the lawless and summons the vigilantes, who seem to be a large number of ranchers not previously introduced to the audience. The shooting really gets going after that, and things come out all right for the good people and all wrong for the bad. (The breakdown of the law, incidentally, is treated without emphasis, as if perhaps a detail overlooked by the writers).

Howard Welsch produced the picture and Ray Taylor directed it from a script by Roy Chanslor.

Previewed at studio. Reviewer's Rating: Average.—W. R. W.

Release date, June, 1947. Running time, 67 min. PCA No. 11920. General audience classification.
Johnnie Taggart.....Jon Hall
Kitty.....Margaret Lindsay
Andy Devine, Paula Drew, Robert Wilcox, Jack Lambert, Jonathon Hale, Arthur Hohl, Wallace Scott, Lane Chandler, Joan Fulton, John Hart, Scotty Montague, Bob Wilke

Winter Wonderland

***Republic*—Skiing Galore**

Despite its unseasonableness "Winter Wonderland" may find audiences in the northern reaches of the country and in and around winter resorts who will enjoy it, as it has skillfully captured the thrills of professional skiing.

To present the elaborate ski scenes, which were expertly photographed at an unidentified location similar in beauty to Sun Valley, Idaho, associate producers Walter Colmes and Henry Sokal have used as a vehicle an innocuous Cinderella-type story about a handsome ski instructor and a pretty farm maiden whose father despises the gadabouts who waste their money at a nearby resort. His feud with the management interferes with, but does not entirely disrupt, the romantic interludes of the couple.

Starring Lynn Roberts and Charles Drake, the picture's saving point is the skiing scenes throughout which reach their climax as scores of skiers risk life and limb in a mad cross-country race over a hazardous course.

Four writers—Peter Goldbaum, David Chandler, Arthur Marx and Gertrude Purcell—wrote the screenplay from an idea by Fred Schiller. However, credit should also be given to Robert Jahns, the film editor, who has skillfully cut and spliced the complicated scenes into smooth flowing continuity. Roman Bohnen, Eric Blore and Renee Godfrey, in supporting roles, do well with what little story material they have to work.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Average.—George H. Spires.

Release date, May 17, 1947. Running time, 71 min. PCA No. 11779. General audience classification.
Nancy Wheeler.....Lynn Roberts
Steve Kirk.....Charles Drake
Timothy Wheeler.....Roman Bohnen
Luddington.....Eric Blore
Betty Wheeler.....Mary Eleanor Donahue
Renee Godfrey, Janet Warren, Harry Tyler, Renie Riana, Diana Mumby, Alvin Hammer

Bells of San Angelo

***Republic*—Rogers in Trucolor**

In this picturesque musical Western, filmed in Trucolor, Roy Rogers, as a stalwart cowboy, presents his characteristic brand of entertainment to delight his many followers. The cast with the singing cowboy, supported by Bob Nolan and the Sons of the Pioneers and Dale Evans, adds up to an outstanding box office draw.

The musical department can always be counted on for a good musical score in this series. The title song, "The Bells of San Angelo," is a pleasing musical ballad. The other numbers, including "I Like to Get Up Early in the Morning," "Cowboy's Dream of Heaven," "I Love the West," "Hot Lead" and "Lazy Days," are pleasingly presented.

The screenplay by Sloan Nibley is unusual. This time Dale Evans, as a Western story book author, comes to a border locality to gather plot material. Rogers, a Border Patrol investigator, is tracking down a treacherous gang of silver thieves and murderers who are illegally operating a silver mine. Andy Devine, as the sheriff, is on hand to supply comedy bits. Eventually Rogers is successful in solving the mystery of the silver mine. The leader of the gang is killed in a gun battle and his henchmen are rounded up.

This outdoor adventure with striking outdoor scenes was produced by Edward J. White with William Witney directing. Morton Scott was the musical director.

Seen at the home office projection room. Reviewer's Rating: Good.—M.R.Y.

Release date, April 15, 1947. Running time, 71 min. PCA No. 12259. General audience classification.
Roy Rogers.....Roy Rogers
Lee Madison.....Dale Evans
Cookie.....Andy Devine
John McGuire, Olaf Hytten, David Sharpe, Fritz Leiber, Hank Patterson, Fred S. Toones, Eddie Acuff, Bob Dolan and the Sons of the Pioneers and Trigger

The Patient Vanishes

***Film Classics*—Mason Melodrama**

James Mason, in one of his earlier film contributions, stars as a private detective in a thrilling melodrama. There is plenty of action to keep audiences interested. However, some of the dialogue with the British accent may be difficult for American audiences to understand.

The private detective, whose father is a Scotland Yard man, takes a case of kidnapping and extortion. A young girl is kidnapped from a nursing home. The detective advises the girl's father not to pay the ransom, saying he will find the girl and save her life. Mason, after several narrow escapes from death, learns that the doctor in charge of the nursing home has been taken prisoner by the kidnappers. Mason

locates the girl and Scotland Yard men follow him and arrive in time to save his life and round up the remainder of the kidnappers.

This is a Pathe Pictures, Ltd., production directed by Lawrence Huntington from the story, "They Called Him Death," by David Hume.

Seen at the Victoria theatre, New York. Reviewer's Rating: Average.—M.R.Y.

Release date, May 22, 1947. Running time, 78 min. PCA No. 04369. Adult audience classification.
Mick Cardby.....James Mason
The Matron.....Mary Clare
Margaret Vyner, Gordon McLeod, Frederick Valk, G. H. Mulcaster, Barbara James, Brefni O'Rorke, Eric Clavering, Terry Conlin, Anthony Shaw, Barbara Everest, W. G. Fay, Viola Lyel

That's My Gal

***Republic*—Musical Drama**

Lynn Roberts and Donald Barry are the leading players in this film, which centers about a musical production. There are several musical numbers but outstanding are Jan Savitt and his Top Hatters and a speciality dance routine by Isabelita supported by the Guadalajara Trio.

Barry attempts to swindle the backers of his production first by selling 250 per cent of the show and second by planning a burlesque type show which would be closed by the police and then disappearing with the money of the investors. When one of the backers, owning 51 per cent, dies having no heirs and leaving no will, Roberts is appointed to protect the interest of the taxpayers who become the legal beneficiaries. When she discovers the type of entertainment they plan on presenting, she hires new acts and directs the production. The show is a success and Miss Roberts convinces Barry of his folly and he buys back the interest he sold in the production beyond 100 per cent.

Pinky Lee and Frank Jenks present their standard type of comedy. Armand Schafer was the associate producer. George Blair directed from Joseph Hoffman's screenplay.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, May 15, 1947. Running time, 66 min. PCA No. 11940. General audience classification.
Natalie Adams.....Lynn Roberts
Benny Novak.....Donald Barry
Pinky Lee, Frank Jenks, Edward Gargan, Judy Clark, Paul Stanton, John Hamilton, Ray Walker, Mariam Martin, Elmer Jerome, George Carleton

The Web

***Universal-International*—Class Melodrama**

With four names for marquee and far better melodrama than most seasons produce, this William Bendix-Edmond O'Brien-Ella Raines-Vincent Price vehicle is the kind of picture that opens well and grows as it goes. There is nothing psychiatrical, mystic, sordid, shocking or phenomenal about it. But in its straightaway telling of story about a cunning murderer's all but successful career, it gives solid entertainment every member of every family can enjoy most thoroughly.

Brilliantly produced by Jerry Bresler, and directed with a fine sense of values by Michael Gordon, the script by William Bowers and Bertram Millhauser lays a rich veneer of humor over incidents in the machinations of Price, a suave industrialist, to achieve the death of his former partner, released from prison, by employing O'Brien, an attorney, as his bodyguard and arranging for him to kill the victim in seeming self-defense. Momentarily successful, he finds it necessary to commit a second murder, framing O'Brien and Miss Raines for this one, in which he also is successful until tricked into self-betrayal. Unlike most melodramas, this one lets audience in on truth, but creates a high order of suspense by making criminal's outwitting seem impossible.

Finely produced, richly mounted, tightly knit and wholesomely handled, the film is among the best of its kind in this or any season and should pay dividends at the box office.

Previewed at the Gordon Theatre, Hollywood, to enthusiastic reception. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, June, 1947. Running time, 91 min. PCA No. 22402. General audience classification.
Noel Faraday.....Ella Raines
Robert Regan.....Edmond O'Brien
Lt. Damico.....William Bendix
Andrew Colby.....Vincent Price
John Abbott, Maria Palmer, Fritz Leiber

(*Review reprinted from last week's* HERALD)

Repeat Performance

***Eagle-Lion*—Fantasy**

This film presents an amazingly different story, with the accent on fantasy. The picture should be seen from the beginning so that the audience will be able to follow the trend of the intricate plot. The flashback manner of story-telling is employed. However, actual events are not reenacted, but different actions lead to the same results.

Joan Leslie, as the actress wife of Louis Hayward, makes a wish that she could live the past year over and thus avoid the pitfalls of the previous year. As the film opens on New Year's Eve, she shoots her husband. In reliving the year she decided not to go to London where her husband became infatuated with a clever authoress, played by Virginia Field. But in the reenactment, the English girl comes to New York and Hayward resolves to leave his wife. The story is climaxed by a surprise ending, which should serve the exhibitor as a selling point in exploitation.

Performances of high calibre help maintain the mood of the film. Louis Hayward and Joan Leslie give good characterizations and are ably supported by Richard Basehart, as a sensitive poet, Virginia Field, as the English authoress, and Tom Conway as a producer.

Aubrey Schenck, the producer, incorporated many melodramatic touches. Albert Worker directed, from a screenplay by Walter Bullock, based on a novel by William O'Farrell. Bryon Foy was in charge of the production.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, May 22, 1947. Running time, 93 min. PCA No. 12321. Adult audience classification.
Barney Page.....Louis Hayward
Sheila Page.....Joan Leslie
William Williams.....Richard Basehart
Virginia Field, Tom Conway, Natalie Schafer, Benay Venuta, Ilka Gruning.

(*Review reprinted from last week's* HERALD)

REISSUE REVIEW

GO INTO YOUR DANCE

(*Warner Brothers*)

First released in the 1935-36 season, this backstage musical stars Al Jolson as a singing entertainer and Ruby Keeler as a dancer. When first reviewed it was characterized as a "combination of character drama, romance, melodrama and comedy, plus music, dancing, girl glamour and spectacle" with "production values of lavish character." Jolson plays the part of an entertainer barred from Broadway because of his eccentricities. Persuaded to be a little more reliable, he teams with Ruby Keeler and, together, they eventually work up to where they are ready to open a new theatre on Broadway. Others in the cast include Glenda Farrell, Akim Tamiroff, Barton MacLane and Patsy Kelly.

ADVANCE SYNOPSES

MERTON OF THE MOVIES (MGM)

PRODUCER: Al Lewis. DIRECTOR: Robert Alton. PLAYERS: Red Skelton, Virginia O'Brien, Alan Mowbray, Gloria Grahame, Connie Gilchrist, John Emery, Almira Sessions.

COMEDY. A stage-struck usher, ambitious to become a great tragedian, strikes up a friendship with an alcoholic matinee idol and, on the strength of it, comes to Hollywood. He meets an actress who is working with the matinee idol on a picture. When the great man continually shows up drunk, and has to be replaced, the girl persuades the director to use the usher, at the same time changing the picture, originally a tragedy, to a comedy. The usher, unaware of the change, accepts the part in the beleif that he is a gifted tragedian. When the picture is previewed, he is a hit—as a comedian. Hurt, he is about to leave Hollywood forever when the girl persuades him that the industry needs comedians as well as tragedians.

SPORT OF KINGS (Columbia)

PRODUCER: William Bloom. DIRECTOR: Robert Gordon. PLAYERS: Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis.

HORSE-RACING. An old man has lost his Kentucky homestead. With the arrival of two brothers who claim the property the animosity of the neighbors becomes greater. Eventually circumstances uncover the difficulties and a horse is entered in the "American Stakes." When he wins, all problems are solved, including a romantic complication.

HOLLYWOOD BARN DANCE (Screen Guild)

PRODUCER: Jack Schwartz. DIRECTOR: Bernard B. Ray. PLAYERS: Ernest Tubb, Lori Talbott, Helen Boyce, Earl Hodgins, Frank McGlynn, Phil Arnold.

MUSICAL WESTERN. A young man and his pals tour the country with their hillbilly band to raise funds for the rebuilding of a church. Two girls join them and they set out for Hollywood, where they make a terrific hit. They turn down numerous offers in order to return home and restore the church. Their dream of broadcasting from a barn is eventually realized and two of the boys find romance with the girls who had joined their group.

SONG OF THE WASTELAND (Monogram)

PRODUCER: Barney Sarecky. DIRECTOR: Thomas Carr. PLAYERS: Jimmy Wakely, Lee "Lasses" White, Dottye Brown, Henry Hall.

WESTERN. Vigilantes are confiscating property of ranchers accused of thievery. Two rangers succeed in thwarting attempts by the vigilantes to murder one rancher and frame another for thievery. With the help of the sweetheart of one of the leaders, the rangers lure the outlaw into a trap and the whole gang is caught.

SWING THE WESTERN WAY (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Jack Leonard, Mary Dugan, Thurston Hall, Jerry Wald and Orchestra, Hoosier Hot Shots

MUSICAL WESTERN. When an elderly couple are united after a correspondence-romance, gamblers try to swindle them out of their ranch. However, their nephew, aided by the Hosier Hot Shots, outwits the swindlers and a school for youngsters is opened on the property.

KILLER AT LARGE (PRC Productions)

PRODUCER: Buck Gottlieb. DIRECTOR: William Beaudine. PLAYERS: Robert Lowery, Anabel Shaw, Leonard Penn, Ann Staunton, Charles Evans.

MELODRAMA. A newspaper reporter quits his job in order to investigate crooked dealings in the local veterans' housing administration. After a suicide occurs, the editor assigns a girl reporter to lure him back to the paper. Together they expose the embezzling ring and discover that the girl's father is its head. In true newspaper tradition, the girl writes the story herself.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

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7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-8-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	....
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	....
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	....

COLOR RHAPSODIES

8501	Lose Lobo (6)	1-9-47	3848
8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Huba-Huba-Hubbard (6)	5-29-47	....

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3536
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	....
8705	Tooth or Consequences	6-5-47	....

FOX AND CROW (Color)

7754	Mysto Fox (7)	8-29-46	3239

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THRILLS OF MUSIC

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8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch.	5-22-47	....

COMMUNITY SING

7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (Leibert)	5-22-47	....

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8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	....
8860	No. 10 (So This Is 'Ollywood)	6-12-47	....

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8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (9)	4-24-47	....
8809	Grappling Groaners	5-29-47	....

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7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

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A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	....

PETE SMITH SPECIALTIES

S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
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W-831	Henpecked Hoboes (7)	10-26-46	3363
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W-832	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
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PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	....
L6-5	Arctic Artisan	7-4-47	....

GEORGE PAL PUPPETOONS (Color)

U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	....

POPEYE THE SAILOR (Color)

E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rhodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	....
E6-3	Popeye and the Pirates	9-12-47	....
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POPULAR SCIENCE (Color)

J5-6	No. 6 (10)	8-16-46	3128
J5-0	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets	6-6-47	....
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SPEAKING OF ANIMALS

Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	....
Y6-6	As Our Friends	6-27-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity	6-13-47	....
R6-10	Running the Hounds	7-18-47	....

MUSICAL PARADE (Color)

FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	....
FF6-3	Smooth Sailing	8-8-47	....
FF6-4	Paris in the Spring	9-26-47	....

LITTLE LULU (Color)

D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie	7-18-47	....
D6-3	A Bout with a Trout	10-10-47	....

NOVELTOONS (Color)

P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7.)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island	6-27-47	....
P6-5	Much Ado About Mutton	7-25-47	....
P6-6	The Wee Men	8-8-47	....
P6-7	The Mild West	8-22-47	....
P6-8	Naughty But Mice	10-10-47	....

COLOR CLASSICS CARTOONS (Color) (Reissues)

C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful	5-30-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348

Prod. No.	Title	Rel. Date	P.D. Page
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	....
74,103	Donald's Dilemma (7)	7-11-47	....
74,104	Crazy with the Heat (7)	8-1-47	....
74,105	Bottle Beetle (7)	8-22-47	....
	SPORTSCOPES		
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuths (8)	5-2-47	....
	EDGAR KENNEDY		
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-[illegible]0-47	3539
	LEON ERROL		
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
	FLICKER FLASHBACKS		
74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3596
74,207	No. 7 (9)	5-23-47	....
	THIS IS AMERICA		
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
	MUSICAL FEATURETTES		
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	....
	RAY WHITLEY WESTERN MUSICALS		
73,501	Bar Buckaroos (10)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587
	SPECIAL		
73,901	Football Highlights (19)	....	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	8-6-47	3563
7257	Gardens of the Sea	8-13-47	....
7258	Romance of the Fjords	6-27-47	....

SPORTS REVIEW (Color)

7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7301	Football Fanfare (9)	8-23-46	3239
7353	Playtime's Journey (6)	12-13-46	3539

(Black and White)

7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind	7-18-47	....

TERRYTOONS (Color)

7501	Winning the West (7)	8-16-46	3363
7502	The Tortoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-26-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....

MARCH OF TIME

V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teachers' Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (10)	5-16-47	3630
	DRIBBLE PUSS PARADE		
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	....

UNITED ARTISTS

DAFFY DITTIES (Color)

....	Pepito's Serenade (8)	8-16-46	3387

LOEW MUSICOLOR

....	Tocatta and Fugue (10)	10-15-46	3274

WORLD TODAY, INC.

....	Wonder Eye (10)	5-16-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Overture to William Tell (7)	6-16-47	....

PERSON — ODDITIES

1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575

VARIETY VIEWS

1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	8575
2344	Rhumba Holiday (9)	4-21-47	3575

NAME-BAND MUSICALS

1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	3575
2307	Tommy Tucker & Orch (14)	4-9-47	....
2308	Charlie Barnet & Orch (15)	4-16-47	....
2309	Charlie Spivak & Orch (15)	5-14-47	....
2310	Jitterumba (16)	6-25-47	....

SING AND BE HAPPY SERIES

2381	Bit of Blarney (10)	9-30-48	3225
2382	The Singing Barbers (9)	2-17-47	3480
2383	Let's Sing a College Song	4-14-47	....
2384	Let's Sing a Western Song	5-19-47	....

THE ANSWER MAN

2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575

TWO-REEL SPECIALS

....	Harnessed Lightning	....	....
....	Fight of the Wild Stallions	....	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	....

TECHNICOLOR SPECIALS

2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (20)	5-31-47	....

FEATURETTES

3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598

SPORTS PARADE (Color)

2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	....
3508	Flying Sportsman in Jamaica (10)	5-24-47	....
3509	A Day at Hollywood Park (10)	6-7-47	....
3510	Tennis Town	6-21-47	....

MELODY MASTER BANDS

2610	Enrio Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598

BLUE RIBBON CARTOONS (Color)

2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	2-1-47	3489
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....

MERRIE MELODIES CARTOONS (Color)

2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	....
2718	Rabbit Transit (7)	5-10-47	....
2719	Hobo Bobo (7)	5-17-47	....
2720	Along Came Daffy	6-14-47	....

"BUGS BUNNY" SPECIALS (Color)

2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575

VITAPHONE VARIETIES

3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father	5-10-47	....
3405	So You Want to Be In Pictures (10)	6-7-47	....
3406	So You're Going on a Vacation	7-5-47	....

MISCELLANEOUS

	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Operation Underground (Telenews) (18)	12-11-46	3349
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1 (10)	8-46	3422
	Vol. 1, Release 2 (10)	9-46	....
	Vol. 1, Release 3 (10)	10-46	3396
	Vol. 1, Release 4 (10)	11-46	....
	Vol. 1, Reelase 5 (10)	12-46	3466
	Vol. 1, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	3551
8160	The Vigilante (15 episodes)	5-22-47	....

REPUBLIC

584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
....	The Black Widow (13 episodes)	6-10-47	....
....	G-Men Never Forget (13 episodes)	.....	....

UNIVERSAL

2581-2593	Mysterious Mr. M. (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3656-3657, issue of May 31, 1947.

Feature product listed by Company on pages 3642-3643, issue of May 24, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	.....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Apr. 15,'47	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	....	.....	....	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	.....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228

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Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	...
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	...
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	..
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3601
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	....	....
Cassidy of Bar 20	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	.....	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31,'47	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Dear Ruth	Para.	....	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	....	John Hodiak-Lizabeth Scott	Not Set	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3633
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3633
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3601
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	....	.....	....	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	Not Set	....	.....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 15,'47	40m	.....	....	....	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heart of Arizona	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4619	Ernest Tubb-Lori Talbott	June 21,'47	65m	.....	....	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	....
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	Not Set	60m	May 17,'47	3630	....	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Aug.,'47	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3601
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	.....	....	3563	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
KILLER at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	.....	....	3655	....
Killer Dill	Screen Guild	4621	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	.....	....	....	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3601
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	Not Set	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Law Comes to Gunsight, The (formerly Backfire)	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	....	.....	....	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	....	Jean Porter-John Shelton	June 19,'47	....	.....	....	....	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June,'47	....	.....	....	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28,'47	101m	May 31,'47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3633
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 22,'47	....	.....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3633
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	...
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	....	Nelson Eddy-Ilona Massey	Not Set	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	..	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3633
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PARTNERS of the Plains	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	.....	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3601
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	3631	....
Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	July,'47	108m	May 31,'47	3653	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3601
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	93m	May 31,'47	3655	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge, The	MGM	....	Van Johnson-Thomas Mitchell	Aug.,'47	....	.....	....	3611	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
Rustler's Valley	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	....	Gene Autry-Lynn Roberts	July 1,'47	....	.....	....	3631	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	May 3,'47	65m	.....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stalion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Robert	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	Not Set	....	.....	....	....	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	.....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	3655	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Sport of Kings	Col.	....	Paul Campbell-Gloria Henry	June 26,'47	....	.....	....	3655	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	.....	....	3631	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
Swing the Western Way	Col.	....	Jack Leonard-Mary Doogan	June 26,'47	....	.....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) July 28,'47	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	.....	....	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3633
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	....
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	June,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	....	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	....	.....	....	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Feilds-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3642-3643

WELL ADVISED
THEY TELL EACH OTHER

GOVERNMENT FONTANA VILLAGE SERVICES INC.

FONTANA DAM, NORTH CAROLINA

May 14, 1947

Motion Picture Herald
Quigley Publishing Company
Rockefeller Center
New York 20, New York

Gentlemen:

We have just started operation of a motion picture theater in our Village. We have been advised the Motion Picture Herald will supply valuable information pertaining to films, etc. Will you please advise how we may subscribe to this magazine.

Yours very truly,

O. A. Fetch

O. A. Fetch
Resident Manager

OAF:KHS

MOTION PICTURE HERALD

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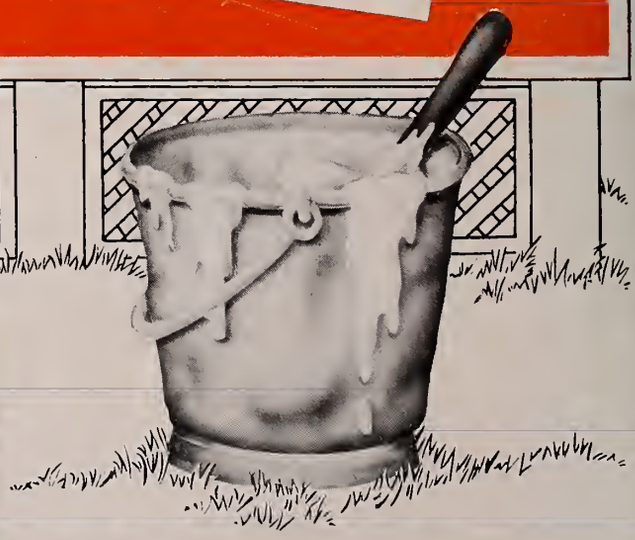
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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Bachelor and the Bobby Soxer

Web of Danger

Hollywood Barn Dance

The Law Comes to Gunsight

Killer at Large

Too Many Winners

(In News Section)

Seven Keys to Baldpate

EXHIBITORS TAKE TAX REDUCTION ARGUMENTS TO CONGRESSMEN

JOHNSTON SIGNS BYRNES TO REPRESENT INDUSTRY

SMITH SUCCEEDS CONNORS IN 20th-FOX SALES POST

BRITISH BOARD HEEDS EXHIBITOR QUOTA PLEA

COLUMBIA SALES STAFF MEETS IN CHICAGO

VOL. 167, NO. 10; JUNE 7, 1947

Entered as second class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of Mar[illegible] 18[illegible] Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue Rockefeller Center New York 20, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 194[illegible] by Quigley Publication[illegible]*



WHO IS CYNTHIA?

Walter Winchell said: "I fell in love with Cynthia." Louella Parsons said it and so did Hedda Hopper, and Jimmy Fidler said it on his nationwide broadcast. Everybody's saying it including Earl Wilson, Louis Sobol, Dorothy Kilgallen, Erskine Johnson, Sheilah Graham and many other nationally syndicated columnists whose names carry weight from Coast to Coast.

You too will say: "I fell in love with Cynthia" and so will your patrons because "Cynthia" is the joy of living. She is sweet young womanhood experiencing the first kiss, the first romance, the first heart-ache. The trade press says:

"Up front among season's hits." —**Boxoffice**

"An unusual film for wide and popular appeal." —**M. P. Herald**

"Blanket approval from family audiences. Word of mouth build-up will be reflected at box-office." —**Showmen's Trade Review**

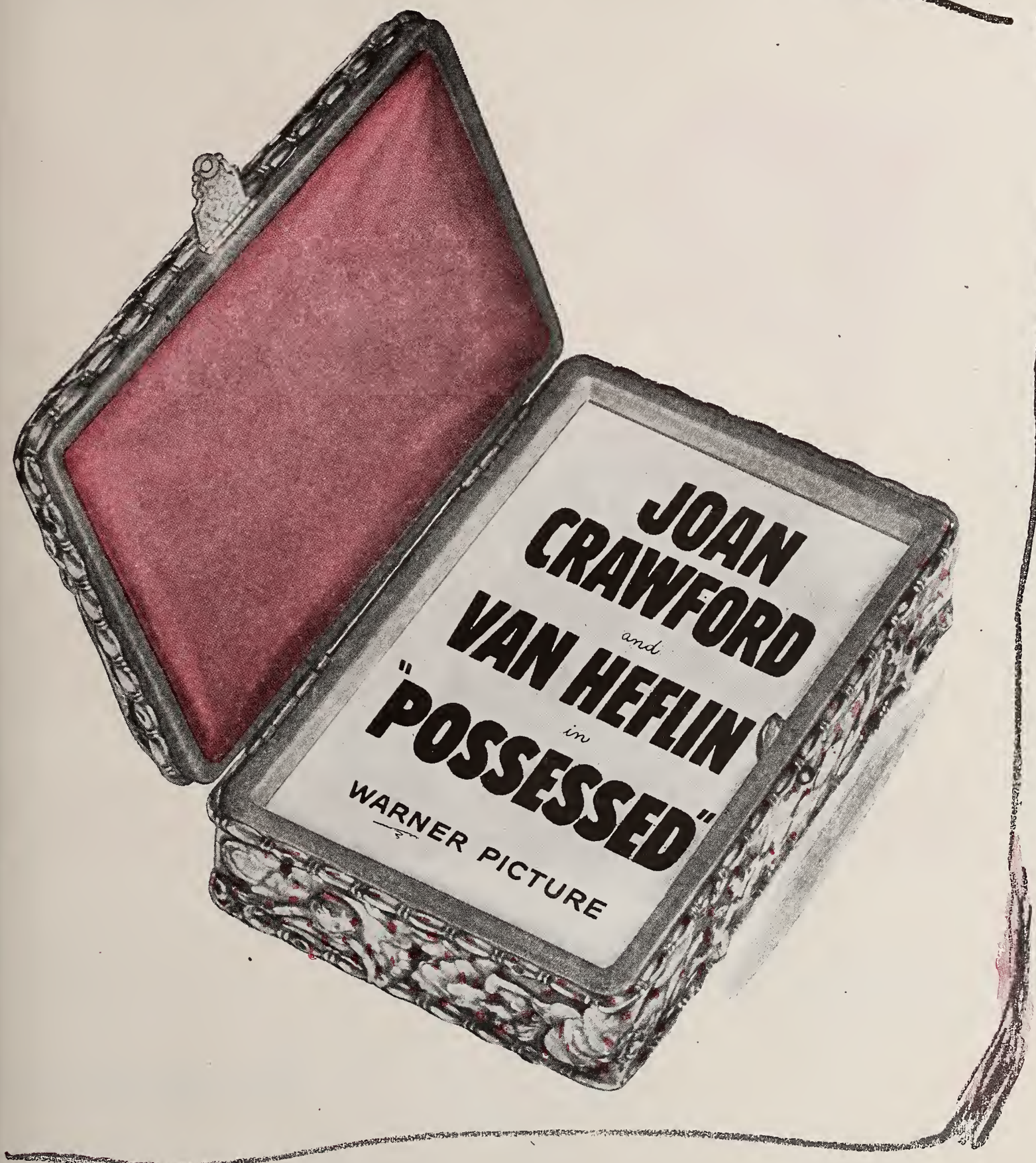
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"Packs plenty of entertainment." —**The Exhibitor**

That vast American audience which packed theatres in big cities and small towns for "The Green Years" will recognize that in "Cynthia" M-G-M has again made a wonderful motion picture of real people, their joys and their troubles and their dreams. It is the first starring role for beautiful Elizabeth Taylor, the "National Velvet" girl, and her portrayal of "Cynthia" is something to take to your heart.

★

M-G-M's "CYNTHIA"—ELIZABETH TAYLOR, George Murphy, S. Z. Sakall, Mary Astor with Gene Lockhart, Spring Byington, James Lydon, Scotty Beckett • A Robert Z. Leonard Production • Screen Play by Harold Buchman and Charles Kaufman • Based on a Play by Vina Delmar • Directed by ROBERT Z. LEONARD • Produced by EDWIN H. KNOPF • A Metro-Goldwyn-Mayer Picture



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Screen Play by Silvia Richards and Ranald MacDougall • Based Upon a Story by Rita Weiman • Music by Franz Waxman • Director of Photography Joseph Valentine, A.S.C.

WB

Reprinted in its entirety from

MOTION PICTURE DAILY

"Miracle on 34th Street"

[20th Century-Fox]—Laughter and Sentiment

THE solemn question of whether there really is a Santa Claus comes in for some highly mirthful consideration in "Miracle on 34th Street." A rare blend of laughter and sentiment, it is the type of picture that casts a warm and pleasant glow over an audience. Were the universal appeal of the story not enough for an exhibitor to work with in exploitation, there are also on hand such performers as Maureen O'Hara, John Payne and Edmund Gwenn, the latter as a white-whiskered man with a benign smile and a conviction that he really is Santa Claus.

Locale of the story is mostly Macy's at New York's 34th Street, and the period between Thanksgiving and Christmas serves as the time. Watching Macy's annual holiday parade, Gwenn suddenly finds himself drafted into the role of Santa Claus. So popular does he become with the kiddies that a job in the store's toy department is his next step. Miss O'Hara, the store executive who did the hiring, soon becomes a bit unhappy about it when she learns that Santa, who shuns commercialism, has the rather unorthodox custom of recommending that the kiddies try Gimbel's if his store does not have the desired object.

The idea, considered commercially shocking at first, soon reveals its enormous value for advancing the reputation of the store, with farcical complications ensuing when other stores start indulging in the same practice.

There is a good deal of on-the-spot realism in the camerawork, as well as the dialogue, that will evoke recognition in all who have seen New York City. Along with the Santa theme, there is blended into the story a romantic angle involving Miss O'Hara and Payne. It seems that Miss O'Hara in her "modern" desire to rid her precocious little daughter, Natalie Wood, from all fantasies, tells her there is no Santa Claus and, also, that fairy tales are false. Payne has conventional ideas about the matter and gets to work on both ladies.

The screenplay, written by George Seaton, who also directed, pokes gay satire at pseudo psycho-analysis. Under the store psychologist's examination, Santa's desire to spread kindness is interpreted as a "delusion for good," but with maniacal tendencies to boot. A few more developments in plot result in Santa becoming a candidate for a mental institution.

At a court hearing Payne, an attorney, defends Santa against the "realistic" offensives of the district attorney. The Solomonic decision which the judge must render, is not an easy one. If there is no Santa, millions of kids must face cold disenchantment, and besides, the chances of the judge's reelection grow slender.

There is a rich bounty of wholesome chuckles before the judge renders a verdict that paves the way for the restoration of little Miss Wood's faith in Santa Claus. At this point Payne realizes he would like to be Miss Wood's stepfather and whispers the words to Miss O'Hara's receptive ears. Others in the ably-performing cast are Gene Lockhart, Porter Hall and Jerome Cowan. William. Perlberg produced, from a story by Valentine Davies.

Running time, 96 minutes. General audience classification. Release date, June.

MANNY HERBSTMAN

The NEW Boxoffice Miracle from 20th Century-Fox

"MIRACLE ON 34TH STREET"

WORLD PREMIERE NOW · ROXY THEATRE

MOTION PICTURE HERALD

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MILWAUKEE WEEKEND

A DISPATCH from Washington announces that Mr. Eric Johnston, president of the Motion Picture Association, is to make one of the principal addresses at the annual banquet of the convention of the Young Republican National Federation in Milwaukee this weekend.

That is a political gathering and a political occasion.

A report in *Variety*, New York, observes that the announcement has "revived talk . . . of the Motion Picture Assn. prexy for either the No. 1 or No. 2 spot on the GOP national slate. . . . "

The motion picture in the service of the whole people is distinctly a non-partisan institution. Privately and personally, the people of the motion picture have their right and obligation for the exercise of their franchise as citizens.

When the executive head of the organized motion picture industry makes a platform appearance in politics, he inevitably tends to carry his office with him. The motion picture industry has no business in politics, as an industry.

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MR. BYRNES' ASSIGNMENT

THERE is a characteristic touch of showmanship in the engagement of the professional services of the celebrated Mr. James F. Byrnes, former Secretary of State, by the Association of Motion Picture Producers. Mr. Byrnes, it is disclosed, is to work with Mr. Eric Johnston as counsel in various industry matters, including the presentation of the industry's case before the Congressional Committee on Un-American Activities.

The Congressional committee will probably be grateful to the industry authorities. For one thing, Mr. Byrnes' presence in the matter is likely to insure a measure of public attention to the committee's efforts which will even exceed the results of the recent headline hunt of the committee's chairman in Hollywood.

Mr. Byrnes' initial assignment, we are told, will be "to champion the screen's right of freedom of expression" before the House committee. That sounds like Hollywood in one of its more expansive moments.

The question before the committee with respect to motion pictures is whether or not there has been Communistic infiltration and effect. The answer is whether there has or has not been such infiltration and effect.

The freedom of the screen is another matter. No right-thinking person demands that the screen be free to promote purposes hostile to the national interest.

The industry would do well simply to guide the committee to the truth and let the headlines fall where they may.

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ART and CULTURE

THERE'LL be a ripple of national satisfaction in the remarks on modern art attributed to a letter from President Truman to Mr. William Benton, Assistant Secretary of State, about the American Art Exhibit on a "cultural tour" abroad. "I am of the opinion," said Mr. Truman, "that so-called modern art is merely the vapouring of half-baked lazy people. . . . There is no art at all in connection with the modernists, in my opinion."

Concerning all the assorted cultural "tell the world about America" activity, one may wonder on whose authority it is decided what the State Department's radio broadcasts, and programs for exchanges of students, professors and the like, shall be based upon.

It would appear that somebody is taking unto himself, or some committee, an amazingly presumptuous position as the voice of the nation. Also, who asked them? To sell what? Why? How are they doing?

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COST SPIRAL

SAYS Mr. Seymour Nebenzal, independent producer, interviewed in *Motion Picture Daily*: "Costs are still spiralling upward but the unnatural rise will come to a natural end when expenses exceed returns and unemployment is the result."

In his *Tradewise* column in the same paper, Mr. Sherwin Kane writes of the adventures of a producer who bought a a story which so appreciated in value while he was in preparation that he decided to recast it with top place stars. Meanwhile, he entered into releasing contract. The new stars, female and male, each demanded a deal for one-third of the profits, taking two-thirds out of the earnings before others might participate. Now there remains only a contract and a story.

In this case, spiral goes up to nowhere. It reminds of that ancient debate among the philosophers about what would happen if an irresistible force hit an immovable post. The answer is, again, nothing.

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THE EXPERTS

A FEW weeks ago the press, radio and screen came in for an elaborate lacing at the hands of a flock of professors styled Commission on Freedom of the Press. They found everything wrong. Now comes another, less pretentious, but with determined attention to the institution of advertising, this time from a lone professor, Dr. Charles M. Edwards, Jr., of New York University. He spoke in Boston before the annual convention of the Advertising Federation of America. He was invited. By now they may be wondering why. Dr. Edwards said in effect that the advertisers were failing to counteract a threatened economic trend. He says: "We don't have the know-how to make fully effective use of advertising as a sales-building force." He intimates that N. Y. U., after ten years of research, has all the answers. All this would be of no importance, save that this expression and others like it get wide dissemination in the newspapers, doing neither business nor advertising any good. Perhaps American industry has heard from about enough professors for awhile.

THIS WEEK IN THE NEWS

Nobody But Gimbel's

TWENTIETH CENTURY-FOX'S "Miracle on 34th Street" came to New York this week, landing at the Roxy after extensive ballyhoo which included placarding the city's famed thoroughfare. On that shopping way stands one of the world's great stores, Macy's, an integral part of the picture's plot and locale.

However, there is another great store, situated on 33rd Street. It is Gimbel's, which does not talk to Macy's.

In Wednesday's New York newspapers the public read in the by now familiar Gimbel advertising format:

"NOBODY but NOBODY could salute "Miracle on 34th Street" with more enthusiasm than the MIRACLE ON 33RD STREET, big-hearted, magnanimous, friendly old Gimbel's."

Harvey

THE question on Broadway has been, who will be able to play the querulous visionary who alone sees Harvey in the stage play "Harvey." Frank Fay, whose identification with the role of Elwood P. Dowd has become almost complete, will take a vacation in July. This week, RKO Radio Pictures announced that its star, James Stewart, will step into the role.

Color in 1912

THE Academy of Motion Picture Arts and Sciences, which is collecting pictures of significance in the rise of the art medium of the film, last week gained another item for its archives, the first completely tinted subject, "The Coming of Columbus," a two-reel subject made in 1912 by Colonel William Selig. It was presented the Academy by Charles G. Clarke, 20th-Fox cinematographer. The picture, produced on Lake Michigan near Chicago, used the caravels "Nina," "Pinta" and "Santa Maria," displayed at the Columbian Exposition in that city; starred Kathlyn Williams as Queen Isabella and Charles Clary as Columbus, and required, in the tinting of each frame in Paris, the combined services of 25 artists working three months.

Story

FROM Ireland to America, the old tale; from immigrant to mayor of the world's greatest city, a brilliant tale; from ignorance to brilliance as lawyer, soldier and politician, a fascinating tale. All of this, the life story of Mayor William O'Dwyer of New York will be told in film by Marathon Pictures, Harry Thomas, Producers Releasing Corporation president, announced Tuesday. The film will be "The Pride of New York," with Pat O'Brien perhaps playing Mr. O'Dwyer.

Marathon Pictures' board chairman is Harry Brandt, head of the Brandt circuit, New York. Mr. Brandt has been active in the politics of the city and especially in liberal circles there.

Reasons

PRODUCTION costs are out of hand, and Monogram will keep its studio closed and try to persuade the unions to give B films, with limited gross potential, "special consideration," Samuel Broidy, Monogram president, explained in New York Wednesday. "We want from the unions an understanding of a picture's cost—when we start," he said. "We feel exhibitors cannot pay more now for B pictures. As it is now a B costs as much as an A in all production phases. We want the unions to allow us to make more B films." Allied Artists, high-budget subsidiary, will continue. Monogram has in release and backlog 13 pictures, aside from Westerns, he said. Monogram this week extended two years from September 1 its release deal with Monogram of Canada, a Rank company. Mr. Broidy will leave for Europe in August, planning further consideration of producing in England.

By Candlelight

IF INTERNATIONAL film agreements usually are signed with the proper pomp and klieg-lighted ceremony, the pact between the Motion Picture Export Association and Film Polski, signed in Warsaw a few weeks ago, certainly was an exception. It was signed by the flickering glow of candle—the only means of illumination in the offices of the Polish Film Monopoly. Electricity has been restored to the theatres in the Polish capital, but it will be a long time before Warsaw lights in general will go on again. War devastation suffered by the city is worse than anywhere else in the world.

Rank

AN EARNEST of good will toward Britain's film industry was provided by the Motion Picture Association this week. Its Community Service division will distribute stills, brochures, guides, and letters to its numerous customer groups for J. Arthur Rank's "Great Expectations." For the American distributors' association to give this service to a "foreign" competitor was an act which had film industry circles commenting this week once more about the reciprocity which spokesmen for the two countries often urge.

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PEOPLE

PHIL REISMAN, RKO Radio vice-president in charge of foreign distribution, currently on a business tour of Europe, was guest of honor Wednesday at a reception in the American Center of Information at the Brussels Film Festival in Belgium.

S. H. FABIAN, New York circuit operator, was guest speaker last Thursday at the concluding exercise of the program in motion picture theatre management, given by the Division of General Education at New York University.

LESTER BONA, St. Louis branch manager for Warner Brothers, will celebrate his 25th anniversary with the company June 12 at which time a party will be given in his honor. The occasion will also mark Mr. Bona's 40th year in the motion picture industry.

EARL STEIN, formerly with RKO in Los Angeles and San Francisco, has been appointed branch manager for the PRC-Eagle-Lion exchange in San Francisco.

WILLIAM SCHNEIDER of Paramount's home office advertising department was guest of honor at a farewell luncheon in New York last Thursday marking his departure to join the Donahue & Coe advertising agency June 9.

LEON BRITTON, RKO Radio Far Eastern supervisor, arrived in New York last weekend from his Singapore headquarters for conferences with home office executives.

Y. FRANK FREEMAN, Paramount vice-president in charge of studio operations, was named chairman of the board of the Association of Motion Picture Producers at a meeting of the board in Hollywood, Monday.

WILLIAM MUSSMAN, Minneapolis salesman for Paramount, has been promoted to sales manager of that exchange, filling the vacancy left by the resignation of JOSEPH LOEFFLER several months ago.

ALFREDO HOLQUIN, manager of Francia Films of Mexico, has resigned to become manager of Selznick Releasing Organization in Mexico.

HARRY SMITH, JR., executive secretary of the Society of Motion Picture Engineers and editor of the Society's monthly journal for the past four years, will resign July 1 to enter private business.

WENDELL BERGE, formerly head of the anti-trust division of the Department of Justice, has become affiliated with the New Council of American Business, Inc., in New York.

Belgian Boost

London Bureau

BRITAIN'S government is getting behind the boosting of the country's motion pictures at the World Film Festival which opened June 1 at Brussels. The Producers' Association is sending over a hand-picked number of features, several documentaries and the latest cartoon and other children's pictures made for J. Arthur Rank's juvenile cinema clubs. One of Mr. Rank's high-pressure publicity aides—Anthony Downing—has gone to Belgium with orders to spare no effort or expense in the affair. An Information Centre will be opened by the British Ambassador. The Embassy staff in Brussels has been instructed to cooperate in every way possible. A succession of gala receptions has been planned.

Pursuit

NEWSREEL companies were hot on the trail of a certain Mr. Leonard D'Attolico this week, but by midweek their endeavors had met with only slight success. Their anxiety was understandable—Mr. D'Attolico was the first man to try his hand at parachute jumping over New York since 1923. And to top it all, he took a 16mm camera with him and recorded part of his descent on 50 feet of film.

Following his arrest and a subsequent investigation, it seemed that Mr. D'Attolico's jump had surprised everyone, including his own pilot who, when realizing the parachuter's intentions, swerved and thus foiled the latter's plan to land in Times Square.

Parachute jumps aren't exactly new to Mr. D'Attolico. He made more than 17 of them as a member of a Paratroop Regiment in the Pacific. His New York jump had no other purpose than to take motion pictures of Manhattan, he said. Police, not quite in accord with Mr. D'Attolico's ambitions, so far have not released the film.

Sideshow

CONGRESSMEN who are also showmen may be able soon to see that refinement of showmanship, the motion picture, in a light-free auditorium. If Congress approves, Senate and House caucus rooms may be remodeled to improve seating and accoustical facilities and to allow faultless motion picture presentation. The remodeling, which would cost $84,000, has been recommended by David Lynn, Capitol architect.

Selling Job

¶ In the wake of the swiftly moving tide of postwar change, American business, including the business of motion pictures, is heading for a series of readjustments—in policies, methods and the whole way of doing business. The wisdom, promptness and thoroughness with which the necessary readjustments are attended to will in a major degree tell the story of what level of business prosperity will obtain in the period ahead.

¶ The motion picture business, in keeping with business generally, has experienced in recent years a high level of prosperous operation. In the main, this was due to extraneous causes tracing directly or indirectly to the war and its attendant social and economic intensities. The amusement business was especially fortunate, because stressful times invariably create an added appetite for public entertainment and, meanwhile, through high employment and high wages, the people had plenty of money to spend.

¶ The problem was not one of getting business, but only to serve, in whatever manner practicable, the business that came. In most situations there was little or no tax upon the traditional showmanship of the American theatreman. And, behind him, the distributor, revelling in a seller's market, found himself engaged more in allocating product than in selling product. The studios, pressed with the demand for just product, saw pictures of indifferent quality return hit-picture grosses. Real showmanship was on leave for the duration.

¶ The motion picture business was in this no exception. The condition was epidemic in the business world—a rush of buyers, with few, if any, questions asked about price, quality or service. But this long lane has reached a turning point.

¶ From now on it will be the selling job that will count. The picture good enough to sell itself has not yet been made.

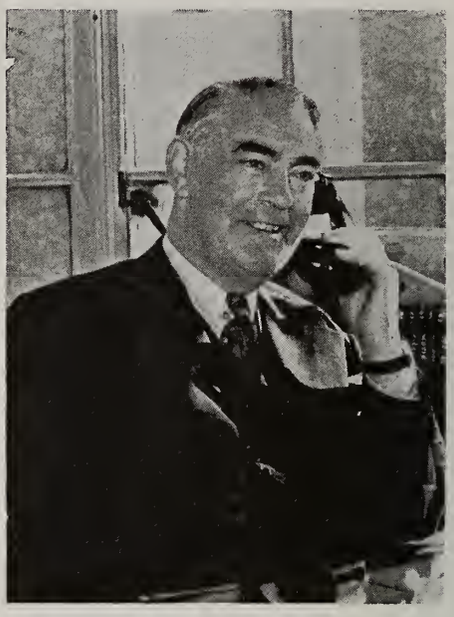
—MARTIN QUIGLEY

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THIS WEEK the Camera reports:



THE KEY TO THE CITY of Cheyenne is received by Warner stars Jack Carson, Dennis Morgan and Janis Paige from Mayor John McInerney. The occasion was their arrival from Hollywood for the world premiere of "Cheyenne". Miss Paige responds to the city's warm welcome.



MAX MILDER, Warner managing director in Great Britain, is shown at his London desk, well again after two months of illness.

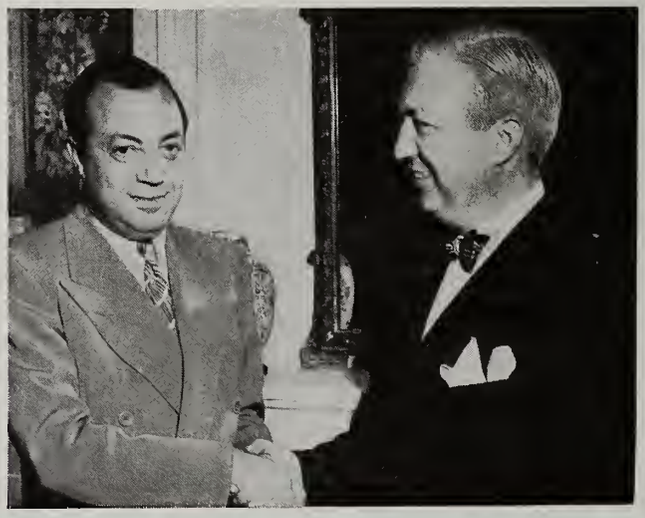


CITATION, left. Major Albert Warner, at the left, receives from Dr. C. J. Littel, president of Bergen Junior College, Teaneck, N. J., the annual school citation for distinguished contribution to American education. It was awarded the Warner Brothers for their features, shorts and film study guides.



EXCLUSIVE RIGHTS to the filming of the late Damon Runyon's life are given Marshall Grant Pictures by Damon Runyon, Jr., right. William D. Saltiel, left, company board chairman, and Alan Meltzer, eastern publicity representative, witness the New York signing.

WELCOME to Allied Artists, right. Samuel Broidy, right, president of the company which releases its high budget product through Monogram, welcomes the new vice-president, Harold Mirisch, former head film buyer for RKO Theatres. In Hollywood, the two discussed merchandising of "It Happened on Fifth Avenue".





WITH J. ARTHUR RANK on his American tour. The controller of most of Britain's film industry, after his hectic New York rounds, and after similar activity in Chicago, proceeded to Los Angeles and, of course, Hollywood, by way of Canada, where, traveling on the Canadian Pacific, he and Mrs. Rank, at the right, inspected the Canadian Rockies from the vantage of Banff, Alberta. Above, Mr. Rank, at the right, at the Hollywood luncheon which followed a press conference similar to that in New York. With him are Harry Cohn, president of Columbia, and H. M. Warner, president of Warner Brothers.





IN PARIS, Phil Reisman, seated, RKO vice-president in charge of foreign distribution, confers with European aides on the special 13-weeks sales drive. Standing are James Mordan, legal; Joseph Bellfort, executive; Michael Havas, Continental sales manager; Wladimir Lissim, European manager, and Robert Monnier, statistics.



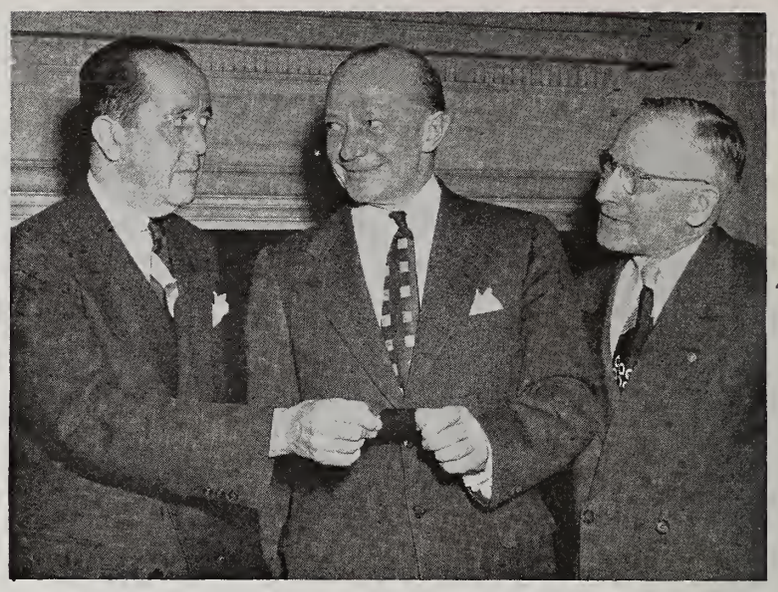
IN CAIRO, George Muchnic, left, Loew's International vice-president, is greeted at Almaza Airport by Louis Lober, European, North African and Near Eastern regional director. Mr. Muchnic, like other American executives, is seeing sales areas first hand.

IN ROME, right, John B. Nathan, Paramount International European manager, is interviewed following his arrival from Cairo. Left to right, Argeo Santucci, *Motion Picture Herald*; Renato Bonanni, *La Cinematografia Italiana*; Mr. Nathan; Pilade Levi, Paramount Italian manager; Guglielmo Sarti, Paramount, and Lino De Joanna, *Araldo Dello Spettacolo*.





ON 34TH STREET, New York's shopping way, Roxy usherettes Margaret McCarthy, Kay Coburn and Mary Lou Knox post signs advertising, along the street's length, the coming to their theatre of Twentieth Century-Fox's "Miracle on 34th Street".



MARYLAND'S GOVERNOR is officially recognized as a showman. At special ceremonies the other day in his Annapolis office, Governor W. Preston Lane, Jr., was given a solid gold membership card in Variety Tent 19, of Baltimore. The presentation was made by Fred Schanberger, Jr., left, the club's chief barker, and by William K. Saxton, at the right. Others who attended the induction were Frank Durkee, Lauritz Garman, Rodney Collier and Chauncey Wolfe.



TESTIMONIAL IN WASHINGTON to J. E. Fontaine, new Selznick Releasing Organization division manager. Above, the Virginia contingent: Buck Stover, Elliott Hoffman, Sam Roth and Dan Weinberg.



JACK COLLECTS another kudo; this time it's membership in Alpha Delta Sigma, national advertising fraternity. That well-known Oregonian and civic booster, Jack Matlack, manager and advertising director for the J. J. Parker Theatres, is shown in his Portland office 'phoning some of the fraternity brothers.



TRIBUTE IN WASHINGTON. Mrs. Jean Bobys, widow of the late Phil Bobys, organizer and secretary of the local Motion Picture Salesmen's Club, is given a remembrance trophy. Left to right, Maynard Madden, Jack Eskridge, Sam Taber, Mrs. Bobys, George Nathan (president), Hy Bettinger, Eddie Martin and Joseph Walsh.

INDUSTRY GOES TO CAPITAL, DEMANDING TAX SLASH

Theatremen Tell House Group Tax Is Unfair; Cite Films as Necessity

"Far from being a luxury the movies today are a necessity in the life of ordinary people. . . ."

"People are resentful of all forms of visible taxation, and especially . . . war taxes."

"The 20 per cent admissions tax is discriminatory . . . and forces the motion picture industry . . . to compete with other industries under an unfair handicap."

With these as their arguments and armed with statistical facts and figures, spokesmen for the American Theatres Association, the Motion Picture Theatre Owners of America and affiliated organizations, converged on Washington last Thursday and again this Tuesday, appeared before the House Ways and Means Committee and urged an immediate elimination, or at least a drastic reduction, in the 20 per cent Federal admissions tax.

The committee is holding the hearings on general revision of the tax structure in preparation for enactment of legislation next year.

Gamble Says High Tax Is Bad for Business

At the committee's initial hearing Ted R. Gamble, chairman of the board of the ATA, armed with a 1,400-word prepared statement, told the committee that the tax was bad for business. "The theatre business thrived during the war years. The last few months, however, have seen business decreases ranging from 15 per cent to 35 per cent, and any corrective action by way of tax reduction would be constructive and timely."

He said that the 20 per cent admissions tax was discriminatory legislation in that it was tantamount to a 20 per cent gross sales tax and forced the film industry to compete with other industries under an unfair handicap.

Screen Called Part of Fabric of American Life

Mr. Gamble then told the committee that motion pictures are far from being a luxury to the ordinary people who attend the theatres. "They (the motion pictures) are as much a part of the average life as are radio and magazines and books. . . . Their morale building values are attested by military authorities, educators and civic and political leaders."

The ATA board chairman went on to point out the necessity of motion pictures, their value as a community institution, their place as one of the greatest instruments of information and persuasion, and "it has become part of the fabric of our lives and it should be encouraged and not emasculated by destructive and discriminatory taxation."

Mr. Gamble concluded his argument before the committee with: "With the exception of a downward revision in personal income taxes, there is no tax reduction that would be so popular with so many people as elimination of the 20 per cent admission tax on movie tickets.

Brylawski Asks for Cut To Pre-War Tax Level

Following Mr. Gamble, A. Julian Brylawski, vice-president of the Motion Picture Theatre Owners of America, said that if the tax was not completely abolished, it should at least be put back to the pre-war rates of one cent on each 10 cents of admission.

Mr. Brylawski, who said he represented about half of the country's theatres, pointed out that the exhibitors expected to pay their share of taxes, but, he added, "it is quite obvious that there is a limit somewhere to the amount of special excise taxes on admissions that the motion picture theatres can carry. We doubt if anybody knows exactly where that limit is, even in a particular theatre, but we believe that the present Federal tax, which taxes about 20 per cent of our total cash intake, is today definitely exceeding the limit in all too many instances."

Telling the committee that the public is growing resentful of all forms of visible taxation and especially of taxes known as "war taxes," Mr. Brylawski asserted that exhibitors are hearing an increasing number of caustic comments from the public on special admission taxes.

Committee Members Pledge Support to Theatremen

Following last Thursday's hearings, the committee assured the exhibitors' representatives of support. "The tax is too high and must come down," Representative Harold Knutson, chairman of the House group, said. Other committee members joined Rep. Knutson in assuring the exhibitors of support in their plea.

However, action is not likely at this session of Congress since Rep. Knutson is on record as believing that only two articles—telegrams and furs—are in need of immediate tax relief.

Jack Bryson, legislative counsel of the Motion Picture Association, who attended the hearings with Oscar A. Doob and John Murphy of Loew's, said that the MPA finally had decided not to testify on the theatre tax question, but would leave it up to exhibitors organizations to "carry the ball."

Meanwhile, all exhibitor groups have not come out in support of the tax reduction campaign. Some have remained quiet and others are maintaining a "middle-of-the-road" policy until members have had a chance to voice their reactions.

Allied of Rocky Mountain Independent Theatres, following a program of their national organization, Allied States Association of Motion Picture Exhibitors, has sent out questionnaires to all members, asking for views on whether national Allied should take a stand in favor of immediate reduction; whether the national group should submit a memorandum in favor of a reduction for future reference without pressing for action at this time, or whether national Allied should take no immediate action on the matter.

Allied Unit Asks Vote To Determine Procedure

In a bulletin sent out last weekend the Allied Rocky Mountain unit queried members on the subject and pointed out both sides of the question. The bulletin said that a cut in Federal taxes at this time would only result in the cities and states jumping in with tax demands that would be far worse than the current Federal tax. The other side of the question, the bulletin pointed out, is that the Government will ask if the tax reduction saving is going to be passed on to the public. "If we answer that question by saying 'yes' we will have to do exactly as we say. If, on the other hand, we do not intend to pass the saving along to the patrons, the attitude of the Government will probably be: 'Well, why decrease the tax if the public is not going to get the advantage of it'?"

During last Thursday's tax hearings, A. B. McSwigan, president of the National Association of Amusement Parks, Pools and Beaches, urged the reduction of admission taxes, claiming that that organization's facilities were used primarily by children of persons in the lower income brackets.

Legitimate Theatre Cites Need of Reduction

Tuesday's hearings were devoted primarily to the legitimate theatre's side of the question. Brock Pemberton, stage producer, urged that playhouses receive a tax cut in proportion to any cut voted the motion picture industry. Mr. Pemberton was part of a five-man delegation which included James F. Reilly, executive director of the National Association of the Legitimate Theatre; Ilka Chase, representing Actor's Equity; Marc Connelly, for the Dramatists' Guild, and Thomas Murtha, for the International Alliance of Theatrical Stage Employees. All witnesses declared that a tax cut is necessary to halt the slump in theatre attendance.

A. W. SMITH SALES HEAD AT 20th-FOX

A. W. SMITH, JR., AND WILLIAM C. GEHRING, new Twentieth Century-Fox sales chiefs, flanked by their sales cabinet, below: Frank Carroll, Jack Bloom, Peter Levathes, Mr. Gehring, Mr. Smith, Martin Moskowitz, Clarence Hill, Morris Caplan. They have already assumed their new executive positions.



Photos by the Herald

Succeeds Connors; Wide Personnel Realignment Made in Sales Staff

Andrew W. Smith, Jr., eastern sales manager for Twentieth Century-Fox, was named general sales manager of the company Monday, following the resignation of Tom J. Connors, vice-president in charge of sales, last Thursday. William C. Gehring, western sales manager, was named assistant general sales manager.

At the time of his resignation Mr. Connors' five-year contract with the company was nearing expiration, and the company's announcement said that he had "elected to retire" but "will remain with the corporation in an advisory capacity."

Adds Sales Divisions

Upon taking office as general sales manager Monday, Mr. Smith made sweeping personnel changes and subdivided the company's four division sales territories into six. Mr. Smith said that the two new divisions will be the Canadian and Yankee divisions, and that the increase in divisions was designed to bring top manpower of the sales force closer to the operations in the field. Ray Moon, former district manager in New York, will be sales manager of the Yankee division, while Sydney Samson, who had been Canadian district manager, is now Canadian sales manager.

Other changes included: Martin Moskowitz, appointed executive assistant to Mr. Smith; Peter Levathes, short subject sales manager, to fill the post left vacant several months ago by the death of the late William C. Clark, and Clarence Hill, Mr. Smith's executive assistant when the latter was eastern division sales manager, now supervisor of exchange operations.

Home Office Aides Named

Under the new personnel setup, Morris Caplan will be in charge of statistics, Edward Collins was named home office aide for the southern, western and Canadian divisions, while Jack Bloom will be home office aide for the mid-east and central divisions.

No changes were made in the western and southern sales divisions, headed by Herman Wobber and Harry G. Ballance, respectively.

Jack Lorentz was appointed sales manager for the central division, while Tom Gilliam, Chicago branch manager, was promoted to Great Lakes district manager, succeeding Mr. Lorentz. Joe Neger, Milwaukee branch manager, moves to Chicago branch manager, succeeding Mr. Gilliam, and Joe Woodward, Kansas City salesman, was promoted to Milwaukee branch head.

The mid-eastern division will have C. E. Peppiatt as sales manager, while Sam Gross, Philadelphia branch manager, was promoted to Atlantic district manager, succeeding Mr. Peppiatt. Herb Gillis, Philadelphia salesman, was made Philadelphia branch manager.

Kosko Branch Manager

Mr. Smith also announced the appointment of Charles Kosko, Pittsburgh salesman, as Buffalo branch manager. William Graham, who has been filling the position temporarily, will be moved to the Chicago exchange to become office manager.

Following Monday's announcement of personnel changes, a meeting was held with the division sales managers to discuss sales plans for the company's forthcoming program of pictures, which includes "Miracle on 34th Street," "The Ghost and Mrs. Muir," "Moss Rose," "I Wonder Who's Kissing Her Now," "Kiss of Death," "Mother Wore Tights," "Nightmare Alley," "Bob, Son of Battle," "Foxes of Harrow," "Forever Amber," "Captain From Castille," and "Gentleman's Agreement."



MR. GEHRING AND MR. SMITH

New California Wage Law Goes Into Effect July 1

Following the refusal of the Los Angeles Appellate Court to issue a writ of mandate to stay the enforcement of the new 65 cent minimum wage provision, the law now will take effect automatically on July 1, 1947. A stay had been requested by certain industries and a hearing was held in court in Los Angeles last Thursday. It has not yet been determined whether or not the new minimum wage and hour act will have any effect on the minimum wage law for the amusement industry. The law says every employer "shall pay wages not less than 65 cents per hour," except in the case of minors, not exceeding 10 per cent of the total number of persons employed in an establishment, who can be paid at 50 cents per hour. No woman or minor can work longer than eight hours during any one day.

Warner Bros. Hold Two-Day New York Sales Meeting

A two-day meeting of Warner Brothers district managers and home office executives was to have been held on Thursday and Friday of this week in New York. Ben Kalmenson, vice-president and general sales manager, was to have presided.

Those scheduled to attend the sessions included the following district managers: Sam Lefkowitz, eastern; Robert Smeltzer, mid-Atlantic; Charles Rich, central; Harry A. Seed, midwest; Hall Walsh, prairie; John F. Kirby, southeastern; Doak Roberts, southwestern; Henry Herbel, west coast, and Haskell M. Masters, Canadian.

Home office officials to have taken part included, in addition to Mr. Kalmenson, Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; Roy Haines (western), Jules Lapidus (eastern and Canadian) and Norman Ayers (southern), all division sales managers, and Norman H. Moray, short subjects sales manager.

BYRNES JOINS INDUSTRY AS SPECIAL LEGAL ADVISOR

Former Cabinet Member Will Fight Red Charge, Johnston Announces

For the second time within the past six years the motion picture industry this week turned to a nationally known figure to plead its case in an official investigation of its activities when Eric Johnston, Motion Picture Association president, announced the appointment of James F. Byrnes, former Secretary of State, as the industry's representative in the current investigation of Hollywood by the House Committee on Un-American Activities.

Mr. Johnston's announcement was made in Hollywood, following a meeting of the board of the Association of Motion Picture Producers. In Washington, Tuesday, Mr. Byrnes said it was his understanding that he was to advise the industry on its "attitude" toward the investigation, but that he would not appear before the committee himself. He added that he had talked to Mr. Johnston only in general terms and that he had been engaged as counsel for the MPA.

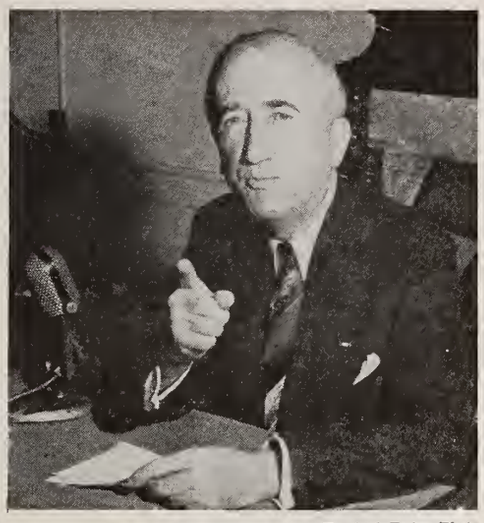
House Committee Hearings Scheduled for June 16

Public hearings before the full House of Representatives committee are scheduled to start June 16. The charge: Communist infiltration in Hollywood. Both Mr. Byrne's engagement and the prior week-long investigation conducted by a sub-group of the Un-American Activities Committee under Representative J. Parnell Thomas on the coast made the front pages of the nation's newspapers. The group, sitting in closed session, heard 14 witnesses, some of whom were prominent actors, producers, writers and executives.

The committee' witnesses came up with some startling assertions. Robert Taylor, screen star, said he had been forced to appear in a picture which he felt contained Communist propaganda. The film he referred to was "Song of Russia." Adolph Menjou, veteran film actor, told the group that "the 16 men who control the Soviet Union also want to take over the United States" and that "the Communists in the industry are so powerful, the 'little people' are afraid to move against them." Both he and Jack L. Warner, studio executive, submitted names of alleged Communists.

Rep. Thomas Charges White House Film Pressure

Following his return to Washington last week, Representative Thomas issued a report, asserting that "some of the most flagrant Communist propaganda films were produced as a result of White House pressure." It further charged the National Labor Relations Board with aiding the Communist infiltration of Hollywood and declared that the Communists had succeeded in preventing certain good American pictures from being produced.



Harris & Ewing Photo

JAMES F. BYRNES

From Mr. Johnston last week came a plea to the Committee to conduct "a fair and dignified investigation of Hollywood before making vague blanket charges that Communists have captured the American screen. In the best American tradition, Hollywood is entitled to a fair trial before it is convicted." The MPA head added: "We know that there are Communists in Hollywood as in other American industries. They would like to capture the American screen as they would like to capture the screen of any free country. But we are alert to this threat. Awareness is the first step to combat Communism, and Hollywood is aware."

Byrnes to Study Trade Practices, Screen Freedom

The new counsel will have two other assignments, Mr. Johnston said, without amplification. One of them is to be the "development of a system of fair trade practices" and the other a program to "protect the freedom of the screen." The trade practice assignment, it is understood, will cover only production.

Meanwhile, Mr. Byrnes, in addition to his duties for the MPA, also will represent 20th Century-Fox before the U. S. Supreme Court when the high tribunal hears the appeals from the New York equity decision.

Mr. Byrnes, who opened law offices in Washington only recently, said he expected to argue the case in the autumn. However, the Supreme Court so far has not yet announced whether it will hear the appeal in the case.

The South Carolinian entered Congress in 1911. From 1931 to 1941 he served in the Senate, resigning to become a Justice of the U. S. Supreme Court. In 1942 he accepted an appointment as Director of Economic Stabilization. He was named Director of War Mobilization in May, 1943, and resigned in 1945, when President Truman called him to become Secretary of State. Early this year Mr. Byrnes resigned from that office.

In March, 1945, a curfew order by the Office of War Mobilization, then under Mr. Byrnes' direction, caused a short and effective industry revolt. An editorial in Motion Picture Herald at the time said, in part: "Morals are not in the clock. Neither is patriotism a matter of meridians and chronometers, nor sunset nor dawn. Neither God nor virtue have office hours. It was said . . . 'lights are going out all over Europe'. Now Mr. Byrnes is turning them off here."

Willkie Held Similar Film Position in 1941

Once before, in 1941, the newspapers carried front-page stories about a Senatorial inquiry into the motion picture industry. The man then chosen to speak for Hollywood was the late Wendell Willkie, the 1940 Presidential candidate. The charge in those troubled pre-war days was that the American screen was being used for war propaganda. Will H. Hays, then president of the Motion Picture Producers and Distributors of America, Inc., told the sub-committee headed by Senator D. Worth Clark that the charges were "false and shameful."

The hearings, which got off to an emotional start, petered out and were forgotten when the Pearl Harbor attack plunged the U. S. into the war. Among the pictures listed as containing "war-mongering" material at the time were "Escape," starring Robert Taylor, who now also figures prominently in the 1947 investigation;

Ohio Senate Would Limit Local Admission Taxes

The Senate Taxation Committee of the Ohio legislature has voted informally to limit municipal admission taxes to five per cent if the state abandons that field. The present state admission tax is three per cent. If repeal of the state tax is approved by the Senate, the new bill will become effective October 1.

The Ohio Senate also has approved a bill to exempt film trailers from censorship. Previously passed by the House, the bill has gone to the Governor for signature.

June 1 the Tennessee state sales tax of two per cent became effective and applies to all film shipped into the state and to the sale of theatre equipment.

"GO AHEAD AND SAY



The sultry star of "Woman In The Window" and "Scarlet Street" in a striking emotional drama.

T...I'M NO GOOD!"

Beautiful . . . faithless . . . bewitching,

she brought out the worst in men . . .

A ruthless woman who

would have the man she fooled

kill the man she loved!

RKO presents

JOAN BENNETT

ROBERT RYAN · CHARLES BICKFORD

IN

THE WOMAN ON THE BEACH

RKO RADIO PICTURES

Directed by JEAN RENOIR

Screen Play by Frank Davis *and* Jean Renoir

NATIONALLY ADVERTISED
to the 70,914,741 CIRCULATION of Life, Look, Liberty, Collier's, Redbook, Woman's Home Companion, Cosmopolitan, Fan Magazines and the American Weekly (supplement in 20 important Sunday newspap

ON THE MARCH

by RED KANN

THE remarkable job of pulling Paramount from bankruptcy in '35 to the No. 1 profit-earning company of the industry in '46 is told briskly and brightly in *Fortune* Magazine for June. Credits are spread generously, but concentrated largely on Barney Balaban for refinancing and management; Stanton Griffis, also for refinancing and debt liquidation; and Henry Ginsberg for the upward spiral in production. There are anecdotes, also, and many of them are both interesting and entertaining.

Balaban in operational focus:

"First thing every business morning, Balaban . . . skims rapidly over a list of a hundred-odd checks. These include every check for more than $100 paid out the day before by the parent company in Manhattan and major items of the week paid out anywhere in the sprawling corporation. . . . This is only the beginning of the day's penny counting and dollar pinching, two different—although allied—business arts at Paramount. But the scrutiny . . . serves as a typical example of the microscopic management that has made Paramount Pictures—after a long, long eclipse—once again the No. 1 U. S. motion picture company." . . .

"Balaban also scans, once a week, a detailed cost report showing where every dollar went and why. He is, as Griffis says, 'a devil with figures.' But Balaban believes that the details are more important than the totals. He says, 'You can bury a lot of dead bodies under a total.'"

Balaban in historical retrospect:

"Nickelodeons [in 1907] were new in Chicago. Not quite accepted as respectable. Goldie Balaban—Mama—worried about Abe [who played piano in a Kedzie Street nickelodeon while his sister, Ida, sang words to slides]. Goldie got Balaban to take her to Kedzie Street to satisfy herself that A. J. and Ida were 'in a nice place.' Barney still remembers how guilty he felt as he escorted his mother up to the nickelodeon. Stiff in his starched collar, he hoped none of the neighbors would see them. But as they neared the door, Goldie clutched his arm.

"'Barney!', she said. 'Do you see what I see? People drop in their nickels before they even know what they're going to get! What a business!'"

"By 1924, the Balabans had acquired some 40 theatres around Chicago . . . their passion for building theatres in the daytime, completely dealt out all night life for them—in fact, obliterated all ordinary recreations, party going, dates with girls, and so forth. . . . But to this day Barney has never golfed, hunted, played baseball, football, chess, or cards of any sort."

Griffis, on what it took:

"I was borrowing [in 1936] from banks in Minnesota to pay off notes in Florida; it was a hell of a merry-go-round. Paramount was so plastered over with mortgages it looked like a covered wagon."

Ginsberg, in relief:

"He sees rushes at 11 A.M. daily, usually talks in the Hollywood slang in which 'colossal' means 'it's awful but we can fix it up with some retakes.' . . . The top Paramount Hollywood job had been held by Jesse Lasky, B. P. Schulberg, Emanuel Cohen, John Otterson, Ernst Lubitsch, Adolph Zukor, William Le Baron, Buddy De Sylva [and Y. Frank Freeman]. As Bing Crosby says, pointing to the avenue that divides the front office from the back lot, 'Back of that line everyone of them has been at Paramount for 34 years or more. In front of it, they change about every six months.'"

On Freeman:

"Now [he] has been given the problem of labor relations to grapple with. This is a lot of grappling; as Freeman says, 'There are 54 unions to negotiate with and only 52 weeks in a year; even if I bat 1,000 per cent there are two unions left over."

Finally, Balaban on futures:

"[He] expects only a modest decline from the staggering profits [$44,042,000] of 1946 . . . sees the income from foreign markets strengthening month by month . . . faces the future heavy with cash, a fortune in film on the shelves, a vast team of cost-cutting entertainment experts at his back and armed to the point of invulnerability by the 1,500 Paramount theatres, sucking in the quarters from noon to midnight, daily and Sunday."

FOLLOW-UP: "Great Expectations," British-made version of the Dickens classic burgeoning with names unfamiliar to New York audiences, closed out its second week at Radio City Music Hall at $120,000. In its favor, of course, was the Memorial Day holiday, generously ranging from Friday through the weekend. A third week is in the bag and a fourth never remote. Confidentially, this is a better showing than "The Egg and I" which may be turning a number of professional faces in Hollywood an apoplectic crimson.

We were remarking here last week that no exhibitor can know what an attraction will do until he runs it.

The proof is in the playing.

REPRINTED WITHOUT COMMENT, No. 1: "A delegation of three teen-age girls representing the teen-age students of Bellevue Junior High have started a campaign of newspaper publicity for a teen-age admission price. They suggest 20 cents at neighborhoods where they now pay 35 and 40 cents and 35 cents at first runs where they now pay 60."—From Memphis in the HERALD'S "National Spotlight" Department.

REPRINTED WITHOUT COMMENT, No. 2: "Producers, bewailing the high payroll for players—$4,400,000 in 1946—are heartened by prospects that wages for performers will be far less this year because several players, including some stars, have voluntarily agreed to take less pay. The players said this was their contribution toward helping the industry through difficult times. . . . Also, there are prospects of fewer pictures this year."—Mexico City news item in *Motion Picture Daily*.

No Production in U. S. Reich Zone; Plan Outlined

Washington Bureau

The War Department has imposed an official gag on all persons in a position to give specific information pertaining to the controversial German film program, it was indicated this week. Both Brigadier General Robert A. McClure, former chief of the Information Control Division, and Eric Pommer, the Military Government's chief consultant on German films, have stated that they could give no answers until the middle of June.

Await Petersen's Return

At that time, Howard C. Petersen, Assistant Secretary of War, is scheduled to return from his trip to Germany. Upon his return conferences between the industry and the War Department will take place and specific plans for German production will be announced.

Wednesday, however, the War Department announced that unless Mr. Peterson and General Lucian Clay decided to reverse the Government program completely, the German film industry would be rebuilt and that film exporting would be permitted to build import credits.

Meanwhile the War Department reported last week that German production so far had progressed only in the British occupation zone of the Reich where three films have been produced so far. Licenses have been issued for the production of a total of four. Four have been made so far under Soviet sponsorship.

The report said that the British policy was to give German producers the widest possible latitude in line with their belief that the best source of supply for German theatres is films produced by the Germans themselves.

Film production so far has been limited by the amount of raw stock, studio space and equipment available. Studios in the U. S. and the Soviet zones are being reactivated and efforts are being made to build and equip studios in the British and French zones where none exist now.

Savage Elected President Of ITO of Arkansas

E. W. Savage, of Booneville, Ark., was elected president of the Independent Theatre Owners of Arkansas, Wednesday, during the organization's convention in Little Rock. He succeeds C. C. Mundo, who becomes board chairman. Others elected were: B. F. Busby, vice-president and Samuel Kirby, secretary-treasurer. New board members are: K. K. King, W. D. Mitchell, Terry Axley, Sidney Whaton, W. O. Sumpter, Charles F. Bonner and O. G. Wren.

"ERROL and KENNEDY COMEDIES ...TOP 'EM ALL"

—say the guys who play 'em!



"Poor Edgar, if he ever outwits his brother-in-law and Mama, we're going to send him orchids. Our *patrons just love to see him pushed around—and shout with glee!*"

—Mattie Kimbrough, Temple, Texas

"Usual good Edgar Kennedy with *plenty of laughs!*"

—Abe H. Kufman, Fountain, Terre Haute, Ind.

"A good comedy which *will make anyone laugh.* Play it!"

—E. M. Freiburger, Paramount, Dewey, Okla.

"Our Kennedy fans said this was his best; he lowered the ice cream freezer on his brother-in-law and *the customers rolled in the aisles!*"

—Roy Reeves, Brockton, New Brockton, Ala.

"Leon Errol in 'Let's Go Stepping' is *an excellent comedy!*"

—James C. Balkcom, Jr., Gray, Ga.

"*A scream for slapstick* and one of his best ever, in my opinion."

—Terry Axley, New, England, Ark.

RKO RADIO PICTURES

Here's down-to-earth, grass-roots laughter for everyone!
Year-after-year bookings by more than 8,000 theatres prove that Errol and Kennedy subjects are . . .

THE BEST 2-REEL COMEDIES ON THE MARKET!

SEE BRITISH RENTER QUOTA CONTINUED

Board of Trade Heeding Exhibitor Insistence on Need of Film Flow

by PETER BURNUP
in London

Despite the much-criticized publicity campaign of the British Film Producers' Association and the high-pressure lobbying on Members of Parliament and Government officials by the Association's emissaries, this Bureau learns on the highest authority that Board of Trade men have decided that Renters' Quota must be continued in the forthcoming Act of Parliament.

Which puts "paid" aptly and satisfactorily to the unhappy disparagement of Americas films which the Association's director-general, Sir Henry French, has lately proclaimed in subsidised newspaper-space. There has been a letup in the advertising barrage during the last week. Sir Henry states that it's only a temporary hiatus; that the campaign's second phase will shortly start.

May Not Materialize

Informed opinion has it that second phase will not materialize; that the producers in their misguided strategy have lost the day in their jousting with the exhibitor-customers; that the whole melancholy episode should now be forgotten.

At the outset, Board of Trade officials were mightily impressed with the producers' arguments. The reasoning had a plausible ring. Studio space, it was argued, was at a premium. British producers themselves had to line up in a queue for space. Why—it was said—should they make room for Americans when the home-made product now has such high box office esteem? Why, in particular, should the Government take legislative authority to compel the Americans to make pictures here?

Exhibitors made a speedy descent on the Board of Trade when news of that meretricious propaganda got around. They quickly pointed out that abolition of Renters' Quota would leave them entirely at the mercy of those much-feared "vertically integrated combines." They envisaged themselves having to pay inflated film-hire to meet their Quota obligations.

Reinforced by Statistics

They were reinforced by statistics which proved that the producers' estimate of their potential output was just so much eyewash. The B.F.P.A. demanded a 23 per cent quota of first features. Said Exhibitors: That simply can't be done. J. Arthur Rank—they demonstrated — was the only man in the whole trade who could meet such an obligation.

The Exhibitor protagonists demonstrated moreover that, from its own resources, Mr. Rank's nearest rival, Associated British Picture Corporation, could only meet a 17½ per cent Quota. They claimed that the luckless independent theatre man with no production affiliations could only hope profitably to book British features to a programme percentage of 12½.

What weighed most, probably, with Whitehall officials was the argument that the socalled Rank monopoly would be strengthened if Renters' Quota were abolished. Labour M.P.'s in spite of tactful damping-down by the Party's Parliamentary Whips, still evince considerable restiveness at the ever-growing might of the world-encircling Rank empire.

All Grateful to Rank

Everyone, Labourites included, is grateful to Mr. Rank for his rescue of Britain's motion picture industry and for the technical resurgence he has made possible. But there's a world of difference between a due appreciation of the Rank artistic achievements and his potential dominance of the industry's entire economic set-up; particularly in the eyes of the present House of Commons' majority. That's the main reason why officials recommend to their Socialist masters that Renters' Quota be retained.

Exhibitors for their part are prepared to concede one of the producers' points; namely, that the Act of Parliament should embody the new principle of "split Quota." Producers justly point out that the bulk of box office revenue comes from first features; they ask for a 23 per cent Quota on first features and 14 per cent only on "B" bracket pictures. Exhibitors don't much like the idea. They ask who will be the arbiter between first and second features? But, they say, if the producers want it that way it's all right by them. What they won't agree to are the percentages proposed by producers. They (the exhibitors) demand that Quota in any given year shall be regulated by the ascertained volume of product made available to them.

Refuse to Pad Programs

They firmly refuse to pad out their programmes with Quota quickie trash, just because the Government says they must. They threaten a sit-down strike on British films altogether if—in their view—the Quota obligation placed upon them proves to be impracticable. And in the present insurgent mood there is no doubt that a considerable body of independents would adopt that course. So that it is very much on the cards that the Act, when it is presented to Parliament, will be found to provide for a sliding-scale Quota, with the president of the Board of Trade empowered to fix the precise percentage at the beginning of each trading year.

Government officials have an additional anxiety in view of the heavy and completely unanticipated drains on the American loan credit. At the Labour Party Conference last week Chancellor of the Exchequer Hugh Dalton told the party plainly that the Cabinet does not propose seeking further American dollar credits when the present loan is exhausted. That is generally taken to betoken still further cuts in the country's imports of American tobacco, food and films.

It is believed the Treasury favours a compromise whereby the deficit on motion picture exchange should be reduced to £10,000,000; that is to say, that British pictures will require to earn many more dollars in America than they now do.

Says Booking Needs Overhaul

London Bureau

Commenting on J. Arthur Rank's fixed policy of refusing extended runs in his houses to any but his own pictures, Sir Arthur Jarratt, managing director of British Lion, said this week that "the whole British booking system needs an overhaul."

He made these remarks in line with reports that physical distribution arrangements for David O. Selznick's "Duel in the Sun" still were unsettled, with Mr. Selznick pressing Mr. Rank for extended runs with wide concurrency over the Odeon circuits and the latter consistently reluctant to budge. William Erbb, Mr. Selznick's representative here, is considerably worried over New York's delayed action in sanctioning one of the several offers submitted.

Mr. Rank's attitude also has evoked considerable criticism in political non-industry circles. "How," say Labor Party politicians, "can Americans be expected to give playing time to British product with potentially doubtful audience appeal if Britain, in the person of Mr. Rank, won't reciprocate?"

This sentiment was echoed by Sir Arthur who said: "The whole British booking system needs an overhaul. No matter what the film's artistic merit is, Odeon won't play it longer than a week unless it is Rank-made. The maximum home-market gross is only obtainable from extended runs wherever they are justified. Odeon's policy deprives non-Rank producers of their legitimate return."

Meanwhile "Duel" continues at the Carlton, one of the few West End houses at capacity in the warm weather. This undoubtedly makes a strong selling point for the Selznick Organization.

Offer Father's Day Trailer

A Father's Day trailer featuring Bob Hope is being offered free to all exhibitors by the National Father's Day Committee, it was announced by Melvin L. Gold, director of advertising and publicity for National Screen Service.

WARNER BROS. TRADE SHOWINGS OF

JOAN CRAWFORD · VAN HEFLIN

in

"POSSESSED"

with

RAYMOND MASSEY · GERALDINE BROOKS

Directed by
CURTIS BERNHARDT

Screen Play by Silvia Richards and Ranald MacDougall
Based Upon a Story by Rita Weiman • Music by Franz Waxman
Director of Photography Joseph Valentine, A. S. C.

Produced by
JERRY WALD

MONDAY, JUNE 16th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	10:30 A.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

COLUMBIA MEETS ON SALES POLICY

Field Forces Meeting in Chicago Hear Plans for Eight Autry Features

Plans for the promotion and distribution of "Down to Earth," which will follow the same general pattern as "The Jolson Story," highlighted Columbia's four day branch and district managers' meeting which opened Tuesday at the Drake Hotel in Chicago. Led by Abe Montague, general sales manager, more than 50 of the company's sales force, home office and sales executives, as well as branch and district managers, were present for the meetings, which were to end Friday.

"Down to Earth" was produced in Technicolor by Don Hartman, directed by Alexander Hall, and stars Larry Parks and Rita Hayworth.

Eight Autry Films Planned

At Tuesday's session, Mr. Montague also announced that eight musical westerns starring Gene Autry would be offered by Columbia during the next two years. The first of the Autry pictures is "The Last Round-Up," a $500,000 production based on famous western songs, and photographed in black and white. The other seven pictures, three for this year's release, and four for next, will all be in color, with budgets considerably higher than that alloted "The Last Round-Up."

The films, Mr. Montague said, will in no way constitute a series. Each film will be a separate entity, with no "repeat" characters or situations."

Also on the meeting's agenda was a review of the sales and liquidation of the current product, as well as an examination of the plans for the sale and liquidation of the coming year's films. Delegates also reviewed the sales and promotion programs of such pictures as "Dead Reckoning," "Johnny O'Clock," "The Guilt of Janet Ames," and others, and then went on to make plans for the forthcoming "Down to Earth," "Assigned to Treasury," "The Mating of Millie McGonigle," "Her Husband's Affairs," and 'It Had to Be You."

"Jolson" on Second Round

The meeting also discussed the plans for presenting "The Jolson Story" in encore engagements around the country, and it was announced that plans have been made to reopen the film in Baltimore and other cities.

In addition to the general meeting, the company announced, part of the four-day gathering was devoted to individual meetings between branch and district manager and home office representatives.

Present from the home office in addition to Mr. Montague were Rube Jackter, assistant general sales manager; Louis Astor, Louis Weinberg, Irving Wormser, circuit sales executives; Maurice Grad, short subject sales manager; George Joseph, assistant to A. Montague; Leo Jaffe, assistant treasurer; H. C. Kaufman, manager exchange operations; Joseph Freiberg, manager sales accounting; Vincent Borelli, assistant to circuit sales executives; Irving Sherman, Sydney Singerman, assistant managers exchange operations; Seth Raisler, manager contract department.

District managers who attended were: Nat Cohn, New York; Sam Galanty, mideast; Carl Shalit, Central; Jerome Safron, western; Ben Marcus, midwest; Harry Rogovin, New England; R. J. Ingram, southeast; J. B. Underwood, southwest, and Harry Weiner, Southern New Jersey and Eastern Pennsylvania.

Plan Intensive Promotion For Columbia Serial

An extensive campaign, involving a great number of tieups, has been completed for "The Vigilante," a Columbia Pictures serial produced by Sam Katzman, and based on "The Vigilante" comic strip. National Comics Publications, Inc., publishers of Action Comics and 25 other comic magazines, has promised full cooperation with distributors, and newsdealers are urged to go along with the theatres playing the serial.

O'Brien Decries Anti-U.S. Advertising Campaign

Calling the recently used advertising slogan "Save dollars and see British films" both "stupid and unfair," Tom O'Brien, members of Parliament and general secretary of the National Association of Theatrical and Kine Employees, London, said he "condemned any single commercial firm or film company using our economic and political differences to advance any picture or company."

The British union head spoke at a luncheon given in his honor by the Motion Picture Association in New York May 29.

Mr. O'Brien urged a periodic interchange of ideas between London and Hollywood and said it was most ungracious for the British film industry to be hostile to Hollywood since "everything we in England know about the making of motion pictures we have learned from there."

When Mr. O'Brien returns to England shortly he will be accompanied by Richard A. Walsh, IATSE president, to continue discussions aiming at an interchange of technicians. It is understood the basis for such an agreement has been reached. Mr. Walsh will study labor conditions in British studios during his two-month trip.

Not Producing in Hollywood, Rank Says on Coast

Hollywood Bureau

J. Arthur Rank, the leading figure in the British film industry, having covered the breadth of the North American continent following his visit to New York and Canada, arrived in Hollywood last week, where he was greeted once again by an impressive array of industry personalities.

Facing the press last Thursday, in what by now seemed a familiar setting, with Robert Young, industrialist and holder of the controlling interest in Pathe Industries, Inc.; Eric Johnston, president of the Motion Picture Association, and Nate Blumberg, Universal's head, at his side, Mr. Rank once again made news. He said he was not thinking of producing in Hollywood; that he had no intention of acquiring Monogram, Republic "or any other company," and that he was satisfied with the operations of Universal-International, Eagle-Lion and their personnel.

Again Asks More Screen Time

At the same time he reiterated the previously stated objective of his second trip to the U. S., which is to get more playing time for his product in American theatres.

Also attending the conference were J. Cheever Cowdin, Universal board chairman; Arthur Krim, Eagle-Lion president; William Goetz, production executive; Kenneth Young and Aubrey Schenck. Mr. Young put to rest rumors about a possible merger of Producers Releasing Corporation and Eagle-Lion. He also offered a plan for "an international exchange of products in place of present insistence on dollars. "Pictures should come," he said, "from all countries in exchange for ours . . . including Russia."

Following the interview Mr. Johnston was host at a private luncheon honoring the visitors. All of the studio heads attended. An MPA dinner in the evening was attended by Mr. Rank and 55 studio executives, with Mr. Johnston officiating.

To Stay on Coast Six Weeks

The Rank and Young parties met in San Francisco May 28. Mr. Rank was accompanied by Mrs. Rank and by Jock Lawrence, vice-president of the Rank Organization. The British film head will stay on the coast for about six weeks, visiting his daughter, Mrs. Fred M. (Shelagh) Packard. His official headquarters are at the Universal Studios.

John Davis, managing director of Mr. Rank's global interests, returned to New York from Canada last week. He left for home last Saturday, following a series of conferences with Robert S. Benjamin, president of the American Rank company, and other executives in New York.

Read

The Dramatic Thirteen-Page Success Story of

PARAMOUNT

"The No. 1 U. S. Motion Picture Company"

In the June Issue of



JUST OUT
One Dollar Per Copy
Ten Dollars Per Year

U. S. Approves 15 Projects to Build Or Fix Theatres

The Office of the Housing Expediter in Washington has approved 15 theatre projects, while plans for the construction or remodeling of 21 additional theatres have been announced by exhibitors.

Government-Approved Projects

The Government-approved projects are: Northern Arizona Theatres, Inc., Flagstaff, Ariz., alteration and repair of a theatre; Dayshore Amusement Company, Millbrae, Cal., theatre and store construction; Maurice Kleinman and Millard Jones, Odessa, Tex., change in location of a drive-in theatre; Elmer C. Rhoden, Jr., Joplin, Mo., new theatre; Harold Nusbaum, Richland Country, Ohio, theatre completion; Thomas Orr, Attalia, Ala., new theatre; Leon G. Velas, Yorkville, Ohio, new theatre; Commonwealth Theatres, Inc., Mountain Home, Ark., new theatre; Herbert H. Bonifas, Chinock, Mont., new theatre; H. B. Weller, Spreckelsville, Hawaii, new theatre; Frank Smith, Grand Isle, La., theatre completion; James Scott Browning, Elizabethtown, Tenn., theatre addition; Motor Theatres, Inc., Hayward, Cal., theatre additions; Gulf Thetres, Inc., Tampa, Fla., theatre remodeling, and Harold J. Nelson, Rio, Wisc., theatre repairs.

Plans for the construction of nine theatres have been announced by Charles Gilmour, president and general manager of Gibraltar Enterprises in Denver, Colo. The theatres will be built in Santa Fe, N. M., Craig, Colo., Silver City, N. M., Ordway, Colo., Loveland, Colo., Cocorro, N. M., Raton, N. M., and Alamosa Colo.

Exhibitors' Plans

Other exhibitors who have announced theatre projects are: Panero Theatres Company, Fowler, Cal., new theatre; Starlite Theatres, Inc., Belmont, Cal., new drive-in theatre; Frank Panone, John Forde and Harry Kornblum, Boulder Creek, Cal., new drive-in; Frank Peters, Escalon, Cal., new theatre; Glackin and Lewitt Theatres, New Britain, Conn., new theatre; Walter Reade's Mayfair theatre, Asbury Park, N. J., remodeling; Henry J. Curt, Somerset Centre, Mass., new theatre; San Francisco Theatres, San Francisco, Cal., new theatre; C. E. Pease, Exeter, Cal., new theatre; Paul J. Carey, Philadelphia, Pa., new drive-in theatre; Peter Latchis, Newport, N. H., new theatre, and Bomer Brothers, Jamestown, R. I., remodeling.

Building Plan Dropped

William C. Hunt, operator of the Hunt Theatres at Wildwood, N. J., has announced the abandonment of plans to erect a combined hotel and theatre on the Wildwood Crest beach front. Protests by adjacent property owners forced Mr. Hunt to drop the project.

FROM READER

SHERMAN EXPLAINS HIS WESTERN MINUS GUNS

To the Editor of the Herald:

Your recent editorial on my current production, "They Passed This Way," has recently come to my attention. I realize a picture without a single gun fired and without a villain is a strange Western indeed to come from my company. However, I am not undertaking such a radical departure from the traditions established by 156 Western pictures without full confidence that Eugene Manlove Rhodes' "Paso Por Aqui" is a definite step forward in Western entertainment and is a frontier drama of the highest caliber.

There are mounted posses, there are two big exciting chase sequences, and there's an exciting fire. . . .

In my estimation, Eugene Manlove Rhodes has been overlooked too long by the motion picture industry.

"The cattle trade," Bernard De Voto has written, "is the only American business which has evoked a literature, a mythology, and graphic symbolism of its own . . . and the literature of the cattle kingdom produced only one artist, Eugene Manlove Rhodes. . . . His books are its only important contribution to American literature."

To bring this picture to the screen, I have selected a director whose experience ranges through such great Westerns as "The Silver Dollar"; Bette Davis' "Dangerous"; George Arliss' "The House of Rothschild," "Disreaeli" and "The Green Goddess"; through to such musical comedy favorites as "The Jolson Story." Alfred E. Green, in directing, is fulfilling the high expectations I had of him. Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia and others of the cast have long been recognized for their ability.

For script writers, I selected veteran Graham Baker and my daughter Teddi. Teddi has sat in on production and story conferences since she was 10 years old. She worked in the Enterprise Story Department for one year before undertaking the responsibility of working with Graham Baker on the script. Russ Harlan has long been recognized as the greatest outdoor cinematographer in the business.

This picture, "They Passed This Way," may be without gunfire and without villain, but it is the epitome of the excitement and inspiration to be found in any Western ever made, and I predict that "They Passed This Way" will be one of the outstanding pictures of the year.—*HARRY SHERMAN, Sherman Pictures, Inc., Los Angeles, Cal.*

New Partners for Haines

Charles Williams and James Rountree have bought into the Texas DeVry distributorship, David T. Haines, owner of the Associated Industries Company, Dallas, distributors for the DeVry line of equipment, announced last week. Mr. Haines will remain as general manager of Associated, Mr. Williams becomes office manager and Mr. Roundtree will be sales manager.

MGM Urges Use Of Child Shows in Foreign Areas

The fostering of good community relations through the presentation of children shows by exhibitors abroad is the theme of a 20-page, illustrated booklet now being prepared by David Blum, Loew's International advertising and publicity head. The brochure will be sent to the heads of all Loew's International branches outside the U. S. and Canada. It is written in English and may later be translated into Spanish also.

Entitled "Special Children Shows—How and Why," the booklet proposes the building of shows around MGM features such as "Adventures of Huckleberry Finn," "The Yearling" and "Tale of Two Cities." The company has a list of about 24 pictures, all approved for children by the Motion Picture Association. Instructions have gone to the branches to stock these films.

The booklet points out that films face a big threat in hostile groups and that cooperation for the wholesome children shows should especially be sought from these critics. Tieup possibilities with teachers, libraries and merchants as well as cooperation with radio stations are outlined. Exhibitors are warned not to charge too high admission prices for the special shows and "not to overemphasize the extra features of the children's program."

At the same time the brochure points out that "children's matinees give box office returns by using the cinema at a time when it otherwise would be idle," and goes on to cite other "dollar and sense" reasons for putting on children's shows. Foreign theatre men also are advised on standard practices pertaining to the clearing of the house, nurses, police assistance, duplication of reissues and particular objections from religious groups.

All-cartoon and double-feature programs are discouraged. Varied shorts and one feature are advocated. The brochure cites the experience of a number of South American, Australian, British and U. S. houses in putting on children's shows.

Montana Group Votes To Join PCCITO

Independent exhibitors in Montana have voted to joint the Pacific Coast Conference of Independent Theatre Owners, and have selected J. M. Suckstorff, of Sidney, and Clarence Severson, of Wolff Point, as trustees, according to Pacific Coast officials in Seattle.

Warners Reissue Musicals

In combination with the reissue of the Al Jolson musical, "Go Into Your Dance," Warner Brothers will reissue another musical, "Sing Me a Love Song," which stars James Melton and features Zasu Pitts, Hugh Herbert and Allen Jenkins.

Monogram Net Up to $260,991

Consolidated net profit of Monogram Picture Corporation for the 39-week period ending March 29, 1947, was $260,991, following deduction of all charges and provision for Federal income taxes. Profits for the same period last year amounted to $248,976.

In issuing the report, Samuel Broidy, Monogram president, drew attention to the recent formation of Monogram's subsidiary, Allied Artists Productions, Inc., which was organized to handle production and distribution of high-budget pictures.

According to Mr. Broidy, Allied Artists has five pictures completed. The first, "It Happened on Fifth Avenue," has just opened on the west coast and is due for its New York premiere at the Rivoli theatre in New York in June. "Black Gold," filmed in Cinecolor, will be the second release. Others include "The Gangsters," "Song of My Heart," and "The Hunted."

Survey Cites Obstacles To Television Sales

The most persistent obstacles to the sale of television receivers today include the refusal of apartment house owners to permit installation of antennas, the poor quality and insufficiency of programs and the lack of merchandise for early delivery, a *Televiser* magazine survey among television dealers in the New York, New Jersey and Connecticut areas, disclosed this week.

The study showed the public willing to pay $500 for a television receiver including AM and FM bands and a phonograph. Current prices for such an instrument range from $800 to $2,500. Dealers thought table models should sell for $200-$300, instead of the present price of $250 to $400.

The lack of daytime programs was cited as one of the major hurdles. The highest percentage of those polled expressed themselves in favor of daytime program schedules offering programs from 10 A.M. to noon and from 2 P.M. to 5 P.M. More than 44 per cent were in favor of having the manufacturer install and service the receivers.

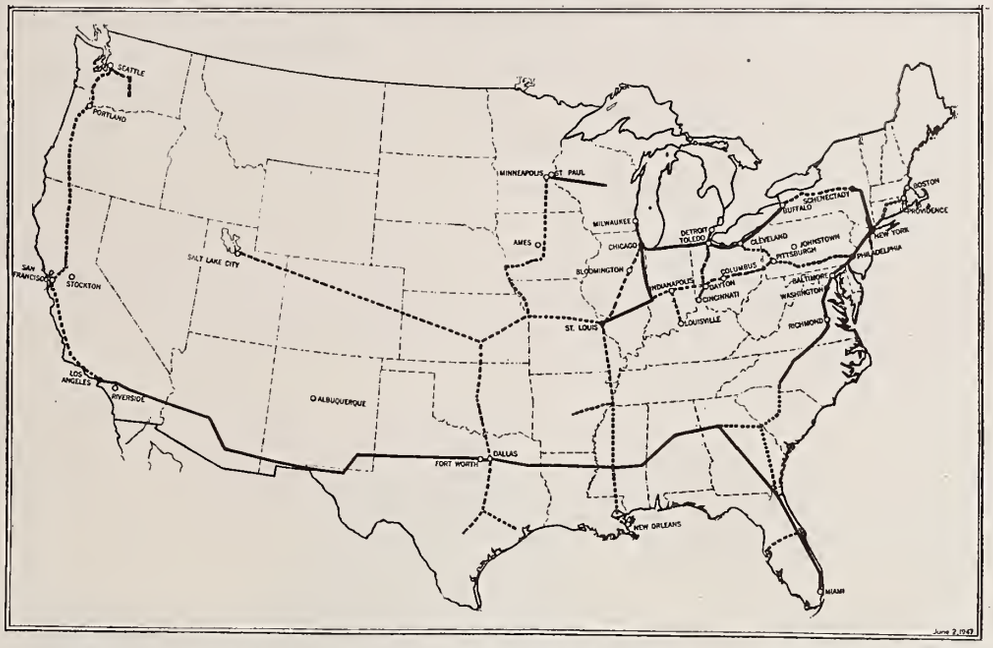
Gain in Television Sets

More than 18,000 television sets were manufactured during the first three months of 1947, according to the Radio Manufacturers Association. During the same period more than 172,000 FM-AM radio sets were produced.

Back Culture Program

The formation of a committee of civic leaders to support legislation for the State Department cultural and information program was announced Monday in Washington by Ralph McGill, editor of the Atlanta *Constitution*. Among the members is Julian Bryan, executive director of the International Film Foundation.

NEW YORK TO PHILADELPHIA TELEVISION $5,340 A MONTH



The American Telephone & Telegraph Company coaxial cable network, now in work and partly completed, is shown on this map. The solid lines indicate cables installed or under construction in 1947. The broken lines indicate cable and radio relay extensions planned. Solid dots are television stations now in operation, and the open circles are stations approved by the FCC for construction.

Commercial television broadcasts on a network basis came closer to realization this week when the American Telephone and Telegraph Company announced that intercity video transmitting facilities would become available August 1, 1947. At the same time the company also filed its rate schedule for this service with the Federal Communications Commission.

The first commercial network broadcasts will get under way, over a coaxial cable, between New York and Washington on that date. Experimental transmission on this line has been going on, free of charge, for some time. As additional routes are equipped for television service, the network, using both coaxial and radio relay, will be widened.

Rates "Extremely High"

First reaction from the networks now engaged in television broadcasting was that the rates asked by the AT & T were "extremely high." Occasional, or part time, service over a transmission link between cities will cost $1.25 per circuit mile for the first hour of use and one-quarter of that amount for each additional consecutive 15 minutes of use. In addition there is, for each city, a monthly station connection charge of $250, plus $15 for each hour of use.

For monthly service the charge will be $40 a month per circuit mile for eight consecutive hours daily, plus $2 a month for each additional consecutive hour. Each station connected on a monthly basis will have to pay $750 a month for eight daily consecutive hours and $50 a month for each additional hour.

The rates are tentative and transmission is one way only. Two-way connection will mean additional channels and separate station connections. This means that, on a two-station New York and Philadelphia network, for instance, the total charge per hour, figured on a part-time basis, would be $650 with each additional hour within the month costing $150. Monthly service would come to $5,340.

6,500 Miles in 1947

To date the Bell System has laid 4,000 miles of coaxial cable. This total is expected to rise to 6,500 miles in 1947 and to more than 9,000 miles in 1948. Special equipment has to be added to make the cable adaptable for television. Two additional one-way channels between New York and Washington will become available in 1948. Radio relay facilities between New York and Boston will be available during the latter part of 1947. New York and Chicago will be linked both by coaxial and radio relay.

With the extension of the coaxial cable and the crystalization of the broadcasters' plans, television equipment can be added in a reasonable period to service such cities as Atlanta, Miami, New Orleans, Dallas, Fort Worth, El Paso, Los Angeles, Buffalo, Pittsburgh, Cleveland, Detroit and St. Louis.

NOW THE GREATEST TRADE REVIEWS SINCE "GOING MY WAY" CONFIRM THE TRADE-SHOW AUDIENCES' VERDICT—

"GOING-MY-WAY DAYS ARE HERE AGAIN!"

"'Welcome Stranger' has what it takes to run up the same grosses as 'Going My Way.' A picture for all the members of the families of all the cities, towns and hamlets of this or any other country."—*M. P. Herald*

"A record-breaker comparable to 'Going My Way.' Should be seen by every member of the family. The two stars are just as excellent as they were in their previous picture." —*Showmen's Trade Review*

"As warming and commercially promising as 'Going My Way.' The picture gives an audience the rare privilege of leaving the theatre glad to have gone, uplifted in spirit and minded to tell friends to go and see Bing and Barry together again. The attraction figures to roll up handsome grosses." —*M. P. Daily*

"Follows the appealing lines of 'Going My Way' with its two stars scoring again. A must for every exhibitor." —*The Independent*

"Fits the 'Going My Way' pattern of story-telling with sock human interest, comedy and drama. Solid entertainment for sock boxoffice potential." —*Variety*

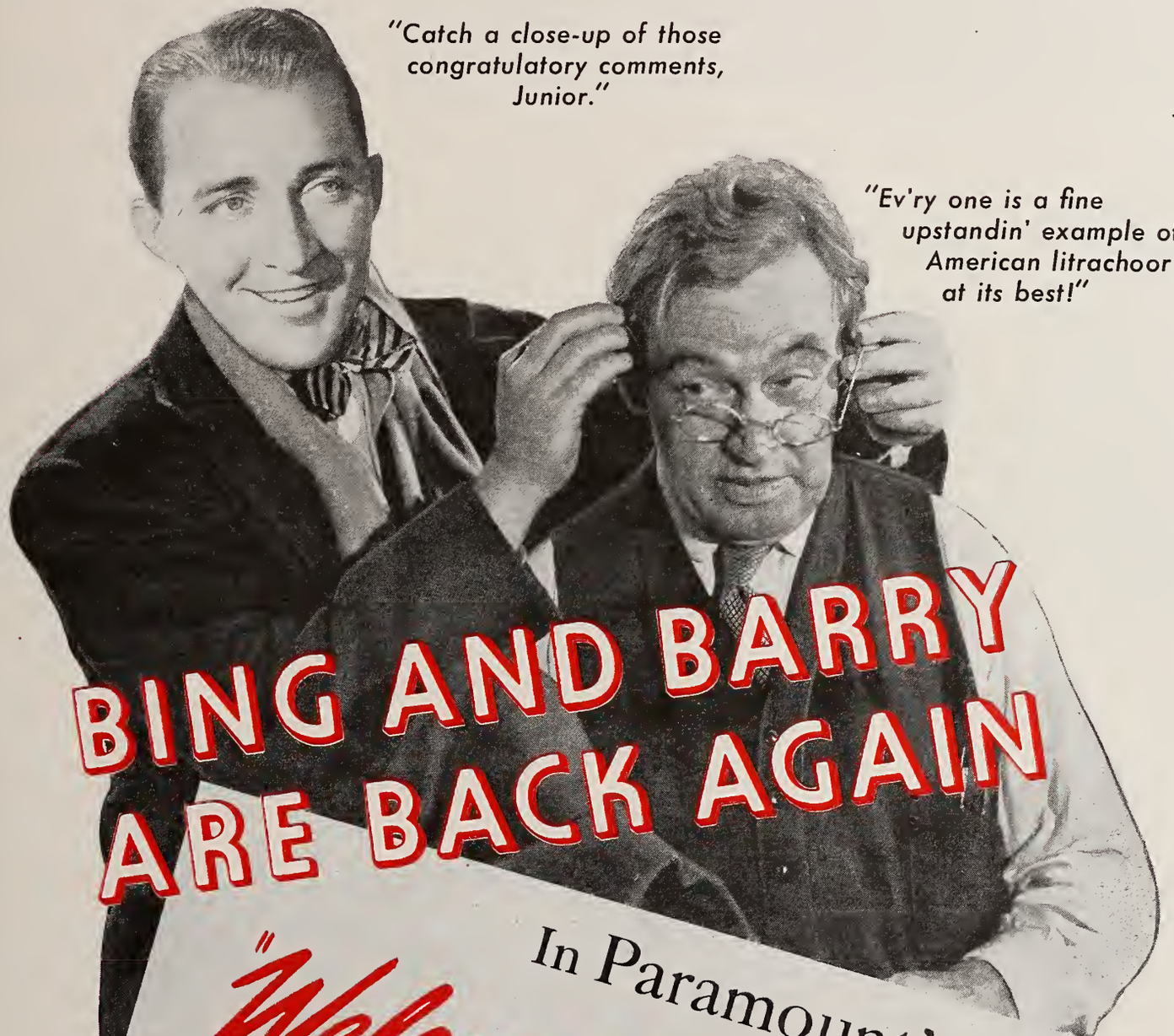
"Set controls for sock business. Crosby and Fitz click solidly."—*Film Daily*

"One of the season's most popular and most profitable offerings."—*Boxoffice*

"Unquestionably destined for staggering grosses." —*Daily Variety*

"Crosby and Fitzgerald click on all four...to please everybody."—*Exhibitor*

"If your patrons liked 'Going My Way,' they'll go for this."—*Film Bulletin*



"Catch a close-up of those congratulatory comments, Junior."

"Ev'ry one is a fine upstandin' example of American litrachoor at its best!"

BING AND BARRY ARE BACK AGAIN

In Paramount's

"Welcome Stranger"

starring BING CROSBY · JOAN CAULFIELD · BARRY FITZGERALD

with Wanda Hendrix · Frank Faylen · Elizabeth Patterson · Robert Shayne · Larry Young · Percy Kilbride

Directed by
ELLIOTT NUGENT

Screenplay by Arthur Sheekman • Adaptation by Arthur Sheekman and N. Richard Nash • Story by Frank Butler • Produced by Sol C. Siegel • Lyrics by Johnny Burke • Music by James Van Heusen

20th-Fox Starts Work On "Agreement" As Six Are Completed

Hollywood Bureau

Production activity slackened somewhat last week, as work began on four new films, while six went to the cutting rooms. At the weekend, the shooting index stood at 40, compared to the previous level of 42.

At 20th Century-Fox, Darryl F. Zanuck launched "Gentleman's Agreement," the Laura Z. Hobson novel. Gregory Peck, Dorothy McGuire and John Garfield head the cast, which also includes Celeste Holm, Anne Revere, Jane Wyatt and Dean Stockwell. Elia Kazan is the director.

Shooting started on "I Remember Mama," the successful Jan Van Druten play, at RKO. Irene Dunne, Barbara Bel Geddes, Philip Dorn and Sir Cedric Hardwicke top the cast. George Stevens directs for producer Harriet Parsons.

Also at RKO, work began on "Return of the Bad Men," with Randolph Scott, Robert Ryan, George "Gabby" Hayes and Ann Jeffries included in the cast. Jack Gross is producing; Ray Enright directing.

Triangle Productions, the Mary Pickford-Buddy Rogers-Ralph Cohn company, started its first United Artists release, "Sleep, My Love." Claudette Colbert, Robert Cummings and Don Ameche are starred, with Rita Johnson heading the support. Direction is by Douglas Sirk.

June Promises New Production Upswing

With 15 new pictures announced to go before the cameras on major lots this month, and others scheduled to follow, the awaited trend of production back to normal seems in motion.

Universal-International and Columbia head the list with five films each given June starting dates. Those at U-I are Walter Wanger's "Tap Roots," co-starring Van Heflin and Susan Hayward, with George Marshall directing; "Black Bart," co-starring Yvonne De Carlo and Dan Duryea, with George Sherman directing for producer Leonard Goldstein, and Mark Hellinger's story of the New York police, "Homicide," to be directed by Jules Dassin, with Barry Fitzgerald and Don Taylor sharing starring honors. This trio of the five films are to start shooting during the first two weeks of the month.

The remaining two, "The Senator Was Indiscreet," a Nunnally Johnson production, starring William Powell, with Peter Lind Hayes, and with George S. Kaufman directing, and "Ride the Pink Horse," first starring-directing chore for Robert Montgomery at U-I, will get going during the latter weeks of the month.

Universal to Have Eight Shooting by June 30

The fulfillment of that schedule, plus two features currently filming—Douglas Fairbanks' "The Exile," and Abbott & Costello's "The Wistful Widow of Wagon Gap" —will give U-I eight pictures shooting simultaneously by June's end, an all-time high for the lot.

Columbia's quintet of starters, when once rolling, will give them a new production high for the year—nine pictures filming at one time. Heading their June list is Casey Robinson's production, "The Mating of Minnie McGonigle," starring Evelyn Keyes, directed by Henry Levin; "When a Girl's Beautiful," a musical; "Last Days of Boot Hill," a Charles Starrett-Smiley Burnette Western; a new one for the "Durango Kid" series, "Six Gun Law," and "Strawberry Roan," second of the Gene Autry Western musicals, to be produced by Armand Schaefer.

Production reins on three features at Warner Bros. will be in the hands of Alex Gottlieb. They are "Romance in High C," a Michael Curtiz Production for Warner release, to be directed by Curtiz; "Head Over Heels," with Frederick deCordova directing, and "Mary Hagen." Peter Godfrey directs the latter.

Walker, Kathryn Grayson Are Teamed at MGM

Robert Walker, portraying the composer, Mozart, and Kathryn Grayson as a blind pianist heroine, will share star honors on MGM's "Triumph of Music," which deals with the life of Franz Mesmer, discoverer of hypnotism, as well as with Mozart. . . . Jimmy Durante has been given a new long term contract at MGM and the lead role in the Joe Pasternak production, "You're Beautiful." . . . Immediately upon arriving in Hollywood from his stage acting triumph in "Joan of Lorraine," Sam Wanamaker went before the cameras as co-star with Lilli Palmer in Milton Sperling's production of "Ever the Beginning" at Warners.

As an all-star musical, with Judy Garland, Frank Sinatra and Gene Kelly topping the cast, the lives and song writing careers of Rogers and Hart will be filmed by MGM under the title of "Words and Music," with Arthur Freed as producer. . . . Stella Adler, Broadway actress and member of the celebrated stage family, has started a featured role in the United States Pictures film, "Ever the Beginning." . . . Following his screen bow opposite Olivia de Havilland in "To Each His Own," John Lund has been engaged for a top part in Paramount's "Night Has a Thousand Eyes," new Edward G. Robinson film. . . . Hume Cronyn has been added to the featured players in

COMPLETED

COLUMBIA
Buckaroo from Powder River
The Lone Wolf in London
Assigned to Treasury (Kennedy-Buckman)

PARAMOUNT
Big Town After Dark (Pine-Thomas)

20TH CENTURY-FOX
The Invisible Wall (Wurtzel)

WARNERS
Whiplash

STARTED

RKO RADIO
I Remember Mama
Return of the Bad Men

20TH CENTURY-FOX
Gentleman's Agreement

UNITED ARTISTS
Sleep, My Love (Triangle)

SHOOTING

COLUMBIA
The Last Round-Up
The Sea Hound
The Double Take
It Had to Be You
The Prince of Thieves
The Man from Colorado

EAGLE-LION
A Texas Story
Adventures of Casanova

ENTERPRISE
They Passed This Way

MGM
If Winter Comes
The Kissing Bandit
Cass Timberlane
Alias a Gentleman
The Pirate
Good News

PARAMOUNT
Dream Girl
Whispering Smith

RKO RADIO
Memory of Love
Mourning Becomes Electra
The Bishop's Wife (Goldwyn)

REPUBLIC
The Red Pony (Feldman)
Driftwood
On Old Spanish Trails

SELZNICK
Portrait of Jennie

SCREEN GUILD
The Burning Cross (Colmes)

20TH CENTURY-FOX
Nightmare Alley
Off to Buffalo
Foxes of Harrow

UNITED ARTISTS
The Time of Your Life (Cagney)
Intrigue (Bischoff)

UNIVERSAL-INTERNATIONAL
Ride the Pink Horse
Wistful Widow of Wagon Gap
The Exile

WARNERS
Silver River
Treasure of the Sierra Madre
Ever the Beginning

Metro's new Van Johnson starring film, "Virtuous." Norman Taurog will direct.

Producers Releasing Corporation leased the Highland Studios in Hollywood for interior filming on their Eddie Dean and Lash LaRue Westerns. The deal was negotiated for a long term period by Harry H. Thomas, PRC president. . . . Universal-International announces postponement of production on "Thunder on the Hill" until early autumn.

Warner Bros. has signed Rory Calhoun, young Selznick actor, for a lead role in their forthcoming Ronald Reagan-Shirley Temple film, "Mary Hagen," which Alex Gottlieb will produce.



Cary Grant can be nonchalant, even in a suit of armor in this scene from RKO's "Bachelor and the Bobby Soxer", produced by Dore Schary and directed by Irving Reis. Co-starred are Myrna Loy and Shirley Temple.



William Bendix, right, shows menace and bewilderment in Universal-International's "The Web", now available for trade screenings. At right are Edmond O'Brien and Ella Raines. Jerry Bresler produced and Michael Gordon directed.

Wholesome Film May Be Cycle

by WILLIAM R. WEAVER
Hollywood Editor

Your Hollywood correspondent announces with gusto and a deal of hope the discovery of a new cycle in motion pictures. Unlike most, this one started with no ballyhoo, and may turn out to be a trend, or even the beginning of an era. It is a cycle of wholesome pictures.

To be sure, there are always wholesome pictures, in the sense that there are always pictures which are not unwholesome, but here are pictures in which wholesomeness is outstanding and vital, a factor that lingers longest in memory and sends the customers away with minds made up to send their friends to enjoy the same entertainment experience.

Three Films Typical

The three pictures which typify the wholesome picture cycle most graphically are "Miracle on 34th Street," "Welcome Stranger" and "Cynthia," which have nothing else in common and which come from three different sources, a circumstance tending to support the hope that this turning from the violent and involved to the normal and straightforward may derive from a tradewise impulse. Doubtless it was by coincidence that the three pictures came up for previewing by the press in Hollywood within a fortnight, but it cannot be overlooked that together they gave the hard ridden professional viewers of product their best fortnight of the year.

In "Miracle on 34th Street," the principal figure is Santa Claus, and his story is told in terms that everybody, from the eldest to the youngest possible audience, can understand and enjoy together or separately.

In "Welcome Stranger," a folksy small town doctor and a smart young feller from a big town run through experiences as familiar to all members of all living families as eating and sleeping.

In "Cynthia," a 'teen-age girl and her parents progress normally and intelligently through events leading up to her first high school dance.

In all three pictures the characters closely resemble the folks next door, and the things they do are the things everybody's done or wanted to do but didn't quite get to. There isn't a straining for impact, tension or shock in any of them, and when they come to their respective ends they simply end.

What the professional reviewers of product thought of the three pictures has been revealed, of course, in their written reviews, but their deportment and comment at the scene of their previewing has not been reported.

It must be recorded that once upon a time, long ago, it was Hollywood preview custom for the professional reviewers to congregate in the lobby, on the sidewalk, and in nearby ice cream parlors or cafes, following the preview of a picture, and discuss its merits or demerits. With the coming of the so-called sterner stuff, this pleasant custom was largely abandoned. After having their emotions ground through the wringers of psychological melodramas, harrowing problem plays and so on, the ladies and gentlemen of the press were for going quietly away and taking it up with their typewriters in privacy. Too, there grew up a practice of evading the politely inquisitive production people who were waiting to talk.

By no means the least impressive indication that a cycle of wholesome pictures has indeed set in is the return of the professional reviewers to the post-preview habits of years agone. On the three occasions noted, they again gathered in chatty knots, telling each other, and even the production people, that this was the kind of entertainment that makes previewing a pleasure instead of a chore.

Said the representative of a wire service, usually a taciturn fellow, "With pictures like that, this job would be fun again."

Said a well liked publisher of a small paper, "I always ask myself, after a picture, how I'd feel if I'd paid a dollar to see it, and this is the first time in a long while I'd have felt good."



ALBANY

The Palace had 20th Century-Fox's "The Homestretch" for Decoration Day week, with "Back Lash" as second feature. The Strand booked "The Two Mrs. Carrolls," which enjoyed a successful one-night preview, two weeks before, under the auspices of the business and professional group of Hadassah. Warners singled their film, Desie Arnez's Orchestra being the chief short. The Rita played the Loew-Lewin release, "The Private Affairs of Bel Ami," and "Sarge Goes to College." . . . The Grand is advertising "Duel in the Sun" as a coming attraction. That Fabian house recently played "The Best Years of Our Lives" for two weeks, at $1.20 evening price. . . . Alex Sayles, manager of the Palace, staged a "Bubble Gum Derby" for children on Saturday morning. Prizes amounted to $100. Admission to the Derby, "Homestretch" and cartoons was 25 cents. It was the first morning kiddie show at the Palace in some time. The Strand recently concluded such a series.

Stanley Yentes is new office manager and head booker for 20th Century-Fox, taking the place of Tom Barry, resigned. . . . Lorand De Cri is studying operating policies and techniques at the Metro branch, as part of a course leading to overseas service with MGM. He is the second man assigned to the Albany office for this purpose within the last eight months. Joseph Blair, a John Hopkins graduate and ex-Navy officer, was the first.

ATLANTA

The following changes have been made in the Womecto circuit at Miami: Gordon Spradley, manager of the Capital; William Coller to the Grove; Claude Wood, appointed assistant manager at the Capital; Jack Kernell, relief manager; George West, relief manager for the downtown theatres. . . . Marvin Warren, former house manager Paramount theatre, Montgomery, Ala., has been appointed Wilby-Kincey city manager Elizabethton, Tenn. . . . A new drive-in theatre will soon be ready in Winter Haven, Fla.; Waters theatre circuit Birmingham, Ala., will add a new suburban theatre to their string of 17 theatres, to be built by J. C. White and Mrs. Ethel White and under lease to Waters for 15 years and to cost $75,000. Mr. and Mrs. Charles Durmeyer, president of Southern Automatic Candy Company, has returned from a business trip to Florida. . . . R. J. Ingram, Columbia southern district manager, has appointed Gregory Voja office manager in Atlanta.

BALTIMORE

Long holiday period plus beautiful weather cut into grosses but despite this the average night business held up. Keith's held over "The Egg and I," while the Little held "Ivan the Terrible," and the Mayfair held "Ramrod." Six new pictures were offered at the other first runs including "High Barbaree," good at the Century; "The Corpse Came C.O.D." good at the Hippodrome with George M. Cohen Jr., show unit; "Moss Rose," fairly good at the New theatre; "The Two Mrs. Carrolls," very well at the Stanley; "Honeymoon," good at the Town and at the Times and Rosyln, "The Brute Man," with "Return of Frank James," fairly well.

In New Essex, Md., Cohen Brothers have closed their Alert theatre for remodeling but are keeping their New Essex open. Changes in the I. M. Rappaport circuit of first runs include Cliff Jarrett, assistant at Town resigned, succeeded by Brice Ruark and James Dixon, formerly with Loew's, succeeding Mr. Ruark as assistant to Bert Claster, Hippodrome. Waters Edge Theatre Company formed with E. F. Perotka, president; Mrs. Ila B. Perotka, vice president; Morten Rosen, treasurer and Morris Oletsky, secretary, will build a theatre at Waters Edge, Md., costing about $100,000, to seat 600. . . . Cocktail party given in honor of Henry D. Matcher on his 30th anniversary as manager of Rivoli.

CHARLOTTE

A. E. Miller of Lincolnton, N. C., reports work well under way on his new drive-in theatre of 500-car capacity on the Maiden-Lincolnton. Mr. Miller also states that plans are completed for new theatre buildings at Maiden, Stanley and Cherryville. . . . MGM has eliminated the publicity department of the Charlotte branch, and Al Burke, who has been with MGM for a number of years in this department is not with them any more. The branch office gave him a going-away party last Friday evening. . . . Seen On Charlotte Film Row: Finn Lee of Warsaw, N. C.; T. L. Little of Camden, S. C.; Hal Justice of Cliffside, N. C.; Mr. and Mrs. J. H. Anderson of Taber City, N. C.; Jody Holland of Lyman, S. C., and Harry Cook of Mt. Olive, N. C. . . . The Charlotte branch of 20th Century-Fox was host to about 50 theatre owners and executives and their wives May 27 at a party at the Mecklenburg Hotel in Charlotte. The party preceded a special showing of "Miracle of 34th Street" at the Plaza theatre. Hi Holston, manager of the Charlotte branch, was host of the occasion. . . . Union Theatres, Inc., of Charlotte, N. C., was granted a charter. The authorized capital stock is $100,000, subscribed by R. F. Pinson and John Hewitt of Charlotte. The concern will operate the Morris Field theatre of Charlotte and the Waxhaw theatre which is located in Waxhaw, N. C.

WHEN AND WHERE

June 23–25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24–26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

June 30: Film industry testimonial dinner to Jack Flynn, retiring midwestern sales manager for Loew's, at the Continental Hotel, Chicago.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CHICAGO

Business has taken a tumble. A partial explanation may be found in the fact that Chicagoans have seen rain 118 days out of the past 143. "The Best Years of Our Lives," moving into its final days at the Woods, still manages to hold up, but "The Egg and I," which replaced "The Farmer's Daughter" at the Palace and Grand, hasn't drawn as expected. "Duel in the Sun" is at the State-Lake, but playing to only fair-sized audiences, while "Dishonored Lady," at the Oriental, and the Garrick's "Calcutta," are also facing empty seats. However, "The Sea of Grass," a United Artists theatre offering, and "The Two Mrs. Carrolls," playing at the Roosevelt, seem to be holding fairly steady. . . . The J. Arthur Rank challenge to Hollywood, "Stairway to Heaven," is scheduled to open here at the Apollo on June 14.

Sam Krimstein, former manager of the Logan theatre for 14 years, is now affiliated with the Irving-Davis Company in an executive capacity. Irving-Davis Co., is one of Chicago's large concessionaire organizations. . . . Irving Mack, president of Filmack Trailer Company, returned from Los Angeles last weekend. . . . A Spring Film Festival, sponsored by the Chicago Film Council in collaboration with 20 other organizations of various backgrounds, will be presented here June 2-7.

CINCINNATI

Irving Sochin, formerly general manager of Theatre Owners Corporation, a buying and booking organization for independent exhibitors, who has been appointed branch manager for Universal-International, succeeding William J. Carmichael, transferred to the St. Louis exchange. . . . Edward Salzberg, of the Film Classics branch, has been named special sales representative for Selznick Releasing Organization, and has established offices in the Keith Theatre Building. . . . Business in theatres was not only big for the picture houses here during the winter, but legitimate theatres report the biggest season in many years. There were 23 attractions presented during the season, two more than in the preceding year, and, with one or two exceptions, grosses were considerably above the house averages. . . . The Gayety, playing a burlesque and picture policy, has closed the stage attractions for the season, and is showing double features. Morris Zaidens remains as manager.

CLEVELAND

Significant sign of a drop in business is added effort by exhibitors to bolster attendance by increased advertising and publicity,

(*Continued on page 34*)


THERE
IS
SOMETHING
NEW IN
MOTION
PICTURES . . . . .


HAL
GREAT NEWS OF NEW LAUGHS AND NEW PROFITS
with this tiptop feature of fun. One-hour-and-42-minutes of great Cinecolor comedy, laughful of the stars of today and tomorrow. The biggest package of chuckles, chortles and belly laughs that ever threatened a house record. Yes, Brother, with loads and loads of all that's funny in it, there's loads and loads of money in it!
COMEDY

GREAT NEW STARS!

WONDERFUL NEW CINECOLOR!

LOADS OF NEW LAUGHS!

ROACH

HEAPS OF NEW PROFITS!

ARNIVAL"

If it's profits you're after
...get after **UA!**

(Continued from page 30)

including more window cards, lobby displays and accessories. . . . Attending the opening of Warner's 1565-seat Vogue, Thursday, May 29, first new theatre to be completed locally since war building restrictions went into effect were Jack Warner, Jr., Nat Fellman and Louis Kaufman of the home office. 150 people including official of Shaker Heights where the theatre is situated, members of the film colony and press were guests of Nat Wolf, Warner zone manager, representing Warner Bros. at a late supper at Gruber's Restaurant, located in the theatre building group. Harold Friedman is manager. . . . Ed Fisher has resigned as Loew Theatre publicity director due to ill health and is taking an extended vacation in Denver. Ted Barker, transferred from St. Louis succeeds. . . . Lester Zucker was appointed Universal-International branch manager to succeed Max Cohen, resigned after 23 years with Universal. . . . Herbert Horstemeier has resigned as U-I office manager. . . . Nat L. Lefton, former Republic and PRC franchise owner, now retired, stopped off for a few days on his way from Florida where he has a winter home to Michigan where he has a summer home. . . . Associated Circuit's Port Clinton Theatre, Port Clinton, Ohio, has a June 12 opening date.

COLUMBUS

Memorial holiday weekend meant increased business at local theatres with strong attractions aiding the take over recent weeks. "The Two Mrs. Carrolls" at the Palace, "High Barbaree" at the Ohio, "Love Laughs at Andy Hardy" at the Broad and second week of "The Egg and I" at the Grand were the strong bills. Noel Coward's "Brief Encounter" stayed for a second week at the single feature World theatre, exclusive foreign language and British neighborhood film house.

Theatres planning remodeling may be affected by provisions of the new city building code expected to be passed by the City Council by July 1. Buildings being remodeled at a cost of 50 per cent of their appraised valuation would be made to conform to modern safety standards. Properties changing hands also would be inspected for fire and safety hazards. . . . New $40,000 cooling plant with two 40-ton compressors is now in operation at the RKO Grand. Norman Nadel is the new theatre editor of the *Citizen,* succeeding Bud Kissel, resigned. James C. Platt, 62, manager for the Schine Theatrical Co., Mt. Vernon, Ohio, died suddenly of a heart attack. He had been prominent in Mt. Vernon theatre operation for 30 years. "Duel in the Sun" is booked for its first local showing at Loew's Broad starting June 12.

DALLAS

Film business stood up to a fair level during the past week with grosses fair if not exceptional. At the Majestic "Pursued" got $15,000. "Love Laughs at Andy Hardy," $11,500 at the Palace, a reissue of "Les Miserables" $4,500 at the Telenews, "The Return of Monte Cristo" $3,500 at the Tower, and "The Mighty McGurk" $5,500 at the Melba. . . . Theatre Enterprises, Inc., of which H. C. Griffith is president, held its first post-war meeting for managers and executives here for the purpose of getting acquainted and discussing current problems of operation. . . . The Major, new 1,200-seat suburban house in the Phil Isley circuit, was opened with Chill Wills and Monte Hale, Hollywood actors, making personal appearances. Wills and Hale also attended the general meeting of the Variety Club and started off plans for the autumn Turtle Derby by buying the first two entries.

DENVER

Lloyd Files, newspaper man, and Roy French, auto parts merchant, planning drive-in for Grand Junction, Colo. . . . Bryan Hendricks selling for Service Theatre Supply. . . . Dewey Gates sells the Lake, Johnstown, Colo., to W. B. Parks. . . . F. A. Boggess reopening Chautauqua theatre, Boulder, Colo., for usual summer run. . . . Helen Spiller, manager Esquire, spent vacation in New York. . . . Ned Greenslit, Aladdin manager, gets on Denver *Post* weekly hall of fame for work as chairman of cancer drive. . . . Sam Langwith, owner Western Service and Supply, and Paul Allmeyer, Paramount booker, growing beards as part of preparation for "Gold Rush Days" celebration at Idaho Springs, Colo., where both live. Failure to cooperate would land them in open air jail. . . . Cooper Foundation Theatres close Avalon, Grand Junction, Colo., for alterations, to reopen as Cooper in autumn. . . . Fox Intermountain Theatre managers' wives have formed an organization, plan a convention on the same dates as the managers' meeting, but in a different city. Eleanor McGee, Cheyenne, Wyo., is president, and Dot Pennock, Ft. Collins, Colo., secretary-treasurer.

DES MOINES

"The Farmer's Daughter" finished its second week at the Orpheum with gratifying grosses. "Boomerang" at the Des Moines fell below par the same week. . . . A. J. MacGough has resigned as MGM exploiteer. . . . Mrs. A. M. Black, Knoxville exhibitor, spent her vacation in Arizona. . . . Maxine Bishop, secretary to A. H. Blank, is to be married June 14 to Leonard B. Lauritzen, who is associated with Pioneer Litho Co. in Cedar Rapids. . . . Free pictures will be shown each Saturday night to members of the Kiron, Ia., community, sponsored by a group of businessmen. . . . Instead of a speaker, feature of the commencement exercises at Washington Township school, near Perry, was a motion picture show. Shown were scenes of the students taken during their last year in school. . . . H. B. Bagley, farmer of Milford, Ia., has purchased the Parkerburg, Ia., theatre. . . . Central States held three district meetings during recent weeks. They were at Fremont, Neb.; Burlington, and Clear Lake, Ia.

HARTFORD

Warmer weather has been hitting theatre receipts in the Connecticut territory. Downtown Hartford—normally with three or more holdovers — had only two holdovers, with "Egg and I" in a third week at the Warner Regal, and "The Farmer's Daughter" staying for a second week at Loew's-Poli Palace. . . . Frank Daly, assistant to Joe diLorenzo, Connecticut district manager for Daly Theatres Corp., Hartford, is recuperating at his Hartford home from an operation. . . . Herman M. Levy, Connecticut MPTO executive secretary and MPTOA general counsel, will attend the 20th annual reunion of his Yale Class of 1927 at New Haven June 14.

INDIANAPOLIS

Film business downtown hit the year's low last week, due to persistent rain and heavy competition from the qualification trials at the Speedway whenever the skies cleared. Only bright spot in the setup was "The Farmer's Daughter," which took a nice $14,000 at the Indiana. On the dreary side were "Dishonored Lady," with $7,500 at Loew's and "The Imperfect Lady," with $6,500 at the Circle. . . . Moe Esserman, manager of the Indiana, was up all night Wednesday, keeping the house open for race visitors with no beds until 6 A.M. . . . Tom Newcomb, formerly assistant manager at the Indiana, has succeeded Art Baker, resigned, as manager of Keith's. . . . The Gregory cir-

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"MISS FILM ROW OF 1947", Leatrice Husband, biller in the Paramount Chicago exchange, receives a radio-phonograph from Jack Eckhardt, president of the Chicago Film Exchange Employees Union, IATSE Local F-45. The occasion was the Local's May Dance, May 24, at the Midland Hotel. The runners-up in the contest, Jean Eggert and Nancy Omick, flank Miss Husband. The judging was not easy, according to Jack Kirsch, president of Illinois Allied.





M·G·M TRADE SHOWS

CITY	PLACE AND ADDRESS	SONG OF LOVE	THE HUCKSTERS
ALBANY	20th-Fox Screen Room, 1052 Broadway	FRI. 6/27 8 P.M.	THURS. 6/26 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 6/27 10 A.M.	THURS. 6/26 10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	FRI. 6/27 10:30 A.M. and 2:15 P.M.	THURS. 6/26 10:30 A.M. and 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 6/27 2:30 P.M.	THURS. 6/26 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabosh Ave.	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
CINCINNATI	RKO Screen Room, 15 East Sixth Street	FRI. 6/27 8 P.M.	THURS. 6/26 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 6/27 2:30 P.M.	THURS. 6/26 2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.
DETROIT	Mox Blumenthal's Screen Room, 2310 Cass Ave.	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyondotte St.	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 6/27 10 A.M.	THURS. 6/26 10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	FRI. 6/27 10:30 A.M. and 2:30 P.M.	THURS. 6/26 10:30 A.M. and 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 6/27 11 A.M.	THURS. 6/26 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
PORTLAND	B. F. Sheorer Screen Room, 1947 N.W. Kearney St.	FRI. 6/27 2 P.M.	THURS. 6/26 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 6/27 1:30 P.M.	THURS. 6/26 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 6/27 1 P.M.	THURS. 6/26 1 P.M.

← NOTE!
NEW DATE FOR "THE HUCKSTERS"

(Continued from page 34)

cuit has opened a new drive-in at Anderson. . . . Mrs. Eva Harris, Zionsville exhibitor, married Christian Harm, Indianapolis, May 9.

KANSAS CITY

The most inclement weather seasonally that Kansas City has had in months dampened spirits, retarding recovery from trade lulls induced by strikes and other causes. Kansas City, however, and its trade area, is said to have been maintaining a higher level of business than most other areas—the fine crop prospects being the sustaining factor. . . . With 61 premieres of "Duel in the Sun" starting June 12-15 in the area, and over 100 subsequent bookings in the area already scheduled, the heavy advance work is finished. . . . "The Best Years of Our Lives," which had a long run at the Tower, returns for a three-way engagement, at 75 cents to $1.20 at the Fox Midwest Apollo, Circus and Waldo—center of town, northeast and southwest.

LOS ANGELES

John Franconi, Dallas, franchise holder of Screen Guild Pictures, and Film Classics, was a visitor on Film Row. . . . Sherrill Corwin, of the Orpheum theatre, has returned from a business trip to New York. . . . Jack O'Laughlin, UA branch manager, is in the Cedars of Lebanon hospital recuperating from a heart attack. . . . George Dembow, National Screen Service, vice-president and sales manager, after attending the Variety Clubs convention and visiting the local office, has returned to New York. . . . M. J. McCarthy has been appointed branch manager of Monogram, replacing Marty Solomon. . . . Harry Vinnicof, head of the Vinnicof circuit, was the winner of the console radio that was given away for the Los Angeles Motion Picture Salesmen's Association benefit. . . . Bert Lentz, Columbia salesman, is back on the job. . . . Foster Blake, UI district manager, has returned from a tour of exchanges. . . . George Lefko, PRC Eagle Lion branch manager, has resigned to be manager of Film Classics at Indianapolis. . . . Jack Morse, New Orleans, Viking Popcorn Machine franchise holder, was in town for a conference with the home office. . . . Out-of-town exhibitors on the row: Frank Martin, Clifton, Ariz., Earl Calvert, Lompoc, Cal.

LOUISVILLE

The construction of a large number of new theatres in Kentucky and Louisville in particular have been held up pending C. P. A. approval. When the go ahead sign is received a theatre building boom is expected throughout the state. . . . There is little likelihood of an immediate reduction in admission prices, according to the local theatre executives. First run theatres are charging 40 cents matinees and 60 cents evening. . . . With the new drive-in theatre proposed for Preston Street Road, Louisville now has a drive-in scheduled for every major highway leading to and from the city.

Theatre folk on recent visits to Louisville included: Foster Lane, Dixie theatre, Williamsburg, Ky.; Ralph & Herbert Clausen, Bonnieville Amusement Co., Bonnieville, Ky.; A. N. Miles, Eminence theatre, Eminence, Ky.; Clyde Marshall, Columbian theatre, Columbia, Ky.; George Barr, Chakeres Theatres, Springfield, Ohio; Gene Lutes, Capitol theatre, Frankfort, Ky.; C. K. Arnold, Arco & Crystal theatres, Bardstown, Ky.; R. L. Harned, Empire theatre, Sellersburg, Ind.; Otto Marcum, St. Clair theatre, Lebanon Junction, Ky.; M. H. Sparks, Strand theatre, Edmonton, Ky.

Following a siege of holdovers and reissues during the past weeks, Louisville seems to be bursting out all over with new films. The Rialto brought in "Blaze of Noon" coupled with "Fear in the Night." Also opening with a double program was the Strand with "Hit Parade of 1947" and "Trail of San Antone," and Loew's with "Ramrod" and "Little Mr. Jim." The National has "The Fabulous Dorseys" and the Mary Anderson "The Two Mrs. Carrolls." The Brown picked up "Homestretch" after having been run a week at the Rialto.

MEMPHIS

First runs report steady attendance again. Loew's Palace has "Odd Man Out," Loew's State a double bill, "Allegheny Uprising," and "The Sea Devils," Malco has "Calcutta," Warner "The Two Mrs. Carrolls," Strand "Swell Guy," and Ritz a double-header, "Little Iodine" and "The Bachelor's Daughters."

Rialto theatre, formerly owned by Paul Zerilla and Joe Maceri, on Jackson Avenue in Memphis, has been sold to James Augustine, manager of Rosemary. . . . Mid-south exhibitors shopping and visiting on Film Row included R. R. McCormick, Gloria, Senatobia, Miss.; Jimmy Sharum, Shandell and Metro, Walnut Ridge, Ark.; W. R. Ringer, New, Leachville, Ark.; Mr. and Mrs. A. D. Fielder, Steele, Steele, Mo.; Mr. and Mrs. Don Landers, Radio, Harrisburg, Ark.; A. N. Rossie, Roxy, Clarksdale, Miss.; John Mohrstadt, Joy, Hayti, Mo., and the Missouri at Campbell, Mo.; John L. Lowery, Lowery, Russellville, Ark.; John Harper, Harper, White Oak, Mo.; Grady Green, Union, Grenada, Miss.; Ethel Lobdell, Talisman, Rosedale, Miss.; O. L. Lewis, Von, Hernando, Miss., and Johnny James, James, Cotton Plant, Ark. . . . Openings of new theatres in the Memphis territory include Holt, Lead Hill, Ark., June 7 and New, Des Arc, Ark., May 30.

MIAMI

"Dishonored Lady" opened at the Capitol at the midnight show and "The Two Mrs. Carrolls" entered Miami via the Paramount's midnight performance. . . . "Duel in the Sun" opened Tuesday at the Shores for four days. Advanced prices prevailed and the showings were continuous. . . . Olympa vaudeville Wednesday will have the De Castro sisters and Jack Marshall starring on the bill and "Stallion Road" is the feature. . . . "Brute Man" opens at the State Saturday, a first showing in Greater Miami. . . . The week just past was "old home week" on local screen: Greater Miamians in current films included Kim Hunter in "Stairway to Heaven," and Veronica Lake, Ray Teal and Frances Langford in "Beat the Band." . . . "Love and Learn" opens tomorrow at the Beach, Paramount and Sheridan theatres. . . The Flamingo is featuring "It Happened Tomorrow" while the Royal brings the "Spiral Staircase" and "Pillow to Post" back for reappearance.

MINNEAPOLIS

Grosses remained as cool as the unseasonable weather, with not a single Loop house able to boast of an average take for the week. Best business was done by "The Late George Apley" at Radio City and "Smash-Up" at RKO Orpheum. . . . The Hollywood at Eau Claire, Wis., was placed under a citywide "boycott" by Catholic parishioners because Sheldon Grengs, owner, showed "The Outlaw" despite clerical condemnation.

Territorial changes on the Minneapolis UA branch sales staff involved Clyde Cutter, Ed Stoller, Bob Smith and Dean Lutz. . . . Joe Gins, representative of J. Arthur Rank, visited the Minneapolis U-I exchange. . . . F. C. Hubbert is the new owner of the Palace, Marmarth, N. D. . . . Michael Gisi is remodeling and renovating his Roxy at Bird Island, Minn. . . . Howard I. Henry has purchased the Arcade at Westhope, N. D., and T. E. Hanson has installed new seats in the Roxy, Argyle, Minn. . . . Roy Cohen and Harold Rosenberg have been added to the office staff of the Minneapolis PRC branch.

OMAHA

Frankie Carle on stage and "Calendar Girl" on screen hit $24,100 at the Orpheum, but that wasn't enough to beat Frankie's $26,500 house record of a year ago. . . . James L. Pace, retired exhibitor, died at Chadron, Neb. . . . Hans Habe, author of "Aftermath" which is being filmed in Hollywood, stopped off here en route to the West Coast from Europe. . . . Bill Olive from the Des Moines 20th-Fox office is the new booker here, succeeding Tod Kuntzelman, who resigned to be secretary of the Nebraska Beer Distributors. . . . Byron Hopkins, Sidney, Ia., exhibitor, is out of the hospital, recovered. . . . Virginia Murphy is new at RKO. . . . Sid Rose, Chicago circuit owner, stopped here en route home from the Variety Club convention. . . . Phil Monsky, Universal salesman, will go to Colorado and California during a four-week leave of absence following an illness. . . . Henry Leriger has his new 400-seat theatre at Lyons, Neb., under way. . . . Interstate Popcorn Company entertained 13 Chicago theatre concessionaires here for a day. . . . A. P. Wuebben's Alvero theatre at Parkston, S. D., has a new glass front designed by the owner.

PHILADELPHIA

Serena Brothers expect to open their new Green Hill theatre on the outskirts of the city within the fortnight, operating on a six-day policy with no Sunday shows. . . . Harry Chertcoff is about ready to start building his new theatre on East King Street in Lancaster, Pa. . . . Station WFIL is contacting the neighborhood houses on staging audience participation quiz shows in the theatres. . . . Work has been started on the addition to Warners' Lane in the West Oak Lane neighborhood. . . . Comerford-Publix circuit reopened its Pastime in Duryea, Pa.

Clem Reck succeeded Russell Eichengreen as Paramount salesman in the upstate Reading and Harrisburg territory. . . . Stanley Kositsky, former Columbia salesman, started with PRC-Eagle-Lion this week as salesman for the Philadelphia territory with Milt Broudy taking the Scranton, Pa., territory for the exchange. . . . R. M. Doherty, travel-

(Continued on page 38)

Why the Railroads Can't Afford NOT to Modernize!

A Dollars-and-cents Example That Will Interest Travelers, Labor and Investors

For a long time the C&O has said that America's railroads must modernize their passenger equipment—or forfeit a great opportunity.

In print and in private we have lampooned the "rolling tenements" that still pass for sleeping cars. We have stumped for modern streamlined trains to replace tired, creaking old day coaches. And over and over we have stated that, given attractive equipment, and new comforts and services, railroads could open the door on a new era of travel . . . *The C&O is replacing every old sleeping car, day coach and diner on its main lines, with streamlined cars.*

But Is It Practical?

Standpatters in the industry are still shaking their heads. But lately more reasonable people have been asking, "How can the large-scale replacement of old trains be practical?"

They point out that several of our largest systems had serious deficits in 1946. And everyone knows that the railroads are caught between rocketing costs and lagging rates. "How," they ask, "can such an industry afford large outlays for new equipment?"

The answer is that the railroads can't afford *not* to make these outlays. And here is a dollars-and-cents example:

The Investment That Is Fast Returning Its Cost

Last August one of the C&O Lines, the Pere Marquette, installed two new daytime streamliners—the last word in passenger attractiveness.

The new trains have carried 86% *more passengers* than old trains carried over the same route during the same period of the previous year—when traffic was still swollen by war emergencies.



Which will it be—modernization or continued deficits?

Here is the proof of the pudding: In less than 4 years, at the present rate, the *increase in passenger receipts* will equal the total cost of the trains!

Modern equipment is not a luxury that only a few fortunate systems, like the C&O, can afford. Even a bankrupt railroad can borrow money today to buy such equipment at 2% interest.

Which Way Do We Go?

Railroads now face a critical choice: If pessimist thinking, old-line practices and Toonerville equipment continue to be tolerated, then regardless of rate relief, further deficits and bankruptcies are certain.

But, if, on the other hand, these liabilities are replaced by modern ideas and modern trains, our railroads can again be a credit to our country. They can also be a bulwark of our national defense, which, as every citizen knows, depends on a flourishing transportation system.

The Chesapeake and Ohio Lines

Terminal Tower, Cleveland 1, Ohio

(*Continued from page 36*)

ing auditor for 20th Century-Fox in the middle west, comes here to become office manager of the local exchange. . . . Lewen Pizor, president of UPTO, called on all theatres to co-operate in Flag Day observance. Serving on a city-wide committee, he asked that flags be displayed in front of the house from June 8-14, and the national anthem played at each performance during that week. . . . Most of the theatres in Reading, Pa., are using part of their newspaper display advertising to urge the public to aid in the collection of clothing for war sufferers abroad. . . . Dr. H. J. Schad, president of the Schad theatres in Reading, Pa., and Mrs. Edna V. Brown, not in the industry, were married in Baltimore, Md.

PITTSBURGH

In an effort to bring to an end the slump that has engulfed box offices here, managers of the first run houses really staged an all-out stand with good attractions. . . . The J. P. Harris launched the James Mason film, "Odd Man Out" with a midnight show to start Decoration Day with a bang. . . . The Warner had Shirley Temple's "Honeymoon," and Loew's Penn opened with "The Yearling," and once again the box office lines were established for the first time in many months. . . . The Fulton kept "Angel and the Badman" a second week. . . . Having bucked rodeos, roller derbies, grand opera and a heavy concert season, the Civic Summer Opera has embarked upon an eight-week run with an advance sale of $250,000, to add to theatre troubles. . . . Two foreign pictures, "Stairway to Heaven" and "Children of Paradise," which was cut to shreds by the state censor board, proved to be box office duds and lasted but an initial week. . . . Harry Hendel, who is in Hollywood supervising the production of his first picture, "Woman Hunt," did a swell job entertaining the local Variety Club members during the convention period. . . . Harold Friedlander, just out of the nation's armed forces, is back with MGM's local exchange.

ST. LOUIS

Drive-ins will jump from one to three under terms of papers filed with St. Louis County (suburban) officials. A special permit for a drive-in theatre has been granted Flexner Theatres, Inc., of Memphis, Tenn., and a 27-acre development by the Fred Wehrenberg Circuit has passed the Planning Commission. The new drive-ins will be about 20 miles from downtown but adjacent to large residential areas of the city or suburbs. . . . Republic Pictures has moved into former U-I offices at 3320 Olive Street, PRC will take Republic's old quarters at 3214 Olive Street, Film Classics moves into PRC's former home at 3334 Olive Street. Exhibitors Supply is crossing the street to 3227 Olive Street. . . . Ted Barker, public relations director for Loew's State and Orpheum, goes to Cleveland, O., as director of publicity for Loew's there. . . . William Trunick, RCA district sales representative, will temporarily manage Cine Supply Company.

SAN FRANCISCO

Business here shapes up nicely this week with most situations playing holdovers. . . . "Odd Man Out" at the small St. Francis is impressive, and "Dishonored Lady" at the United Artists is registering solidly. . . . "Duel in the Sun," playing at the giant Fox and United Nations, has fallen off now in its fourth stanza to average business. . . . Plenty of ballyhoo for the 1948-49-50 California Centennial celebrations was assured when the legislature marked $250,000 for that purpose. The bill approving the sum was passed by the Assembly and sent to Governor Warren, who had asked its passage. . . . Matt Freed, Oregon district manager for Lippert Theatres, arrived here last week from Honolulu where he had been vacationing with his family. . . . North Beach Theatres, Inc., invoked an option recently to purchase the Palace Theatre Building. Cost was estimated at $100,000. The house, which seats 1,300, is operated by Golden State Theatres.

The San Jose Drive-In theatre, operated by Guy Meek, will be first of a group of Drive-In's Meek plans. Second drive-in just opened is the Peninsula near Palo Alto with a car capacity of 750. . . . Jay McCabe, manager of the San Jose Civic Auditorium and Milton Samis, owner of the Hester, San Jose, who planned to build a new theatre, have had their request refused by the County Planning Commission, who have re-zoned that site. . . . Joe Wilson, former doorman at the Tulare, Tulare, is now manager of the El Rey theatre at Tulare. . . . Clem Layritz has been appointed manager of the Park theatre, Menlo Park. . . . A communication from the Marysville Merchants Association urging an amusement tax was tabled by the City Council.

SEATTLE

"Duel in the Sun," after three weeks at the Fifth Avenue, moved to the Music Box. The Seattle chapter of the Knights of Columbus found the film "highly objectionable" and instituted a boycott against any theatres showing the film. . . . "The Yearling" was in its third week at the Music Hall. A re-release of "The Sea Hawk" was featured at the Orpheum, and "The Fabulous Dorseys" moved into the Liberty.

The new Island theatre on Vashon Island, built at a cost of more than $60,000, and seating 650, opened this week. A suit for $125,000 for alleged breach of contract against the stockholders of the new theatre has been filed by C. L. Geisentanner, who originally promoted the new house.

L. A. Gillespie sold his Caribou theatre in Brewster to Jerome B. Davis. Glenn Haviland resigned as salesman for PRC-Eagle-Lion to join the staff of Paul McElhinney at Republic here. . . . Out-of-towners on Film Row included: Art Zabel, Alympia; Frank Harris, Spokane; Fred Gamble, Tacoma.

TORONTO

Although theatre traffic in Toronto has slowed down for various spring-time reasons, "The Jolson Story" has remained for an 11th and final week at both the Tivoli and Eglinton theatres of the Famous Players' circuit. "The Overlanders," Australian-made feature, went into a brace of Famous Players' houses, the Victoria and Capitol, but the high mark of the week was registered at Shea's with "The Farmer's Daughter." Another comedy, "Buck Privates Come Home," scored nicely at the Uptown. "Beware of Pity" came out of the International Cinema May 31 after four weeks, to be followed by "It Happened at the Inn." Horse racing has been hurting the box office, more than 42,000 attending Woodbine Park in an afternoon and now the horses are at Thorncliffe track.

The ruling has been made at Osgoode Hall, the legal centre, that the case of Empire-Universal-Films et al vs. Arthur Rank et al, over a distribution contract dispute, must be heard at Toronto and not at New York too, although the defendant American companies of which there are four, are to be served with writs outside of Ontario.

VANCOUVER

British stars are big money-makers at the box office. Top money making stars are James Mason, Margaret Lockwood, Deborah Kerr, George Formby and Stewart Granger.

Reissues are on the down-beat in Vancouver theatres, exhibitors say. . . . A new drive-in theatre is proposed for Chilliwack, B. C., 50 miles from Vancouver by Albert Price, who asked the Council for a permit, and was informed a franchise could only be given by a vote of ratepayers and that a vote would be taken shortly. . . . The members of Projectionists Local 348 and amusement business held a farewell dinner for Bill Oswald Sunday on his retirement as inspector of theatres after 34 years service. Oswald is retired on a pension by the B. C. Government.

The warmest May for 20 years gave theatres record low grosses this week. Only films to do even average were "Odd Man Out" at Vogue and "The Farmer's Daughter" at the Capitol. Attendance at all spots including the neighborhoods has started to fall appreciably — even reduced prices not proving of much benefit. . . . Bert Headley, veteran Alberta theatre man, has sold his 310-seat Empress theatre, Ponoka, Altoona, to a newcomer to show business, Herbert Labrie of Edmonton.

WASHINGTON

Holdovers in Washington were "Duel in the Sun" at Loew's Palace for a second week; and "Egg and I" at RKO Keith's for a third week. New openings, after a fair Washington theatre week, were "The Two Mrs. Carrolls" at Warners' Earle; "The Farmer's Daughter" at Warners' Metropolitan; "High Barbaree" at Loew's Capitol. Carryover for the week was "The Late George Apley" at Loew's Columbia. "Alexander's Ragtime Band" is scheduled for a reissue at the Columbia theatre June 5. . . . Columbia home office executive Rube Jackter, assistant general sales manager, spent the weekend here with Sam Galanty, Mid-east division manager, discussing current product and forthcoming releases.

200 Washington showmen crowded the Variety Club Rooms to honor J. E. Fontaine at a stag testimonial. The veteran showman, one of the 11 original members of the Variety Club, recently joined the Selznick Releasing Organization as Mid-Atlantic division manager. Mr. Fontaine was presented with a desk-model radio and a testimonial scroll containing signatures of 250 Washington showmen. Serving on the committee for the affair were: John J. Pavette and Sam Galanty, co-chairmen, and Frank Boucher, George Crouch, Joe Kronman, Sam Epstein, Carter Barron, Gene Ford, Bob Denton, Al Benson, Harry Lohmeyer, Frank La Falce, Sidney Lust, A. E. Lichtman and Fred Kogod.

Nebenzal Hits MPEA System

The Motion Picture Export Association's sliding-scale payoff system was called "unfair" and the Association's operations described as "not so good for the independent producer" by Seymour Nebenzal, producer releasing through United Artists, in New York last week.

Mr. Nebenzal gave two reasons for his assertions. "First," he said, "the MPEA scale is wrong because a picture which is a huge domestic success may not do so well abroad. The same also may be true of the opposite case. Despite these variations, the Association still divides profits according to domestic income." He added that the best way of paying off would be to pay whatever the picture makes, but admitted that "this may involve a little too much bookkeeping."

On the matter of the Association's operations, he said he had approved of the idea behind MPEA, but that it had been upset by a number of independent deals made by MPEA countries with American producers.

Mr. Nebenzal's contract with U. A. calls for five more pictures in the next two years. The over-all budget is set for $7,000,000. The first of these, "Heaven Only Knows," is finished, and will be released in August. The second, "Atlantis," is scheduled for September release. The three others include "Mayerling," "Madame Butterfly," and an untitled property.

Ask 34 Per Cent Increase For 1,200 Projectionists

Projectionists' Local 306 of the IATSE last week submitted a demand for a 34 per cent wage increase for its 1,200 members to Loew, RKO, Skouras and Randforce circuit managements in New York. Following a study, a 13-man union negotiating committee is expected to meet with circuit executives within the next two weeks. The present contract, which ran for two years, expires August 1. The wage-boost demand, for the first time, also includes a request for a five per cent welfare fund. The local asked time-and-a-half for Saturdays and double time for Sundays, as well as general safety and sanitary provisions.

Moscow Joins Sack

Robert M. Moscow has joined Sack Amusement Enterprises as film production manager. With headquarters at Sack's new Harlenwood Studios in Dallas, Mr. Moscow will produce the company's current schedule of 12 musical shorts with an all-Negro cast. He is in complete charge of the feature production schedule.

Sell Spokane Theatre

Lloyd Lamb and James Pike have sold their Rex theatre in Spokane, Wash., to Louise and A. P. Barstad, who will open the theatre under the name Nu-Rex.

LATE REVIEW

Seven Keys to Baldpate

***RKO Radio*—Melodramatic Adventure**

This is a new version of the exciting story, "Seven Keys to Baldpate." Mystery and adventure are combined in this thriller, which stars Phillip Terry. He, cast as an author, accepts a bet to write a story within 24 hours in the deserted Baldpate Inn. The owner of the inn made arrangements to have his secretary, played by Jacqueline White, attempt to scare the author and prevent him from winning the bet. However, a group of jewel thieves and murderers are using the inn as their rendezvous. The author thought he had the only key to Baldpate, but he finds there are six other keys. Some of the racketeers doublecross each other and there are several murders. Eventually the jewels are recovered, and the remaining racketeers are caught by the local police.

The hero gives a pleasing performance in the role of the author. He receives very good support from Eduardo Ciannelli, as the boss of the jewel thieves, and Margaret Lindsay, an accomplice, and Arthur Shields, as an insurance company investigator.

Novel and exciting situations are presented in rapid succession and there is no lag in the pace of the film, which was produced by Herman Schlom and directed by Lew Landers. The screenplay was written by Lee Loeb.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, Block 7. Running time, 68 min. PCA No. 12118. General audience classification.
Magee ..... Phillip Terry
Mary ..... Jacqueline White
Cargan ..... Eduardo Ciannelli
Margaret Lindsay, Arthur Shields, Jimmy Conlin, Tony Barrett, Richard Powers, Jason Robards

Sarnoff's Compensation $132,703, SEC Reports

David Sarnoff, president of the Radio Corporation of America, received $132,703 last year, according to reports filed at Philadelphia with the Securities and Exchange Commission. Niles Trammell, RCA director and National Broadcasting Company president, received $90,460, and Frank Fulsom, executive vice-president in charge of the RCA Victor division, and an RCA and NBC director, received $75,460.

Holder Sues Universal On Stock Transaction

Asking an accounting of certain stock transactions alleged improper, Stephen Truncole, Universal stockholder, filed suit in New York Federal Court Tuesday against the company, its directors and former directors. Mr. Truncole charged that officers profited by $1,230,500 on option stock deals before February, 1945, and that they still hold options to acquire 148,285 additional shares. These would bring an additional profit of $5,041,690, it is charged.

Chicago Suit Settlement Agreements Signed

Parties to the litigation in Chicago this week signed agreements in settlement of the anti-trust suits brought against major distributors and affiliated circuits by the Riverside theatre, Milwaukee, and the Minnesota theatre, Minneapolis, according to the plaintiff's attorneys, John Mulder and A. W. Brussel. Terms of the settlement were not disclosed.

MPEA Loan Paid Now Debt-Free

With the payment of $250,000 to its eight member companies, the Motion Picture Export Association has paid up all of its original loan, floated to meet initial operating expenses, and the Association now is debt-free, an MPEA executive said this week.

The organization, while actually controlled by its member companies, is a separate entity and operates on its own, with only Eric Johnston and Francis Harmon on the executive staff of both MPEA and the Motion Picture Association. Original financing was provided through a loan obtained from each of the member companies. Operating funds at present are said to be substantial.

MPEA was formed in May of 1946 and started operating in its first country, Czechoslovakia, in October of that same year. Operations in Holland got under way in January. The Association's charter provides for the release of its pooled product in 13 countries, all of them offering trading obstacles of a kind that would make individual company operations unprofitable.

With the original debt paid up, the MPEA spokesman said it was hoped that revenue would be forthcoming soon. Business for MPEA product has been high everywhere, he said. Criticism of MPEA'S pay-off scale and the situation of the independent producer in view of the sale of outside product in MPEA countries was voiced by Seymour Nebenzal, producer, last week.

In answer, Irving Maas, MPEA vice-president and general manager, conceded the truth of such sale, but pointed out the impossibility of such transactions had the eight companies been operating separately with an eye to immediate financial gain.

Actors Equity Surplus Is Up to $1,300,000

Actors' Equity Association, with headquarters in New York, has a surplus of $1,300,000, an increase of $112,000, for the past fiscal year, according to Paul Dulzell, executive secretary-treasurer, speaking at the 34th annual meeting in New York Tuesday.

Astral Gets Documentary

Astral Films, Toronto, has acquired the rights to distribute, in 35mm, the Canadian National Film Board's feature-length documentary, "Exercise Musk Ox," in Canada and Newfoundland. The documentary is a record of the 3,100-mile army-air force research expedition through the Canadian Arctic.

Colonial Buys Theatre

Colonial Theatres, Inc., of Valdese, N. C., has purchased the Louisburg theatre, a 750-seat house, from R. Glenn Davis. The purchase of the theatre gives the circuit a total of 11 houses.

ITALY TO SHAKE UP MAJOR FILM UNIT

by ARGEO SANTUCCI
in Rome

The Government-owned Instituto Nazionale Luce will be liquidated within the next six months and reorganized in the interest of public service, according to a Government bill dated May 10.

The Instituto was organized for the production of newsreels and documentaries and owns much technical equipment. It owns the Ente Nazionale Industrie Cinematografiche, which is an important distributing company and which owns and controls a circuit of approximately 140 theatres. ENIC, in turn, owns 50 per cent of the stock of Societa Anonima Cinecitta, which owns 16 sound stages and important equipment. Cinecitta and ENIC each own 50 per cent of the Cines production company, which already is in liquidation.

A committee of three superintendents and a liquidator of these properties will be appointed by the President of the Cabinet Council, the Premiere, in agreement with the Treasury Department.

The building belonging to the Instituto will be sold. All employees will be dismissed. The stocks of the ENIC belonging to the Instituto, the equipment, machinery and the residual estate will be transferred to the Government. The committee of superintendents and the liquidator will suggest to the President of the Cabinet Council how the Instituto will be reorganized.

▽

Twentieth Century-Fox has published here a special issue of its house organ in honor of Darryl F. Zanuck. James C. Dunn, U. S. Ambassador to Italy, wrote in a letter to the company: "I wish to acknowledge the valuable contribution Mr. Zanuck has made to the industry over a period of many years and the great debt we owe him for the devotion and enthusiasm with which he has inspired so many of the advances in his field during that period."

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

The statistical department of Buenos Aires has announced that the total income of the city's theatres amounted to 44,691,321 Argentine pesos, more than $11,000,000, during the year 1946 when 130,956 screenings were given. The 1946 income is 22.4 per cent above that of the previous year. A total of 564 features were shown during the year, 41 native product, the remainder foreign.

▽

The State's Department of Information has released figures showing a much greater exhibitor compliance with the law making it obligatory to show Argentine films. For the period from December 4 to January 14 only 15 were complying with the law 100 per cent. For the period from March 15 to April 21, 98 exhibitors were complying 100 per cent.

▽

Conferences are under way here between exhibitors and theatre employees with the employees demanding salary increases in proportion to the admission scale.

▽

Joaquin Alberto Lautaret, one of Argentina's leading exhibitors, owner of more than 140 theatres in Argentina, Uruguay and Paraguay, will visit the U. S. the latter part of June.

URUGUAY

by PAUL BODO
in Montevideo

One of the most important deals in the Uruguayan industry has just been closed by Bernardo Glucksmann, who has purchased the whole of RKO production for the next four years for the theatre circuits under his management. The deal put an end to rumors, which were never denied, about RKO purchasing half of Mr. Glucksmann's theatre interests.

▽

As a first step as producers, Grandes Estudios Filmadores Rioplantenses has announced the first issue of the newsreel, Uruguay al Dia, to be issued regularly. Joaquin Martinez Arboleya is in charge of the project, which is financed by Uruguayan capital.

▽

Moglia Films, a new distributing company, has been established to handle French and British product, mostly reissues.

European products are again appearing on Montevideo screens, dividing theatre screen and box office receipts with American product. German pictures, banned during the war, are again in distribution here.

EIRE

by T. J. M. SHEEHY
in Dublin

A scheme to provide life insurance and pensions for nearly 1,000 cinema employees has been announced by Louis Elliman, managing director of Odeon, associated with the J. Arthur Rank Organization. The employer will pay the whole of the premium in respect of the life insurance and 60 per cent of the premium in respect of the pension benefits. Membership in the plan is open to all employees after completing two years of continuous service.

▽

Sir Alexander Korda's London Film Productions will subtitle the Italian "Open City" and the French "Les Enfants du Paradis" in Gaelic when the company releases those features in Eire.

HUNGARY

by ALEXANDER FODOR
in Budapest

Instructions covering the State Film Decree, purpose of which is to restore film production here, are due to be made public shortly. As the most important feature, the state will do away with the dreaded and much attacked "preliminary censorship" law by which screenplays had to be submitted to censorship before going into production. Each Hungarian film to be produced will be subsidized by the Government with grant of 200,000 Forint, a remarkable aid when it is considered that the total production costs seldom exceeds 500,000 Forint, about $40,000. In addition, considerable tax reductions will be granted; the 12 per cent

(Continued on opposite page)



Francis L. Harley (above, left), managing director for Twentieth Century-Fox in Europe, the Middle East and North Africa, who was in Rome when the building housing the Minerva Film Company was recently destroyed by explosion and fire, aided in promoting a benefit for the families of the victims of the blast. With him at the Ciampino airport are his daughter, Julia, and Maria Luparini, general manager for 20th Century-Fox in Italy.

HUNGARIAN DECREE

(Continued from opposite page)

"public institutions endowment fee" will be waived and the entertainment tax will be reduced by 50 per cent. Hungary expects to produce about 10 features during the 1947-48 season.

▽

Exhibition in May was governed by American successes, increasing the prestige of the local branch of the Motion Picture Export Association. During May the following number of releases were shown: U. S., 56; Russia, 33; France, 25; England, six; Hungary, six. The non-American films' first runs did not exceed seven days, but first runs of American films averaged as high as 20 days.

BULGARIA

by ASSEN SHTEREFF
in Sofia

Negotiations between the representatives of the Motion Picture Export Association and the Film Monopoly are believed here to have failed. The reason, it is rumored, is because the MPEA wished to import a minimum of 70 pictures and wanted dollar payment. The Film Monopoly wanted a smaller minimum and wanted to pay in Levas only.

▽

Currently the British are negotiating with the monopoly, asking payment in pounds and proposing to import between 30 and 33 features. During 1946 the British imported 18 features, only 10 of which were shown.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Universal-International plans to import 16mm films and equipment here, according to the company's local exchange manager. This policy will be extended to the company's exchanges in the Dominican Republic, Haiti and the Virgin Islands.

▽

The Antilles Newsreel Corporation has been formed here to produce newsreels and commercial advertising films.

▽

Puerto Rico's Chamber of Commerce is preparing legal action to challenge the validity of the recent ordinance proposed by the city of San Juan increasing the rate of taxation on all licenses granted to conduct business in the metropolitan area. The ordinance would affect theatres and film exchanges. It is expected, however, that the ordinance will be killed in the courts.

PORTUGAL

by JOAO DE MORAES PALMEIRO
in Lisbon

The Sociedade Anglo-Portuguesa de Cinema will build a new theatre in Lisbon as its first enterprise. It is expected to be open in September, 1948. According to Jose Maria da Silva Ramalho, one of the managers, the Sociedade can be considered a new branch of J. Arthur Rank's enterprises, but, it was emphasized, the Sociedade is considered as a wholly Portuguese organization since foreign interests are ruled out of the Portugal industry by law. However, two London firms have investments in the organization and British cinema engineers already have studied the plans for the new theatre.

It is considered a part of the worldwide J. Arthur Rank plan for the acquisition of theatres in strategically-located areas.

FOREIGN FEATURE REVIEWS

A CAGE OF NIGHTINGALES (Lopert—French with subtitles). Here is a picture which only the French could make, but which everyone will understand and appreciate. It is a moving story of a young man who comes to a boys' reform school as a tutor and who conquers the hearts of his charges through music. Distributed through Lopert Films, the picture was directed by Jean Dreville and is a Gaumont Production. The performance of Noel-Noel as the humane teacher is excellent and is matched by able portrayals of Micheline Francey, Georges Biscot, Rene Genin and Rene Blancard. This is art-theatre material with a possibility for other French-conscious situations also. English subtitles are adequate. Running time, 85 min. General audience classification. *Very good.*

THE QUEEN'S NECKLACE (Siritzky—French with English dialogue). This French production is an elaborately costumed picture set in the time of Louis XIV and Marie Antoinette and is based on the noted story of Alexander Dumas. Viviane Romance, recently starred in "Carmen" has the leading part and gives a vital and moving performance, especially in a scene when she is condemned to a public whipping—a scene which is cruel and horrifying and is likely to be found gruesome by American audiences. Miss Romance schemes to obtain the Queen's diamond necklace and through her cleverness and beauty gets several persons to assist her. Her plan is uncovered and she is taken to the Bastille and publicly punished. Running time, 105 min. Adult audience classification. *Good.*

THE ROAD HOME (Artkino—Russian with English subtitles). Produced in the Leningrad and Riga studios, this is another in the long series of Russian films about the underground resistance to the German occupation in a Latvian village. Unlike other films with this theme "The Road Home" is somewhat overlong and lacks the sparkle which might have made the story exciting. Entwined is a secondary theme of the lives and romances of the village people concerned with the underground movement. Oleg Shakof, Ana Smirnova and Nikolai Chibbius head the cast. Running time, 88 min. General audience classification. *Average.*

THE BARBER OF SEVILLE (Excelsior—Italian with English subtitles). Following faithfully the stage version of Rossini's tuneful opera, this presentation is one of the few times a full opera has been filmed as it appears on the stage and as such is designed solely for those audiences who appreciate this particular type of entertainment. However, the photography and recording are not up to standard and even to opera-goers the film may seem somewhat longer than its 110 minutes. Before each of the three scenes Deems Taylor, music authority, humorously describes the forthcoming action. The stars are Ferruccio Tagliavini, Tito Gobbi and Nelly Corradi aided by the Rome Opera House chorus and orchestra. Mario Costa directed and it was produced by Tespi productions in Rome. Runing time, 110 min. General audience classification. *Fair.*

THE KING'S JESTER (Superfilm—Italian language with English subtitles). This is a film adaptation of Giuseppe Verdi's opera "Rigoletto" and as such is a moving and dramatic story of a royal jester, his attempts to keep his handsome young king in women to satisfy his lustful appetite, and finally the ruination brought to the twisted buffoon when the king's amorous advances bring shame and finally death to the jester's daughter. Following closely the story of the opera, the picture has the added benefit of elaborate settings and costuming, good performances and excellent photography. However, it is a film for only the more mature and sophisticated adult audiences, since the theme and dialogue are steeped in sensual implications, the costuming is bold, and several dancing scenes suggestive. Michel Simon heads the cast as the court jester, while Roszano Brazzi portrays the 16th century French king, and Maria Mercader is the jester's shamed daughter. The picture was produced by Arturo Ambrosio and directed by Mario Bonnard for the Scalera Film Company in Rome. Running time, 94 min. Adult audience classification. *Very Good.*

HUMAYUN (Mehboob-Indian with English narration). This film is based on historical events which took place 500 years ago in Northern India. The production and direction by Mehboob R. Khan is on a sweeping scale. The costumes and sets are both lavish and unusual. The action is of epic quality, involving conquest, personal rivalry and revenge. The battle scenes with large numbers of men, horses and elephants are particularly impressive. Also included are a few songs which are strange and interesting. While the dialogue is in Urdu and Hindustani, the off-screen narration makes it easy to follow the plot. Interiors were filmed in Bombay; exteriors at Jaipur. Chief players included Asok Kumar, Chandra-Mohan, Shah Naway, Veena and Nargis. Camera work by Faredun Irani is very good. Running time, 80 min. General audience classification. *Good.*

MIRACLE OF MONTE CASSINO (Simpex Co—Italian with English subtitles). This splendid Italian production tells a swift-moving, gripping, episodical story of the life and works of St. Benedict. Maleno Malenotti produced and Guiseppe M. Scotese directed, with accent on the courageous struggle of Benedict in his fight to protect and give hope and courage to the oppressed and persecuted. The story is told in flashback as refugees from Monte Cassino are fleeing disaster in the recent war. Fosco Giachetti gives an excellent characterization as St. Benedict, who withdrew from the corrupt Roman life to a hermitage and later attempted to reform a group of monks and subsequently founded the Benedictine Order. The subtitles are adequate. Running time, 90 min. Adult audience classification. *Good.*

THE NUREMBERG TRIAL (Artkino-Russian with English narration)—Representing the first authentic screen record of Fascism at the bar of justice, this documentary gives an impressive and realistic view of the Nuremberg courtroom, the defendants, the prosecutors and, to liven up the proceedings, a pictorial history of Nazism's misdeeds. One by one the camera focuses on the shifty-eyed Nazi leaders in the dock and then traces their war and pre-war activities. Most of the background material was taken from newsreel shots, some of German origin. A British voice is used for the narration. Running time, 67 minutes. General audience classification. *Very good.*

SOLDIERS' SCREEN TASTE UNCHANGED

Army Unit Supplies Films to Million Men in U. S. and Overseas Houses

by J. A. OTTEN
in Washington

The Army's motion picture tastes are still the same.

More than a million soldiers are seeing pictures in army theatres here and overseas. It's a smaller soldier audience than during the 1941-45 war years, and its makeup is different. But, according to Fred Bund, Army Motion Picture Service chief, the pre-war, wartime, and post-war soldiers like pretty much the same thing in film entertainment.

Operating Since 1921

Mr. Bund should know. AMPS—a civilian outfit—has been in the business of selecting and distributing films to army theatres since 1921. Mr. Bund still services 290 theatres in the U. S. and 195 overseas, and during the war serviced 1,200 in this country alone.

Although today's Army is composed largely of two very different elements—the professional soldier plus the young, high school graduate type inductee—Mr. Bund finds their theatre-going taste very similar to the mass base, cross-sectioned wartime draft army and to the still older pre-war all-professional army. They like action pictures, musicals, comedies and good Westerns. They like films with romance.

And this, AMPS maintains, is exactly what young men like anywhere.

Dramas Have To Be Good

Despite the junior college appearance of today's army, dramatic offerings have to be of the very best to draw soldier audiences. "Drawing room" productions still miss the boat completely. AMPS still finds that the best rule-of-thumb to apply in selecting films for army theatre distribution is that "the picture must move or the audience will."

Today's barracks soldier must have his pinup girl just as much as his foxhole predecessor. Rita Hayworth, Betty Grable, Esther Williams, who appeared on top 20 soldier lists throughout the war, are still the big army post box-office draws.

Soldiers are also still attracted to the unique work of Ingrid Bergman. She hit the Army top 20 bracket three times in the film year '45-'46, with "Bells of St. Mary's," "Spellbound," and "Saratoga Trunk."

G.I. fans have never gone for "heavy" drama, and films that rank high in national polls still sink low in Army box office ratings.

The safest bet at the Army posts is still a good Western. "San Antonio" and "Canyon Passage" were among the first 10 for the last film year, and all other films in the same category did equally well. There's been a trend in the last 10 years—still continuing—away from "quickie" Westerns. Now the G.I. audience has swung almost entirely to the better product.

A good comedy is another fairly safe item to peddle to Army theatres—"Road to Utopia" was number one in the '45-'46 film year—and so are well-done adventure yarns and Technicolor musicals. "Blue Skies," "Cloak and Dagger" and "Two Years Before the Mast" all were among the recent top grossers.

AMPS has a double yardstick for measuring soldier tastes. Box office receipts are the first best gauge, but Army theatre officers also send in audience reaction comments on their box office reports.

500 Theatres Serviced

Mr. Bund feels that the present total of some 500 theatres to be serviced will remain fairly constant from now on. Most of the fluctuation will come, of course, in overseas theatre operations. The 11 theatres in the Mediterranean area are expected to be entirely gone within a few weeks.

No change is expected in the 139 theatres operating in Europe and the Antilles, but those in the Far East Command will probably increase from the present 45 to about 100. Hawaii and the Canal Zone are not included in these figures; their 40 theatres have operated independently of AMPS for some time now.

Half of U. S. Army Houses Operating on a Loss

More than half the theatres now being operated on U. S. Army posts are "in the red," but profits from houses on the larger posts make up for the loss incurred on these smaller installations, General Reynolds, head of Army Special Services, told the House Appropriations Committee last week. The hearing also disclosed Signal Corps plans to make 150 reels of class B film during the coming year. Funds also were asked for the rescoring of 210 reels for South American use.

Turner Returns to Altec

Donald L. Turner, since 1945 an executive with International Business Machine Company, has rejoined Altec as branch manager of the Atlanta district, according to H. M. Bessey, Altec vice-president. Mr. Turner was with ERPI and Altec, where he headed the newly-formed commercial engineering department at the time of hs 1945 resignation.

BRITISH REVIEW

Bush Christmas

G. B. Instructional: G. F. D. — Children's Club Adventure Story

If the high standard set by this production—the first feature film to be attempted by the Children's Entertainment Films Department of the J. Arthur Rank Organization—is maintained there need be no fear of the 500,000 children, who attend the Clubs throughout Britain, being subjected to detrimental entertainment.

C.E.F. claims that one of the greatest desires of young cinemagoers is to see children of their own age on the screen, children with whom they can identify themselves. That has been their aim in this simple story of a bunch of youngsters who track down horse thieves in the Australian Bush. They have succeeded, for the children here give most natural and convincing performances.

The five youngsters involved, Helen, John and "Snow" (children of an Australian farmer), an English evacuee and a coloured boy, have their Christmas holiday interrupted by the thieves. Then, under pretence of a camping trip, this little band of warriors set out to recapture their father's stolen horses. Eventually they win through and return home to mother for a belated Christmas dinner. It is well put together.

Set against the background of the Blue Mountains of New South Wales, together with its admirable portrayal of life in the Australian Bush, it is bound to be of strong appeal to children throughout the world. The film has the achievement of its predecessor, "The Overlanders," behind it. Ralph Smart—associate-producer of that first Australian epic—had complete charge of this one, while Chips Rafferty, John Fernside and Helen Grieve are starred together again.

See at an Odeon Children's Club meeting where it aroused vociferous applause among the members. Reviewer's Rating: Very good.—WILLIAM PAY.

Now in release. Running time, 80 min. British general audience classification. For juvenile audiences.

"Long" Bill	Chips Rafferty
Jim	Jim Fernside
Blue	Stan Tolhurst
Father	Pat Penny
Mother	Thelma Grieg
Old Jack	Clyde Combo
Narrator	John McCallum
The Children:	
Helen	Helen Grieve
Snow	Nicky Yardley
John	Morris Unicomb
Michael	Michael Yardley
Neza	Neza Saunders

Miss Snyder to Eagle-Lion

Patrece Snyder has been named radio manager of Eagle-Lion Films. Previously she worked for Twentieth Century-Fox, Story Productions and on publicity contact on motion picture accounts for Russell Birdwell and Associates.

Gets Johnson Film Rights

Commander Pictures, Inc., New York, has acquired the United States distribution rights to the Martin Johnson pictures. The first unit show, "Congorilla" and "Borneo," originally distributed by 20th Century-Fox, will have a Broadway opening soon, the company announces.

Plan Television Shorts

Premiere Pictures has been formed in New York by Joseph Ornato to begin production on a series of shorts in 16mm and 35mm with a similar series also planned expressly for television when such programs are made available to the general public.

Dealings in May Light, Says SEC

Activities were mild in film securities during May, according to a Securities and Exchange Commission report in Philadelphia this week. At Warner Brothers, Albert Warner acquired an additional 4,000 shares of common, making his total 434,000. His trust reported holding 21,000 shares. Benjamin Kalmenson disposed of 4,000 shares of Warner.

At Columbia, Jack Cohn acquired 1,218 shares of common, while his trust acquired 666 additional. Abraham Montague bought 222 shares; Abraham Schneider, 324; Nate B. Spingold Trust, 400 shares. Donald S. Stralem acquired 23 shares, making his total 968.

At Universal, Nathan J. Blumberg sold 500 shares, leaving his holdings at 28,700. At Paramount, executives made belated reports on their holdings. Y. Frank Freeman acquired 450 shares of common in a stock split-up. The Rochelle Investment Corp. acquired 6,750 shares in the same split-up, bringing its Paramount total to 13,500. Adolph Zukor and E. L. Weisel added 500 and 100 shares, respectively, in the split. Loew's, Inc., continued buying stock in Loew's Boston Theatres, acquiring 107 shares, which brings its total to 122,167.

Chicago Film Council in Spring Film Festival

A spring film festival, sponsored by the Chicago Film Council in collaboration with 20 other organizations, was held in Chicago June 2 to June 7. The program called for the presentation of six different films four times each day, with the pictures covering a wide range of subjects from arts and music to science and international interdependence.

A number of instructional film producers, as well as Artkino Pictures, British Information Services, March of Time, Pathe Cinema and the National Film Board of Canada, were among those contributing product.

Among those on the festival committee are Wesley Greene, president of International Film Bureau, Inc., chairman; June M. Hamilton, Chicago Film Workshop, secretary; Russell Babcock, Mayor's Commission on Human Relations; Gene Brandon, Ideal Pictures Corporation; J Margaret Carter, National Film Board of Canada, and Ralph Creer, head of the Chicago Film Council.

Circuits Book "Carmen"

"Carmen," Italian film starring Viviane Romance, has been booked into the Skouras, Randforce, Century and Brandt theatre circuits in New York, Bernard Jacon, sales and distribution manager for the Superfilm Distributing Corporation, announced this week. Abe Teitel, head of the World Playhouse in Chicago, has been appointed midwestern representative for the company.

Hirliman to Shoot Eight In New York and Canada

The production of six feature pictures in Canada, at a budget of $250,000 each, and of two in New York, at individual budgets of $400,000, was announced in New York last week by George Hirliman. Screen Guild will release the films.

Most of the product will consist of remakes of films of which he now owns the rights. He has 250 pictures, acquired for reissue purposes. Screen Guild will not participate in the financing of the productions.

Cameras will start rolling in Canada August 1. In New York, films will be produced at the Filmcraft Studios in the Bronx, with his schedule calling for an October starting date. Of the New York pictures, one will concern the local police department, and the other will be a remake of "Third Alarms," dealing with the Fire Department.

"Perils of Pauline" Is Tested in 16 Situations

Under Paramount's new policy of testing feature product in large and small situations in advance of national release dates, the company has booked "The Perils of Pauline" into 16 theatres in Vermont, New York, Texas, Oklahoma, Mississippi, West Virginia, Indiana, Missouri, Pennsylvania, Wisconsin, Connecticut and Louisiana. The test engagement policy is being conducted under the supervision of Charles M. Reagan, vice-president in charge of distribution.

Petrillo Is Dictator, Investigator Says

James Caesar Petrillo, president of the American Federation of Musicians, was called "the dictator of the entertainment business" last week by Representative Richard M. Nixon (R., Calif.) temporarily acting for the House Un-American Activities Committee in his investigation of the union. Mr. Nixon said he found Mr. Petrillo was "engaged in monopolistc practices" as demonstrated by the union leader's refusal to permit live music on television and FM programs. "We feel that Mr. Petrillo wields a power that discourages competition," the investigator said.

Superfilm Releasing Two

Two Italian films have been acquired for distribution here by Superfilm Distributing Company, Marcello Girosi, president, has announced. They are "Prize of Rome," with Sarah Churchill and Douglas Montgomery, and "Great Dawn," with Pierrino Gamba and Rossano Brazzi.

W-E System for Eastern Sound

Eastern Sound Studios, Inc., New York, operated by Edward J. and Harry Lee Danziger, has received the first eastern shipment of a Western Electric 335-D Recording System produced by the company's electrical Research Products Division. The studios are engaged in foreign-language dubbing.

11 U. S. Films at Belgian Festival

The world film festival in which producers from 19 countries are taking part opened in Brussels, Belgium, June 1. The United States has entered 11 feature pictures in the international competition. Britain, France and Italy rank second with six feature films each.

Pictures to be judged fall into three categories: full-length features, cartoons, and short reels coverings science, education or information. The main award for the best picture will be a small reproduction of St. Michael, patron saint of Brussels, which crowns the tower of the capital's City Hall.

The festival will concern itself not only with films shown at the Brussels Palais of Beaux Arts. It also will feature other aspects of the fine arts with a concert of American music, conducted by the young American musician Leonard Bernstein to be one of the main features.

Eric Johnston, president of the Motion Picture Association, will visit Brussels late in June and will be host to producers and stars June 24.

While the Americans staged a virtual boycott at the Cannes festival last year, this year it is the Russians' turn to duck the proceedings. Although invited, latest word is that they will not participate. A host of American stars, including Rita Hayworth, Linda Darnell and Paulette Goddard will appear at the festival.

The titles of the of the American features announced so far include "Razor's Edge," "Humoresque," "Song of the South," "The Yearling," "Best Years of Our Lives," "Down to Earth," "It's a Wonderful Life," "Carnegie Hall" and "The Egg and I." According to festival rules, all films must have been produced between January, 1946, and April, 1947.

Lang Film for 20th-Fox

Fritz Lang, independent film producer-director, is negotiating with Twentieth Century-Fox for the release of his forthcoming picture "Corruption." He is also negotiating for the services of Betty Grable and Tyrone Power to star in the picture. Mr. Lang's pictures are usually released through Universal-International.

Appointed Art Director

Fernando Texidor has been appointed art director of Dell Publishing Company, Inc., and will be in charge of art work for all promotional activities at Dell as well as directing the editorial layout of all Dell publications.

Newman To Become Paramount

The Newman theatre in Kansas City, Mo., will change its name to the Paramount on June 17. The theatre is operated by Frank Newman and has been the Kansas City showcase for Paramount product.

N. J. Allied to Honor Kirsch

Industry executives from New York, and several hundred exhibitors from all over the country have indicated their intention of attending a testimonial banquet in honor of Jack Kirsch, national president of Allied States Association of Motion Picture Exhibitors, at the Hotel Ambassador in Atlantic City, N. J., June 26. The dinner will be given by the Allied Theatre Owners of New Jersey in conjunction with their convention which begins June 24.

The film executives who have indicated their intention of attending the dinner are: Spyros Skouras, president of Twentieth Century-Fox; Joseph Bernhard, president of Film Classics; Ben Kalmenson, vice-president in charge of distribution for Warners; Abram F. Myers, national chairman of Allied States Theatre Owners, and Col. Harry A. Cole of Dallas.

In addition, others who have already signified their intention to attend, according to Edward Lachman, president of Allied of New Jersey, are Martin G. Smith, M. A. Rosenberg, Sidney Samuelson, Nathan Yamins, Leon Goldberg, Max Alderman, Mike Leventhal, Walter Mitchell, Benny Berger, Jesse L. Stern, Van Nomikos, Edward Lachman, Irving Dollinger, H. W. Robertson, C. B. Wolf, Harry Fried, Robert Goldblatt, James Papayanakos, Bob Pascoe, Lee Newbury, David Snaper, William Schnopper, and Don Jacocks.

MGM Will Release New Factual Short June 21

MGM has scheduled for release June 21 "Give Us the Earth," the second of its series of short fact-films known as "The Theatre of Life," produced with the cooperation of the Associated Press, designed to present realistically and objectively, subjects in the public interest. "Give Us the Earth" deals with the problem of feeding the peoples of the world. It was produced by Herbert Morgan, who also wrote the screenplay. Gunther V. Fritsch directed.

Federal Gets "Champs Elysee"

The Champs Elysee, the famous Parisian boulevard, provides the theme and title for a story which Federal Films has acquired for 1948 production. Federal's co-producers, William LeBaron and Boris Morros, who is now in Paris, have purchased all rights to a picture called "Champs Elysee" produced in 1932 by Albert Grassi.

Portola Theatre Acquired

The Portola theatre, a 1,000-seat house in San Francisco, has been acquired by Marc Gilbert and Alfred Kornblum of New York, and Sidney Pink, Paul Schreibman and Alvin Baranov of Los Angeles. The Portola is now a part of the Trans International circuit of Los Angeles, headed by Mr. Pink.

IN NEWSREELS

MOVIETONE NEWS — Vol. 29, No. 79 — Scientists study eclipse in Brazil. . . . New constitution in Japan. . . . Father Flanagan starts youth organization in Japan. . . . Shriners' convention in Atlantic City. . . . Coast Guard Academy trains cadets. . . . Sanctuary for wild birds in Nevada. . . . Sports: rowing . . . playful colts. . . . Magicians in Chicago.

MOVIETONE NEWS — Vol. 29, No. 80 — Aviation disasters. . . . Memorial Day celebrated in Italy and France. . . . President Truman returns to capital. . . . Dionne Quintuplets 13 years old. . . . Sports: The Belmont stakes, Indianapolis race.

NEWS OF THE DAY—Vol. 18, No. 277—Eclipse filmed in Brazil. . . . Shriners in Atlantic City. . . . Japan: education of Crown Prince . . . Silk fashion show in Tokyo. . . . The Wellesley crew. . . . Meeting of magicians in Chicago. . . . Pretzel-benders school.

NEWS OF THE DAY—Vol. 18, No. 278—Air tragedies shock nation. . . . Speedway classic. . . . Tribute to Yanks overseas. . . . Dionne Quints 13. . . . Fastest man. . . . Belmont Stakes.

PARAMOUNT NEWS—No. 80 Shriners in Atlantic City. . . . Scientists study eclipse. . . . Pretzel-twisting school . . . Japan hails constitution. . . . Japanese silk fair. . . . Father Flanagan starts Boystown in Tokyo. . . . Fishing in Rockies.

PARAMOUNT NEWS—No. 81—New life for DP's. . . . Canadian mill-owner aids 100 Polish girls. . . . Luxembourg American war dead remembered. . . . Nation probes air crashes.

RKO PATHE NEWS—Vol. 18, No. 82—Eclipse of the sun. . . . Holland tulip crop. . . . General Eisenhower speech on war. . . . UN youngsters at Steeplechase Park . . . Pope names Swiss saint. . . . California vs. Washington crew race.

RKO PATHE NEWS—Vol. 18, No. 83—Air crashes. Dionne Quints are 13. . . . One World Award to LaGuardia. . . . Normandy marks "D" Day. . . . Indianapolis Speedway. . . . Belmont stakes.

UNIVERSAL NEWSREEL—Vol. 20, No. 43—Eclipse in Brazil. . . . Japan's constitution. . . . Tokyo silk fair. . . . Shriners in Atlantic City. . . . Pretzel-making shown at Allentown, Pa. . . . Master magicians in Chicago.

UNIVERSAL NEWSREEL—Vol. 20, No. 44—Ninety-four die in air crashes. . . . Anzio heroes honored. . . . Polish girls imported for factory work. . . . Phalanx wins the Belmont. . . . Rose wins auto race.

FTC Cites Four Advertising Film Firms for Restraint

Four producers and distributors of advertising films were charged with restraint of trade by the Federal Trade Commission in Washington last week. The respondents are Ray-Bell Films, of St. Paul; Alexander Films, Colorado Springs; Motion Picture Advertising Service, New Orleans, and United Film Advertising Film Service, Inc., Kansas City, Mo. Each company is charged with entering into long-term exclusive contracts with exhibitors for the screening of films produced or distributed by them, with the respondents claiming exclusive rights to the screens of the exhibitors with whom they have signed. The companies were given 20 days in which to file replies.

Century Meets Tuesday

The second in a series of open forums held by Century Theatres, New York, to establish a closer relationship between the field and home office will be held Tuesday, June 10, at the Waldorf-Astoria, according to J. R. Springer, general theatre manager.

Academy Plans Textbook

The Academy of Motion Picture Arts and Sciences will prepare in collaboration with the Unversity of California a textbook on motion picture techniques, from writing the screenplay to production.

Film Classics to Use Roadshows

Film Classics will inaugurate a roadshow policy for several of its reissues, Joseph Bernhard, president, announced this week. The first reissue under the new policy will be "That Hamilton Woman," produced in England by Alexander Korda and starring Vivien Leigh and Laurence Olivier. The picture will be given a regular Hollywood premiere next Wednesday at the Canon theatre in Beverly Hills to be followed by a roadshow engagement on Broadway.

The Hollywood opening will be accorded all the attention usually given the premiere of a new production. According to present plans stars will attend. The premiere idea for a reissue was conceived when the company realized that since the original release by United Artists in 1941 both Miss Leigh and Mr. Olivier have attained additional box office value.

Al Zimberlast, director of publicity and advertising for Film Classics, arrived in Hollywood Monday to supervise the campaign.

Al Grubstick, formerly head of Film Classics exchange in San Francisco, has sold his franchise to the parent company. Fred Abelson has been appointed to take over the branch here, and Korda product will be released. Mr. Abelson was formerly Universal representative in Minneapolis.

Ford to Do "Quiet Man" In Ireland in 1948

John Ford, director, announced last week that he would go to Ireland in 1948 to produce "The Quiet Man," a short story by Maurice Walsh, starring Maureen O'Hara, Victor McLaglen and John Wayne. The film will be made under the Argosy Production banner for RKO release. "The Quiet Man" was first published in the *Saturday Evening Post* in 1933. It deals with an Irishman who returns home from the U. S. and proceeds to lick the town's bully.

New Company Formed

The formation of a new producing company under the name of Independence Productions, Inc., was announced in New York this week. Independence has acquired the rights to Darwin Teilhet's novel, "The Fear Makers." Shooting is scheduled tentatively for autumn with Ben Hecht preparing the screenplay. Principals of the company are Robert Breen, Derrick Lynn Thomas, James Stroock and Theodore R. Nathan.

Mexican Actress Signed

Miroslova, Mexican actress who has appeared opposite the comedian Cantinflas, has been signed by Eagle-Lion Films for a top role in "Adventures of Casanova" now in production at the Churubusco Studios in Mexico City. The picture stars Arturo de Cordova and is being directed by Roberto Gavaldon of Mexico.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S BIG MOMENT: Penny Singleton, Arthur Lake—"Blondie" is O.K. for a double feature program. This series has started to weaken on a single stand for me. Played Sunday, May 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GILDA: Rita Hayworth, Glenn Ford—Nothing to brag about, although it was a good picture. Business was poor. Every one had seen it. Played Monday-Wednesday, May 19-21.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

KING OF THE WILD HORSES: Preston Foster, Gail Patrick—An especially good picture for rural communities like ours. We played it with "Little Iodine," which made an excellent combination. Did unusually well at the box office. Played Friday, Saturday, May 23, 24—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SECRET OF THE WHISTLER, THE: Richard Dix, Leslie Brooks—Best one of the "Whistler" series so far and that's saying plenty. They are all above average mysteries. Double billed it with a Western and had a good house both nights. Played Friday, Saturday, April 18, 19.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

EASY TO WED: Van Johnson, Esther Williams—These popular stars in Technicolor turned in a very delightful performance. They are now at the peak of their popularity with my fans. I looked for more music in this, but what there was made a very enjoyable evening's entertainment. Played Saturday, May 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—I am proud to be connected with the motion picture industry, in my own small way, when I can play a picture like this. Of course, we had a lot of complaints as it was too highbrow for a small town, but I figure it won't hurt people to have a shot of culture once in a while. Played Sunday, Monday, April 13, 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

HOODLUM SAINT: William Powell, Esther Williams—Delightful evening's entertainment with those two stars. It is an old picture, but did well in MGM's lower bracket. Played Tuesday, April 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—"Butch" Jenkins is very popular here. This was a heart warming picture for all the family to enjoy. Played Wednesday, Thursday, May 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SECRET HEART, THE: Claudette Colbert, Walter Pidgeon—A good dream, but not enough action for a small town. Business was average. Played Wednesday, Thursday, May 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SECRET HEART, THE: Claudette Colbert, Walter Pidgeon—Our audience loves music. However, these melodramatic ones bring them in. A very good picture. Fine acting by all. Claudette never seems to get any older. Played Sunday, Monday, May 25, 26.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

UP GOES MAISIE: Ann Sothern, George Murphy—This is a good comedy, but business was poor, as I played it too late. Played Tuesday, May 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Monogram

SUSPENSE: Belita, Barry Sullivan—One of Monogram's special releases. It is an excellent release from this company, with some of the best skating scenes, according to my patrons, that have ever been on the screen. The story is good and full of suspense. The mountain outdoor scenes are excellent. The climax of the avalanche scenes were exciting. The stars were unknown to my audience, but there were many favorable comments regarding this release. Play it. Played Saturday, May 3.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TRAP, THE: Sidney Toler, Manton Moreland—This was a fair Charlie Chan, but it didn't please. Played Friday, Saturday, May 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WORD FROM HOLLAND

C. J. D. Meerstadt, operating the Odeon theatre in De Steeg, Holland, has come to be a friend of the HERALD, *and has found a friend in Canada, through the What the Picture Did for Me department. He writes to the department, thus:*

It was a surprising excitement that struck me when I read my correspondence with my friend, Harland Rankin of Chatham, Ontario, Canada, in your department, "What the Picture Did for Me", of April 19, 1947.

I cannot say how much I appreciate your gesture. Your department embodies one of the best qualities of a free and democratic nation, the freedom of speech. Besides, it is very useful for those who want to be informed in the field of pictures to come.

There is room in your department; so there must be room in your heart, too, and my opinion is confirmed by the facts.

I should like to ask all my fellow exhibitors in the Western Hemisphere to give a few moments of their time to write their opinions about pictures. It is read and appreciated all over the world.

Although the House of the Netherlands Nation is damaged, we have opened the windows and let in the fresh and healthy Westwind. We will finish the job in the best way we can.

Paramount

GREAT VICTOR HERBERT, THE: Allen Jones, Mary Martin—Brother, if you don't want to lose your shirt, leave this one in the can. It is another one of the old-timers back again that is no good for small town and rural audiences. It would have paid me to have left it in the exchange and paid the rental. Very few people came to see it. Played Tuesday, May 13.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—My audience enjoyed this release very much. I am not in favor of playing these old pictures, but this turned out to be good entertainment. Played Tuesday, May 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—One can hardly imagine Bob Hope in a costume picture. Some of my patrons remarked, "silly stuff," but on the whole it is the kind of comedy that does not suit the star. It was the cast and not the picture that put it over. Would not recommend for a small town like mine. Played Saturday, May 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PERFECT MARRIAGE, THE: Loretta Young, David Niven—One of those well-mannered little comedies which few of our patrons enjoy. Too much talking and too little action to suit our patronage. Played Wednesday, Thursday, May 21, 22.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Another reissue of Cecil B. DeMille's, and I was delightfully surprised to have a full house on this one, which I understand is a rare treat in small towns. Plenty of Indians, shooting and a good Western story without cowboys. This is one of the few reissues that will make you money. Played Tuesday, May 20.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—An excellent show, but we were disappointed at the box office. Maybe it was too grim to lure many of our regular patrons out on a rainy night. Played Sunday, Monday, May 18, 19.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

PRC

CLUB HAVANA: Tom Neal, Margaret Lindsay—Just didn't go over in this town. Played Friday, Saturday, April 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

MEXICANA: Constance Moore, Tito Guizar—Made a big mistake when I played this one. No names and it is all south of the border stuff. Should be double billed. Played Tuesday, Wednesday, April 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—This was used on a weekend double bill. There are a good many people who care for this type of entertainment. Business was good. Played Friday, Saturday, May 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROLL ON, TEXAS MOON: Roy Rogers, Dale Evans—Used on weekend double bill with "Night Train to Memphis" and it hit the jackpot. Played Friday, Saturday, May 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

CRACK-UP: Claire Trevor, Pat O'Brien—These three names, Herbert Marshall, Pat O'Brien, Claire Trevor, might have meant something once, but that time has passed. The picture might have meant something back in 1929, when people paid to hear sound effect. Played Wednesday, Thursday, May 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jeffreys—This did very good business on Friday and Saturday and pleased all who came. Played May 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—Wasn't even an average feature. The cast is above average for a small feature of this sort, but it just didn't go over. Played Friday, Saturday, April 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NOCTURNE: George Raft, Lynn Bari—This was very good and well received. It is a good Sunday attraction with a good star. Played Sunday, May 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TRUTH ABOUT MURDER: Bonita Granville, Morgan Conway—The price on the 60-minute features has risen, but they seem to be getting worse, and this is no exception. Poor business. Played Friday, Sat-

(Continued on following page)

(Continued from preceding page)
urday, April 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—We played this one single bill and we did very well. People were pleased. Played Friday, Saturday, May 23, 24.—Harland Rankin, Plaza Theatre, Ont., Can.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—This was not the type of picture one likes to see Miss Grable in. Played Monday, Tuesday, May 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SMOKY: Fred MacMurray, Anne Baxter—Just what the doctor ordered. Although it was old for our new theatre, we enjoyed nice business. Played Thursday-Saturday, May 22-24.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—As sweet a picture as you could wish for. Business very satisfactory. Orchids to 20th-Fox. Played Monday, Tuesday, May 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

DEVIL'S PLAYGROUND, THE: William Boyd, Andy Clyde—My patrons say Bill Boyd has the right nickname, "Happy." He drew the worst weekend business in years. He is getting too old to play the lead in Westerns. Played Friday, Saturday, May 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

REBECCA: Laurence Olivier, Joan Fontaine—This wonderful production still pleased 100 per cent. Played Monday, Tuesday, May 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Universal

I'LL BE YOURS: Deanna Durbin, Tom Drake—A singing star goes dramatic as Judy Garland did in "The Clock," with the same results: reduced box office. While I will not quarrel with the quality of the picture, which was better than average, it is not the type they expect Miss Durbin to be in. This is the irony of business today. We and the other exhibitors in this territory are resorting to the small budget Western pictures, and they are outgrossing anything we play by 40 per cent, with the exception of the top pictures. They are pure corn. Our public won't take them as a steady diet, but when we feel especially low we book one and watch business come back to somewhere near normal. The company that will turn some "Cimmarons" today will clean up in the small towns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAN IN GREY, THE: Margaret Lockwood, James Mason—This type of feature tears down what patronage I build up. Some patrons demanded their money back and others thought I had put something over on them. Played Thursday, April 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TEMPTATION: Merle Oberon, George Brent—My only consolation was that I played this only one day. This was one of the worst box office flops that I have ever experienced. This had a good title, but after seeing the preview my patrons stayed home. Played Thursday, May 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—This one opened big, but fell off 50 per cent the second night. However, business was still above average. Played Wednesday, Thursday, May 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—Business was negligible on this feature. Cooper was a grand drawing power for many years, but he seems to have lost his box office power. People are still weary of too much shooting and violence. Played Sunday, Monday, May 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HUMORESQUE: Joan Crawford, John Garfield—As I have stated before, culture is all right, but there is no sense in overdoing it. The title brought them in, and the music drove them out. Garfield was constantly in the state of anger, and Miss Crawford was a psychopathic case. Just not a picture for small towns. Played Sunday, Monday, April 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

HUMORESQUE: Joan Crawford, John Garfield—As though business wasn't bad enough, up pops this one. Didn't have over 30 persons at the show the second night, and that figure includes the children. Played Sunday, Monday, April 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Product in First Run Houses

NEW YORK—Week of June 2

CAPITOL: Doctor Jekyll and Mr. Mouse.MGM
Feature: Duel in the Sun.....Selznick

CRITERION: Big House Blues.....Columbia
Feature: Odd Man Out.....Universal

GLOBE: Arrow Magic .....Warner Bros.

Flicker Flashback .....RKO Radio

Hobo Bobo .....Warner Bros.
Feature: Framed .....Columbia

HOLLYWOOD: The Flying Sportsman of Jamaica.....Warner Bros.

Easter Yeggs .....Warner Bros.
Feature: Possessed .....Warner Bros.

PALACE: The Big Party.....RKO Pathe

Pluto's Housewarming .....RKO Radio

Flicker Flashback, No. 5.....RKO Radio
Feature: Honeymoon .....RKO Radio

PARAMOUNT: Unusual Occupations, No. 4 Paramount

Lulu Loose in the Caboose.....Paramount
Feature: Imperfect Lady .....Paramount

RIVOLI: Wonder-Eye .....United Artists
Feature: The Other Love.....United Artists

ROXY: Aladdin's Lamp.....20th Cent.-Fox

Fisherman's Nightmare .....20th Cent.-Fox
Feature: Miracle on 34th Street....20th Cent.-Fox

WINTER GARDEN: Coo-coo Birds...Universal
Feature: Carnegie Hall.....United Artists

MAN I LOVE, THE: Ida Lupino, Robert Alda—Drew very well. Definitely adult entertainment. Fine acting. Just not enough singing. Bruce Bennett did a fine piece of acting. A good buy. Don't pass it up. Played Wednesday, Thursday, April 9, 10.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—Morgan and Carson team is so well liked that they go to the nearby first runs to see them. It did just average business, but it's a swell show. Played Sunday, Monday, April 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—Good musical show in Technicolor, but business was only average. Played Sunday, Monday, May 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILD BILL HICKOK RIDES: Bruce Cabot, Constance Bennett—Too many saw this fast action Western when it was double billed in a first run house. Result was poor business. Played Tuesday, Wednesday, April 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

Paramount

GOAL RUSH: Noveltoons—This cartoon in color, with singing sequences, was very good. It has follow the ball college songs.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MUSICAL LULU: Little Lulu—A good cartoon in color, with Lulu and musical instruments.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NAUGHTY NANETTE: Musical Parade—An excellent musical two-reel film. Outstanding in its class. Enjoyed by my audience. It was better than a poor feature. Play it.—A. L. Dove, Beengough Theatre, Bengough, Sask., Can.

PEEP IN THE DEEP: Popeye the Sailor—A Popeye the Sailor cartoon in color.—Fair.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SHEEP SHAPE: Noveltoons—Fair cartoon in color. —A. L. Dove, Bengough Theatre, Bengough, Sask.

RKO Radio

BEWARE OF REDHEADS: Leon Errol—A very good Leon Errol comedy.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BOWLING FEVER: Sportscope—Skip it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DOUBLE DRIBBLE: Walt Disney Cartoons—Give me more like this one.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIGHWAY MANIA: This Is America—I find that one in a series of 12 is really worth while.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WESTERN WELCOME: Musical Featurettes—Corny, but they liked it. Short Western story with music—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

DEAD END CATS: Terrytoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOLDEN HORSES: Sports Reviews—A very good color reel about horses.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

McDOUGAL'S REST FARM: Terrytoons—Clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

RECKLESS DRIVER: Lantz Color Cartunes—An excellent Woody-Woodpecker. He is a favorite with my patrons.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner-Vitaphone

FAIR AND WORMER: Merrie Melodies Cartoons —A good cartoon which was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HAWAIIAN MEMORIES: Melody Master Bands—Be sure to play this. It is one of the best. It is very colorful and practically a feature in itself.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE LAZY HUNTER: Sports Parade—Nice short in color. Play it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MEN OF TOMORROW: Technicolor Specials—Played this during Boy Scout week, and it went over big.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SADDLE UP: Technicolor Specials—Entertaining two-reeler in color about horses in Mexico.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TWEETIE PIE: Merrie Melodies Cartoons—Entertaining cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

"Henry V" Has Broadway Return Engagement

"Henry V," J. Arthur Rank's United-Artists-released Technicolor film, produced and directed by Laurence Olivier, was to have returned to New York at popular prices Friday, when it was to have opened at the Broadway theatre. The Broadway showing will not interfere with the reserved-seat, two-a-day, $2.40 to $1.80-top program mapped out for the film elsewhere in the U. S. The Broadway showing will be continuous. The picture previously played at two New York houses for a total of 47 weeks.

RCA Names Cleveland

R. L. Cleveland has been appointed district representative for RCA 16mm motion picture equipment sales in the Western region.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

¶ *Unbiased Opinions,* published by the public relations department of the Fox-West Coast Theatres, is a mighty fine example of what to do and how to do it, as regards clubs and organizations who offer vocal opposition and/or visible aid for films that may or may not meet with their demands. The bulletin is strongly regional, in that it is aimed quite necessarily at West Coast situations, and it is sharply addressed to the approving attentions of all manner of social groups, principally female.

We've never seen a more interesting compilation of all the reviews and ratings placed upon current pictures by two dozen or more national, regional and local groups who may comment or criticize, to make friends and influence patrons at the box office. A footnote says "This publication is a gratis weekly service available to groups or individuals who can give distribution of contents through membership, newspapers and periodicals, radio stations, libraries, schools and churches."

¶ Tom Bennett, manager of the Linden theatre, Columbus, Ohio, produced a sweetheart of a campaign for "The Secret Heart" by thinking up all sorts of tieups with candy stores, soda fountains, pastry shops, ice cream parlors, etc., all over town. Tom made a trademark of the little candy hearts that young folks love, and celebrated Valentine's Day over again, in May, to advertise this romantic picture. There were "Secret Heart" sundaes, and peppermint candies shaped like hearts, and wonderful cakes on display, where the high-school age liked to congregate, and it all added up to an exploitation campaign that gained ground every day prior to the opening. Then, inspired by the success of the sweetstuffs, Tom made additional tieups with florists, obtained permission to stencil sidewalks with heart-shaped designs, including the advertising copy, and on the opening day, a final flourish with 250 telephone calls to residents of the neighborhood, reminding them of the engagement.

A SERVICE

FROM time to time we receive letters from managers in search of a theatre or theatres looking for a good manager. It is the policy of the Round Table to render whatever service may be possible in matching such requests against supply and demand. There is nothing more constructive than helping a good man to find a new connection, or to assist a new theatre in finding a good manager. In any event, it is a privilege of the Round Table, with no publicity for either party, except a personal mention when the transaction is completed. Simply write us a letter, stating all the facts, and let us do our part.

—Walter Brooks

¶ Phil Katz, manager of the Kenyon theatre, Pittsburgh, says, "We had a fine time ourselves"—meaning himself and his staff—when they entertained 1,600 yelling kids for a Giant Cartoon Show, with 17 cartoons on the bill! Usually, Phil explains, they only run four at a time, but this was a special. And it's obvious that Phil likes the little rascals, for he has worked up a swell tieup with a local photographer to make one free picture for any Kenyon theatre patron. He has sent out 20,000 invitations to his patronage to receive this gift portrait with the compliments of the management. Children under three years are photographed at home if desired.

¶ Worthy of praise is MGM's "Showmanship Photographic Package," a step forward in the press-book department. For years, access to photographs has been a special privilege. Some theatres had a chance at some photographs some of the time; now, it looks as though all theatres might have a complete assortment to work with, most of the time.

There are two packages, A and B, on each production. Package A contains 25 horizontal stills, illustrated in miniature and numbered, in the press-book, for selection. Package B is a practical selection of material for advertising, exploitation, window tieups, lobbies, etc. There are several poster art stills, a number of advertising stills and a series of 18 upright production stills which need only to be seen to be appreciated by an active showman.

¶ Walter Reade's Mayfair theatre, Asbury Park, N. J., is celebrating its 20th Anniversary with the world premiere of "Dear Ruth," which Steve Brener, circuit advertising and publicity head, is handling in style to do credit to Broadway. In fact, it not only proves that Asbury Park can show a picture ahead of all the world, but can do a better job, all things considered. There's one little item that strikes our fancy.

For reasons this deponent knoweth not, the Reade houses in Asbury Park do not advertise in the local daily newspaper. Steve is faced with a problem, and one that he has met and conquered. He uses an assortment of 31 country weeklies, published throughout the county, and with a combined circulation of 57,845 or more than double that of the local daily paper. The combined rate for the 31 papers is $9.30 a column inch, which isn't at all bad for this coverage. One of the newspapers on his list is known as the "Shore Thing."

AWARDS WINNERS END ADVENTURES

—in New York as guests of Martin Quigley. Ivan Ackery, Vancouver, and Nathan Wise, Cincinnati, are shown rounding out a week of intense activity. The visit of the two outstanding showmen started off in high gear with the presentation of the 1946 Quigley Grand Awards Plaques (*Motion Picture Herald*, May 31, pages 12-13). [*Photos by Floyd Stone*]



***AT THE** Paramount hame affice, Ackery and Wise talk things over with Barney Balaban, president of Paramaunt Pictures.*



Photo by Vogue Pictures

***CIRCUS SAINTS AND SINNERS** lunchean with: Jesse Lasky, producer; Rutgers Neilson, RKO Radia, the host; Llayd Strattan, Associated Press; Walter Braaks, Round Table directar; Harry Blair, RKO.*

***AWARDS WINNERS** are guests of Curtis Mitchell, Paramaunt advertising and publicity director, and Sid Mesibav, Paramaunt explaitatian directar, for dinner at King af the Sea Restaurant. After seafood they attended the stage success, "Vaice of the Turtle".*



***VISITING** the various home offices was a new expeerience for Ackery, and interesting. Here, tar example, Ivan and fellowwinner Wise run inta Gene Tierney while on a taur at Twentieth Century-Fax. They pramptly pased with the star at the farthcoming "The Ghast and Mrs. Muir".*





***THE ITINERARY** included a thoraugh taur of the Raxy theatre. Here they are with A. J. Balaban, general manager.*



***COMEDIAN** Jack Benny entertains the visiting firemen backstage between shows at the Raxy.*



***DINNER** at Sardi's with hast, Earl Wingart, Twentieth Century-Fox publicist. Later they attended John Gielgud's stage production, "Love for Love."*



***SHOWMANSHIP** is under discussion here with Homer Harmon, Raxy publicity manager.*

Incubator Lobby Display Boosts "Egg and I"



A lobby display complete with setting hens, fertile eggs and incubator, ushers in farmers' costumes, novel radio contest, egg luncheon, etc., etc., had people talking about the outstanding campaign put on by manager Sol L. Sorkin for "The Egg and I" at RKO Keith's in Washington, D. C.

Sol claims that the lobby display attracted more attention than any display that he has ever had in the theatre. Not one person who entered or left failed to stop and look, thus creating a good deal of word of mouth publicity.

The ushers' costumes also caused a good deal of comment and laughter, as this kind of promotion is rarely used in the nation's capital. It helped to put the customers in the proper frame of mind to enjoy the picture. Four of the ushers, in costume, paraded the busiest thoroughfares of the city for five days prior to opening.

A setting hen was sent to radio station WWDC with some fertile eggs. Sol used this station for it is in operation 24 hours a day, and the setting hen could be under constant observation. The idea was to have listeners give the exact second that the first egg would hatch.

The egg luncheon was attended by a group from the Department of Agriculture, local egg and poultry dealers, members of Congress and the local governing body, plus representatives of the city desks of local newspapers, and radio food commentators.

Tickell Sets Radio Tieup

A radio tieup created a good deal of interest for manager F. Tickell's engagement of "The Jolson Story" at the Capitol theatre, Fort William, Ontario, Canada. Spot announcements were used every day at 8:30 a.m., catching a number of people before they left for work. Names were taken at random from the telephone book and announced. If the persons named phoned the station within 10 minutes they were given a free ticket to see the picture.

SHOWMEN IN ACTION

Norman Willis, manager of the Corbett theatre, Wildwood, Fla., submits a good campaign for small town use on "Ladies Man," which proves that showmanship makes box-office, whether the situation is large or small.

▼

Roy Peffley, of the Voge theatre, East Chicago, is back again with a Treasure Hunt which he promoted with Newberry's Five and Ten that packed them in both store and theatre.

▼

Francis Gillon, manager of the Paramount, Cedar Rapids, Iowa, passed out envelopes of grass seed to advertise "The Sea of Grass," and says the fact that the envelopes "rattled" made people sure to carry them home.

▼

Herman Berlin, manager of the Cambria theatre, St. Albans, L. I., distributed eye-catching cards which read: "Don't let the Spring SEASON PASS without seeing "Boom Town."

▼

Zeb Epstein, managing director of Warner's Strand, on Broadway, New York, used a cooperative deal with the Coast Guard to advertise his special two-week double-bill revival of "The Sea Hawk" and "The Sea Wolf."

▼

Fred Perry, billing himself as "The Krazy Auctioneer—the most unique novelty sensation, with more laughs than a barrel" is doing personal appearances at Schine's Liberty theatre, Cumberland, Md., with another of his marvelous merchandising tieups. This time, the audience supplies the stuff he auctions off, and anything can happen!

▼

Ed. Richardson, manager of Loew's Granada theatre, Cleveland, ran an eight-week advertising tieup with the suburban Lakewood *Post*, spotting names in the classified columns to receive free tickets. He also awarded free portraits for the 10 best letters on "Cat Concerto."

▼

James G. Bell, manager of the Penn theatre, New Castle, Pa., started with teasers and wound up with a smash newspaper display advertising campaign for "Sinbad the Sailor."

▼

Bill Brown, manager of Loew's Poli-Bijou, New Haven, Conn., jumps the gun by advertising Deborah Kerr as "That Huckster Girl" in his campaign for "The Adventuress."

▼

Ed May, manager of the Lincoln theatre, Miami Beach, had a mobile kitchen and good-looking girls to serve "The Egg and I" with coffee and cream to local newspaper staffs on the job. During the evening, they visited five radio stations. Plenty of publicity! And the working press were delighted.

Francis C. Kennedy, manager, and Carlton E. Degenhart, assistant, at Basil's Colvin theatre, Buffalo, gave away two bicycles at their Saturday matinee to lucky holders of children's admission ticket, with cooperation of a nearby service station.

▼

Roy T. Shield, manager of the Royal and Mecca theatres, Enid, Oklahoma, featured a Cartoon Circus, and spotted an open barrel outside, with the sign: "Danger! A Real Baby Rattler Inside," to attract the kids. (It was a baby's rattle.)

▼

George Bernard, manager of the Odeon theatre, Bury, Lancashire, England, made effective use of black velvet backgrounds for a brilliant display on "April Showers." George is now an active member of the Round Table.

▼

Bill Goller, manager of the Grove theatre, Coconut Grove, Florida, has a cooperative radio kids' quiz show operating 13 weeks in conjunction with his Saturday afternoon show, over Station WBAY, with prizes donated by 10 local merchants.

▼

Harlan Rankin, president, and Vannie Chauvin, manager of the Joy theatre, Bothwell, Ontario, Canada, send us a copy of their 32-page brochure, "How Bothwell Got Its Theatre," a souvenir book to be proud of, gotten out by the community to celebrate the opening of the new theatre.

▼

Bill Hamborsky, manager of Fabian's Capitol, Staten Island, ran a special Saturday matinee of two "Tarzan" pictures, proving conclusively that there's a new crop of kids who missed "Tarzan" the first time around.

▼

Spencer Bregoff, manager of Fabian's Palace, Staten Island, tied up with a local bakery, displaying a three-foot wedding cake with a 30x40 invitation to see "The Perfect Marriage."

▼

William Eagan, manager of the Longview theatre, Longview Washington, produced a few feats of magic to exploit "Sinbad the Sailor." Using cut-outs from a 24-sheet, he had a "flying rug" suspended by wires, and an Indian rope trick, again using fine wires to suspend a rope that apparently stood alone.

▼

Senor Carlos Leon, manager of Teatro Leon, Riobamba, Equador, is one of the showmanship-minded men of his country, as a photograph of his exploitation of "Mutiny on the Bounty" (too small to reproduce) amply proves. A good example.

▼

Mike Stranger reports mission completed for "Duel in the Sun" at Loew's White Plains with a list of things from motor floats to pictorial tabloids, accenting his complete campaign. Did the opposition love it, says Mike.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

FUN ON A WEEKEND (United Artists): Eddie Bracken and Priscilla Lane star in this comedy with a Florida setting. Promote a feature story in the local newspaper on the question, "Can a boy and a girl have fun on a weekend—for $5?" Use pictures to tell the story. For this purpose, have a boy and a girl photographed picnicking, visiting art galleries, eating hot dogs, swimming, bicycling, etc.

Arrange with a local hotel to have their regular giveaway postcards printed with the message: "Having Fun on a Weekend." Have the title and theatre credit printed on the bottom of the card. A supply of the cards also could be kept in the lobby for distribution to out-of-town visitors to your theatre.

A Great Dane plays an important role in the picture. This suggests a street ballyhoo of a pretty girl, a boy in sports clothes and a Great Dane. The dog could carry a small sandwich sign, reading: "C'mon along for 'Fun on a Weekend' with Eddie Bracken and Priscilla Lane at the . . ." etc.

Cooperate with the local National Safety Council chapter and the Police Department on a safety drive, including posters and road signs for automobile traffic. Safety zones should carry special copy for pedestrians.

LOST HONEYMOON (Eagle-Lion): Franchot Tone plays an absent-minded husband in this picture, forgetting to remember he has a wife, and thereby getting himself involved in a large predicament.

Eagle-Lion is conducting a nationwide contest for this picture. Three couples will be the guests of the company for a full week in Havana. All theatres playing the picture can participate. Each theatre is entitled to submit the three best letters sent in locally on the subject of how they lost their honeymoon, for final judging by a board of judges selected by the company. Letters should be 500 words or less.

As every merchant knows, a complete wardrobe is needed for every married couple. The title, "Lost Honeymoon", lends itself to widespread and easily handled cooperative merchant tieups. Children are always good promotion possibilities. Twins are featured in the picture. Contact children's specialty store to tieup with a beauty contest for local pairs of twins. For best results, keep your entries under 10 years of age.

Try to arrange for the classified ad section of a local newspaper to scatter the letters, spelling out the title through the section. Guest tickets could be awarded to the first 10 persons sending in the ads spelling the title.

Uses Lost Pocketbooks On April Fool's Day

Having accumulated a large number of pocketbooks that had been lost throughout the year in the theatre and never been called for, manager Hugh S. Borland got the bright idea of using them for an April Fool's Day promotion. The pocketbooks were placed at important locations, filled with programs publicizing playdates at the Louis theatre, Chicago, Ill. A card in the pocketbook read: "There's no money in this pocketbook, but there's an important announcement inside—take one—throw the pocketbook on street again—so that the next person finding same will get a kick out of April Fool's Day."

Sky-Writing Aids Openings Of "The Macomber Affair"

Two-day sky-writing campaign which penetrated the entire Los Angeles area was used by Clifford Giesseman, general manager of the four Music Hall theatres for "The Macomber Affair." Three planes took off simultaneously on the day preceding the opening to trace in smoke one of the lengthiest messages ever written, "Greg Peck at the 4 Music Halls in 'Macomber Affair'" which was done six times in various areas. Since this was the first time a local group of theatres had used sky-writing, it attracted the attention of local columnists who carried items on the event. Publicist Auriel Macfie writes: "We're just a wee bit smug about this campaign, the first time the name of the theatre has been up there in the sky along with the picture's title." On the opening day, the planes traced the sky message four more times, making a total of ten displays.

Plants Story on Promotion

All girls five-foot-10-inches and over were invited to be the guests of the management for a Saturday matinee of "Love Laughs at Andy Hardy" at the Poli theatre, Hartford, Conn. A story on the promotion was planted in the local newspaper by manager Lou Cohen and assistant manager Sam Horwitz.

Sets Tieup with Merchant

Through a tieup with a local merchant, 38 prizes and 5,000 circulars were obtained by manager Al Swett for a model airplane building contest he arranged to exploit the start of a new serial, "Crimson Ghost," at the State theatre, Taunton, Mass.

Citywide Beauty Contest Set for "Brunette"



A citywide contest to pick Greater Miami's "Favorite Brunette," with $10,000 worth of Miami Fashion Council wardrobes as prizes, featured the comprehensive campaign arranged for the opening of "My Favorite Brunette" at the Sheridan, Paramount and Beach theatres, Miami, Fla.

The campaign was carried out by managers Charlie Whitaker, Paramount; Art Schwartz, Beach, and Carl Jamroga, Sheridan, with assistance from Tom Jefferson, advertising and publicity director for Paramount Enterprises, operators of the theatres.

The first step in the contest was to sell it to the Miami Fashion Council, a group of 30 local dress manufacturers. In exchange for screen and lobby advertising, the Council agreed to donate the $10,000 worth of wardrobes as prizes in the contest.

Newspaper stories in the Miami *Herald* and *Daily News*, trailers on the screens of all 15 Paramount theatres in Greater Miami, lobby displays, 300 window cards, etc., were used to urge girls to enter the contest. Over 350 girls entered, from which 80 were chosen to take part in the final balloting. Panels with entrants' pictures were affixed to 40x60's in lobbies of the theatres, with patrons being urged by trailer, window cards, follow-up newspaper stories and radio to vote for their "Favorite Brunette."

Costumed Man Distributes Teasers in Tunstall

Manager Reynolds Roberts had a man dressed in an American Indian costume distribute teaser envelopes at a league football game to exploit "Without Reservations" at the Ritz Cinema, Tunstall, Staffs, Eng. The outside of the envelope had copy reading: "No Reservations Made." Inside the envelope was a card with the following copy: "To see Claudette Colbert and John Wayne in 'Without Reservations'." 2,000 imprinted luggage labels were supplied to a cafe.

Three Stars and Parade Exploit "Cheyenne"



The personal appearance of Dennis Morgan, Jack Carson and Janis Paige, stars of "Cheyenne"; a huge parade, and a barbecue highlighted events leading up to the world premiere of the picture at the Lincoln, Paramount and Princess theatres, Cheyenne, Wyoming.

The campaign was arranged by managers Pete Foust, Lincoln; Charles Wallace, Paramount, and Donald Campbell, Princess, with the assistance of Warner Bros. exploiteers.

The parade proceeded up Capitol Avenue to the State Capitol, where Governor Lester C. Hunt extended his official welcome to the visiting stars. The governor proclaimed premiere day as "'Cheyenne' Day" throughout the state. The parade moved from the Capitol to City Hall, where Mayor John J. McInerney presented the stars with the keys to the city.

The barbecue which followed the parade included addresses by the stars, inductions into an Indian tribe, inspection of cigar store Indians, square dances, rodeo, awards to contest winners, and other events.

Crossword Puzzles Help to Promote "Night and Day"

Printed crossword puzzles were distributed in cafes, for factory workers' lunch hour amusement, and by local news agents with their morning delivery of newspapers, to publicize "Night and Day" at the Rex Cinema, Bedminster, Bristol, England. The solution contained the information that "Night and Day" would soon be playing at the Rex. Manager E. Handford had 2,000 of the puzzles distributed.

Promotes Co-Op Newspaper Ad

A cooperative newspaper ad was promoted by manager J. G. Samartano to exploit his engagement of "It Happened in Brooklyn" at the State theatre, Providence, R. I. The ad appeared in the *Sunday Journal* and was paid for by Les Brown's Record Shop.

Arranges Store Tieup for "Strange Woman" Hunt

Through a tieup with Sears Department Store, a "Strange Woman" hunt was arranged by manager Jack Heineman to exploit the picture at the Towne theatre, Milwaukee, Wis. A photograph of a girl employee of the theatre ran for three days in the store's advertising space, with instruction on how to find "The Strange Woman." The store also used spot radio announcements and the public address system to publicize the tieup. Heineman also found a Marquette University student with a 1916 Model "T" Ford, who agreed to drive through the city with a sign running the length of the car.

Holds Successful Beauty Contest for "Brunette"

A highly successful "My Favorite Brunette" contest was promoted by manager Robert Kessler at the Benn theatre, Philadelphia, Pa. Starting two weeks in advance, Kessler used a trailer and a 40x60 in the lobby announcing the contest. Considerable stories with photographs of contestants were planted in the local newspapers. Prizes were promoted from merchants, including a complete new wardrobe. Actor Bert Wheeler was master of ceremonies. The contest resulted in a sellout house for the three days of the contest.

Display Promotes "That Way"

Photographs of all the "Miss America" contest winners since 1915 were made up into a lobby display to exploit "That Way About Women" at the Criterion theatre, Shawnee, Okla. Assistant manager Betty June Powell arranged the display, with copy reading: Here they are: 'Miss Americas' from 1915 to 1946 . . . compare them with Dane Clark's queen, Martha Vickers . . . see, "That Way About Women."

Rubin Promotes Page Co-Ops for "Best Years"

Cooperative newspaper ads and the personal appearance of Harold Russell, handless veteran featured in the picture, highlighted the campaign manager Max Rubin arranged for "The Best Years of Our Lives" at the Empire, Syracuse, N. Y.

The co-ops included two full page ads. They were promoted with Dey Brothers Department Store and Edwards Department Store. Other co-ops were set with Rudolph's and Chase Clothing Store.

Pictures and stories on Russell were planted in local newspapers. An inquiring reported used the question: "What are the best years of our lives?" Photos of the people questioned, and their replies, appeared in a newspaper.

Daily spot and station announcements were used over three Syracuse radio stations. Edwards Department Store gave six large windows to tieup with the picture. 200 window cards were distributed around the city. Large cutout letters, pictures of the stars and special copy, stressing the Academy Award honors won by the picture, were placed on a background of attractive wall paper in the lobby.

Promotes "Slanguage" Contest

Roy Peffley, of the Voge theatre, East Chicago, passed out 3,000 heralds advertising his novelty "slanguage" contest. Patrons were asked to add up one century, five bucks, six bits, two berries, 1 grand, six C-notes, 50 simoleons, 35 cartwheels, 50 V's and 100 coppers to win a pass to see "Johnny O'Clock." The contest was a success.



The conservative window display, left, was one of the many arranged for the opening of "Great Expectations" at the Radio City Music Hall, New York. At right, an eye-arresting window tieup with a bank helped exploit the Music Hall playdate in Rockfeller Center, the theatre's own back yard. Fred Lynch, publicity director, arranged the tieups.

Novel Campaign Builds "Jolson" In Trinidad

An excellent campaign on "The Jolson Story"—up to the best standard of the Managers' Round Table—arrives by post from manager Percival B. Singh, of the De Luxe theatre, Port of Spain, Trinidad, B.W.I. We welcome Mr. Singh as a new contributor, not only for the quality of his showmanship but because this campaign was prepared under unusual difficulty and with limited cooperation due to wartime restrictions, which are not yet lifted in this British territory.

Leading with the Governor of Trinidad, Sir John Shaw, and Lady Shaw, as invited guests at the premiere, the campaign was elaborate in all departments, through a full series of newspaper advertisements and cooperative layouts, and unusual use of radio, from spot announcements to a broadcast from the theatre lobby on opening night. A special tie-up with Coca-Cola not only provided a newspaper campaign in itself, but the beverage was served free to patrons during the first four days of the run of "The Jolson Story."

Mr. Singh's outdoor campaign was interesting and spectacular, with plenty of 24-sheets, in addition to smaller posters. He used a heavy coverage of window cards, street car cards, and two kinds of special heralds. An unusual "Jolson" contest captured the town, with prizes for "finding" a Jolson character at large among street crowds; somewhat of a feat, in Trinidad.

Fletcher Arranges Tieup With National Saving

The highlight of manager Leslie Fletcher's campaign for "The Green Years" at the Carlton Cinema, Chapel Bar, Nottingham, England, was a tieup with National Saving. A special display was placed in the National Saving Committee's window in the center of town. The slogan used was "Save for 'The Green Years' ahead and don't forget to see the greatest film of all time showing at the Carlton."





Mammoth plastic egg shell and silken, feathery chick, etc., made an unusual and effective table display for manager Ed May's advance promotion of "The Egg and I" at the swank Lincoln theatre, Miami Beach, Fla. The girl is June Diamond, who graces the theatre candy counter.

Brown Uses Teaser Cards To Promote "Bedelia"

Thirty-five thousand special "Bedelia" teaser cards were used by manager Bill Brown to exploit the playdate of the picture at the Poli-Bijou theatre, New Haven, Conn. Two thousand five hundred of the cards were mailed through the Yale University post office branch to teachers and students, 500 were placed in all parked cars on the streets, in garages and parking lots and the remaining 500 were distributed at the Yale Bowl during a baseball game.

Street Ballyhoo Attracts Attention to "Spring"

A barefoot boy dressed in patched overalls and a straw hat carried a fishing pole through the streets to promote the engagement of "Suddenly It's Spring" at the Bison theatre, Shawnee, Okla. A sign on the boy's back tied-in the ballyhoo with the opening of the picture. Manager Elmer Adams, Jr., also used benches in the lobby with signs, reading: "Reserved for sweethearts . . . because 'Suddenly It's Spring' at this theatre."

Uses Carrots for "Bugs Bunny"

Manager John H. Arnold had his ushers and cashiers wear carrot corsages to promote a "Bugs Bunny" birthday celebration at the Yale theatre, Houston, Tex. In fact, Arnold wore a carrot in the lapel of his coat so that he could explain that the "Bugs Bunny" show was coming to the Yale.

Brown Promotes "Song" Window

An attractive window tieup was arranged by manager A. J. Brown with Burton's clothing store to promote his engagement of "Song of the South" at the Empire theatre, Cardiff, Wales.

IN NEW POSTS:

Leonard Freid, Hollywood theatre, Eau Claire, Wis. Charles Thomas, State theatre, Charlotte, N. C. Dick Horton, Rialto theatre, Durham, N. C. John Kohler, Reade's Paramount; Sabie Contie, Reade's Oxford; both in Plainfield, N. J.

Jack Cummings, Drive-In, Providence, R. I. Joseph Argentio, E. M. Loew's theatre, Baltimore, Md. Vincent Tillota, Elliot theatre, River Rouge, Mich. Wally Nikkel, Roseville theatre, Roseville, Mich. Vernon Powell, Crescent theatre, Louisville, Ky. Jack Powell, Shelman theatre, Louisville, Ky. Royce Winkelman, Charles theatre, Charles City, Ia.

Assistants: William Christiansen, Warren theatre, Torrington, Conn. Richard Devine, Auditorium theatre, Lynn, Mass. Fred Baker, Star theatre, Concord, N. H. Elmer Berry, Center theatre, Detroit, Mich. Bob Westerman, Loew's, Harrisburg, Pa. Joe Young, Daly theatre, Hartford, Conn.

BIRTHDAYS OF THE WEEK:

George Fennelly
Les Kaufman
Dick Pritchard
Thomas Muchmore
Harry Rinzler
Harry Alberth
Seymour Katz
Melvin Dinger
Hyman Shapiro
Hubert Schrodt
Will Glaser
W. L. Snapp
Gene Michael
Marvin Huban
Borge Iversen
James O'Kelly
Ira Eschay
Carl Beals
Ben Griefer
Rupert Koblegard
Jack Nelson
Martin Weinstein
A. H. Roberson
Arthur C. Bowden
Lee Cole
Harry Haycock
Rene Poelmans
N. J. Banks
Joe Hewitt
Murray Bracker
James Delaney
A. R. Hiland
E. V. Gassaway
Irving Lambert
Dick Detwiler
Sam. Cunningham
Elwood Blanc
George Mooney
Joe Klein
C. T. Spencer
Samuel Leffler
George Stoves
Harold Teel
Harold Pearl
Albert Pollock
Don T. Palmer
Sidney Miller
Frederick Radtke
Mark Berkheimer
O. Beer
Paul Field
Paul Kleinerman

APPLICATION FOR MEMBERSHIP

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Position . . . . . .
Theatre . . . . . .
Address . . . . . .
City . . . . . .
State . . . . . .
Circuit . . . . . .

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE TWO MRS. CARROLLS (WB)

First Report:

Total Gross Tabulated	$474,000
Comparative Average Gross	473,400
Over-all Performance	100.2%

BOSTON—Metropolitan (DB) Big Town (Para.)	95.4%
BUFFALO—Great Lakes, 1st week	117.0%
BUFFALO—Great Lakes, 2nd week	70.0%
CHICAGO—Roosevelt	86.9%
LOS ANGELES—Warner Downtown, 1st week	115.1%
LOS ANGELES—Warner Downtown, 2nd week	89.0%
LOS ANGELES—Warner Downtown, 3rd week	62.8%
LOS ANGELES—Warner Hollywood, 1st week	140.8%
LOS ANGELES—Warner Hollywood, 2nd week	80.9%
LOS ANGELES—Warner Hollywood, 3rd week	52.8%
LOS ANGELES—Warner Wiltern, 1st week	139.4%
LOS ANGELES—Warner Wiltern, 2nd week	80.3%
LOS ANGELES—Warner Wiltern, 3rd week	81.0%
NEW YORK—Hollywood, 1st week	167.7%
NEW YORK—Hollywood, 2nd week	117.4%
NEW YORK—Hollywood, 3rd week	93.9%
NEW YORK—Hollywood, 4th week	104.0%
NEW YORK—Hollywood, 5th week	67.1%
NEW YORK—Hollywood, 6th week	57.0%
NEW YORK—Hollywood, 7th week	57.0%
NEW YORK—Hollywood, 8th week	53.7%
SALT LAKE CITY—Centre	104.1%
SAN FRANCISCO—Paramount (DB) Danger Street (Para.)	134.2%

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THE RED HOUSE (UA)

Final Report:

Total Gross Tabulated	$491,500
Comparative Average Gross	477,900
Over-all Performance	102.8%

ATLANTA—Loew's Grand	127.7%
BALTIMORE—Mayfair, 1st week	107.1%
BALTIMORE—Mayfair, 2nd week	89.3%
BALTIMORE—Mayfair, 3rd week	89.3%
BUFFALO—Hippodrome (DB) Three on a Ticket (PRC)	123.9%
BUFFALO—Teck, MO 1st week (DB) Three on a Ticket (PRC)	83.6%
CHICAGO—Oriental, 1st week (SA) Vaudeville	113.6%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	107.9%
CINCINNATI—RKO Albee	56.5%
CINCINNATI—RKO Shubert, MO 1st week	84.6%
CLEVELAND—Loew's Stillman	126.0%
CLEVELAND—Loew's Ohio, MO 1st week	84.5%
INDIANAPOLIS—Loew's (DB) The Whistler (Col.)	85.1%
KANSAS City—Midland (DB) The Thirteenth Hour (Col.)	93.0%
LOS ANGELES—Music Hall Beverly Hills, 1st week	125.0%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	104.1%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	83.3%
LOS ANGELES—Music Hall Downtown, 1st week	151.7%
LOS ANGELES—Music Hall Downtown, 2nd week	137.9%
LOS ANGELES—Music Hall Downtown, 3rd week	68.9%
LOS ANGELES—Music Hall Hawaii, 1st week	116.6%
LOS ANGELES—Music Hall Hawaii, 2nd week	100.0%
LOS ANGELES—Music Hall Hawaii, 3rd week	83.3%
LOS ANGELES—Music Hall Hollywood, 1st week	130.4%
LOS ANGELES—Music Hall Hollywood, 2nd week	108.6%
LOS ANGELES—Music Hall Hollywood, 3rd week	86.9%
MINNEAPOLIS—State	90.9%
PHILADELPHIA—Stanton, 1st week	125.1%
PHILADELPHIA—Stanton, 2nd week	85.8%
SALT LAKE CITY—Utah	102.9%
SALT LAKE CITY—Studio, MO 1st week	123.0%
SAN FRANCISCO—United Artists, 1st week	143.9%
SAN FRANCISCO—United Artists, 2nd week	93.9%
SAN FRANCISCO—United Artists, 3rd week	87.1%
SAN FRANCISCO—United Artists, 4th week	59.0%
ST. LOUIS—Loew's State	108.0%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) The Thirteenth Hour (Col.)	81.4%
TORONTO—Loew's (DB) Susie Steps Out (UA)	94.3%

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BOOMERANG (20th-Fox)

Final Report:

Total Gross Tabulated	$932,500
Comparative Average Gross	944,400
Over-all Performance	98.7%

BALTIMORE—New, 1st week	107.7%
BALTIMORE—New, 2nd week	94.8%
BOSTON—Boston (SA) Vaudeville	96.7%
BUFFALO—Great Lakes	92.5%
BUFFALO—Teck, MO 1st week	103.6%
CHICAGO—Oriental, 1st week (SA) Tex Beneke and Orchestra	132.0%
CHICAGO—Oriental, 2nd week (SA) Tex Beneke and Orchestra	84.9%
CINCINNATI—RKO Grand, 1st week	131.4%
CINCINNATI—RKO Grand, 2nd week	76.1%
CLEVELAND—RKO Allen, 1st week	125.0%
CLEVELAND—RKO Allen, 2nd week	69.8%
DENVER—Denver (DB) Cigarette Girl (Col.)	93.7%
DENVER—Esquire (DB) Cigarette Girl (Col.)	97.8%
DENVER—Webber (DB) Cigarette Girl (Col.)	94.5%
DENVER—Aladdin, MO 1st week (DB) Cigarette Girl (Col.)	86.2%
INDIANAPOLIS—Indiana (DB) Backlash (20th-Fox)	63.3%
KANSAS CITY—Esquire	73.8%
KANSAS CITY—Uptown	71.6%
LOS ANGELES—Chinese, 1st week	126.4%
LOS ANGELES—Chinese, 2nd week	105.8%
LOS ANGELES—Chinese, 3rd week	70.6%
LOS ANGELES—Loew's State, 1st week	130.8%
LOS ANGELES—Loew's State, 2nd week	91.2%
LOS ANGELES—Loew's State, 3rd week	61.5%
LOS ANGELES—Loyola, 1st week	132.0%
LOS ANGELES—Loyola, 2nd week	113.2%
LOS ANGELES—Loyola, 3rd week	84.9%
LOS ANGELES—Uptown, 1st week	139.3%
LOS ANGELES—Uptown, 2nd week	110.6%
LOS ANGELES—Uptown, 3rd week	81.9%
MINNEAPOLIS—State	102.3%
MINNEAPOLIS—Lyric, MO 1st week	77.7%
NEW YORK—Roxy, 1st week (SA) Ed Sullivan and others	116.1%
NEW YORK—Roxy, 2nd week (SA) Ed Sullivan and others	97.5%
NEW YORK—Roxy, 3rd week (SA) Ed Sullivan and others	83.6%
PHILADELPHIA—Fox, 1st week	138.0%
PHILADELPHIA—Fox, 2nd week	92.0%
PHILADELPHIA—Fox, 3rd week	66.9%
SALT LAKE CITY—Uptown	117.6%
SAN FRANCISCO—Fox (DB) Alias Mr. Twilight (Col.)	78.4%
ST. LOUIS—Shubert (DB)Nora Prentiss (WB)	78.5%

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NameFoundation Unit Committees

Area committees for the Motion Picture Foundation in Buffalo, N. Y., and Washington, D. C., were elected during the past week.

In Buffalo, Max Yellen was elected national trustee and George McKenna local chairman of the exchange area committee at a meeting Monday at the Hotel Statler. Louis A. Novins, assistant to Barney Balaban, Paramount president and chairman of the Foundation's temporary steering committee, was principal speaker. Vincent McFaul was elected treasurer.

In Washington, Carter Barron, Loew's eastern division manager, and John J. Payette, Warner Washington zone manager, have been elected national trustee and permanent chairman, respectively.

The committee consists of Mr. Barron, Mr. Payette, A. J. DeFiore, William Crockett, Morton Thalhimer, Lawrence Schanberger, Lauritz Carman, Benjamin Pitts, Hunter Perry, Elmore Heins, Edward Evans, Sam Galanty, Sidney Lust, Rudolph Berger, Morton Gerber, Tom Reed and A. Julian Brylawski.

Midwest Meetings Map Skouras Drive Final

Managers in the several districts of the Fox Midwest circuit last week held a series of meetings to map the final two weeks—Elmer Rhoden Weeks—in the annual Charles Skouras drive. So far, managers have reported drive results to be not quite up to those of the 1946 drive, but on a par with those of 1945.

Meeting with the managers were Mr. Rhoden, head of Fox Midwest; Lon Cox, film buyer and assistant to Mr. Rhoden; Charles E. Shafer, treasurer; Senn Lawler, publicity, and Howard Hilton of Mr. Rhoden's staff.

Meetings took place in Wichita, for western Kansas, Howard E. Jameyson, district manager; St. Louis, southern Illinois, Fred Souttar, district manager; Kansas City, for eastern Kansas, Edd Haas, district manager; Kansas City, for Missouri, James J. Long, district head. Leon Robertson, manager for Greater Kansas City, held a meeting for his district this week.

Film Program in Michigan Sells State's Advantages

A series of 17 motion picture programs publicizing the state of Michigan to its citizens has been inaugurated there. Suggested by Governor Sigler the films point out Michigan's advantages as a place in which to live, work and play. Theatres cooperating in the program include the United Detroit Theatres, Allied Theatres, Cooperative Theatres, Mutual Theatres, Associate Theatres, Wisper and Wetsman Theatres, General Theatres, Butterfield Theatres, Telenews Theatres, Michigan Independent Theatre Association, the Fox, Adams, Downtown and RKO theatres.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

PRICES REDUCED ON WAR SURPLUS SOUND outfits—16mm RCA, $149.50; Bell & Howell, Ampro, Victor, DeVry, from $195; Amproarc HI $1295; 35mm Holmes LI Arc equipments, $1295; DeVry HI theatre equipments, $2495; Rebuilt Super Simplex RCA sound, $3850. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

TWO UNIT MANUAL TICKET MACHINES, $99.50; Three Unit, $135; Latest rebuilt projector mechanisms, Century $595; Brenkert $795; Super Simplex $650; Motiograph K with changeovers $695; Public Address Systems, complete $44.50 up; Theatre Amplifiers, $39.50 up. Summer Catalog ready S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

MANLEY LIFETIME POPCORN MACHINE like new, priced to sell $385. STAR THEATRE, Natchez, Mississippi.

800 COMPLETE REBUILT HEYWOOD WAKEfield boxspring chairs exceptionally good $5.50 each. 1000 veneer chairs, rebuilt $3.50 each. Ask for photos. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, New York.

200 VENEER CHAIRS, REBUILT, $3.95; 1050 Heywood Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for List. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

ARMY SURPLUS — HOLMES AND LATEST model DeVry projectors at bargain prices! Gold Seal 2 unit ticket machines, $175; hand operated $90, all rebuilt. Many others available. Thide changeovers, complete, $32.50; Brenkert suprex lamphouses with Benwood-Linze rectifiers, perfect, $425. Catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York City 19.

LOOK! "INSTRUCTIONS — FILM" SETTING sound lenses $1.50—Powers intermittent $12. WESLEY TROUT, 575, Enid, Oklahoma.

MUST SELL QUICK — PAIR BRAND NEW Brenkert L. I. Arc Lamps. Large 14" Mirrors. Complete with Ammeter, and two Benwood-Linze Tube Rectifiers, 115 v. 60 cy. single phase, AC, with tubes. Ideal for small house. Cost $900. Good reason selling. Sell for $550 or highest offer by June 15. Or trade for H. I. Lamps. GEORGE C. CLANTON, Tappahannock, Va.

THEATRES

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANT TO BUY SMALL THEATRE DOING good business in a small Virginia town. BOX 2124, MOTION PICTURE HERALD.

ONLY THEATRE IN COUNTY AT COUNTY seat of beautiful San Juan Islands, featured in last October issue of Holiday Magazine. Includes large four-room modern, well-furnished apartment. Year round fishing; dairy and poultry ranching; two fish canneries; modern creamery. Tourists and Sportsmans Paradise. Branch of University of Washington located here. Home of International Boys' and Girls' Camp. Airport with daily service to Seattle and all northwest points. All cash. Information to qualified buyers only. ISLAND THEATRE, Friday Harbor, Washington.

SERVICES

CECIL DAVIS, COMPLETE THEATRE CHAIR rebuilder. New Veneer backs, bottoms, and 16 coil spring edge cushions made to order. Also seat and back covers, cotton cut to size. CECIL DAVIS THEATRE SEAT & EQUIPMENT CO., 4020 MacArthur, Oklahoma City, Okla.

POSITIONS WANTED

EXPERIENCED PROJECTIONIST, 15 YEARS, Pennsylvania license. H. MEYER, Bath, Pa.

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HELP WANTED

WANTED: MANAGER ACQUAINTED SMALL town operation. Permanent position theatre in Illinois. State marital status, age, salary expected. Include photo. BOX 2125, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BH SILENCED STUDIO SINGLE SYSTEM CAMera with galvanometer; rackover; 1000' magazine; 6 lenses & vertical viewfinder, $4250; Cinemart Hollywood Recording outfit complete, $2250. Eyemo Turret 3 lenses; rackover; magazine; freehead tripod; motor, etc. $1395; Eyemo Bombspotter Cameras $119.50 less lens; WE Dynamic Microphones, $39.50; New Bell & Howell 16mm Sound Printers, $3250; 2000W Studio Spots, $67.50; New Mitchell 24V Motors, $295; New 35mm Film Phonographs, $795. Send for latest stocklist. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

NEW EQUIPMENT

SUNROC 15 GPM WATER COOLERS, $230; Prompt delivery Coolaire Blowers with motors, 8,500 cfm $172.50; 11,000 cfm $229.90; 13,500 cfm $276; 22,500 cfm $348; Air Washers, all sizes; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm to 13mm, 1/3 cost, 77c; 500W Stereopticons, $27.50; Snowlike flameproof soundscreens up to 10', 21½c sq. ft. Summer Catalog ready. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BEAUTIFUL NEW CHAIRS—PROMPT DELIVery from factory. Veneer, $5.50—30 days; Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushion, $11; Full upholstered back spring edge cushion, $11.95—60 days; Allsteel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

OBITUARIES

Adrienne Ames, Actress, Dies in New York at 39

Adrienne Ames, 39, radio commentator and a former screen star, died at her home in New York May 31, after a long illness Until two weeks before her death, she had continued her broadcasts of Broadway and Hollywood comment, over Station WHN, New York. Born Adrienne Ruth McClure, she entered motion pictures by chance through a photo contest, appearing in many films over a period of nine years, including "The Road to Reno," "George White's Scandals," "A Bedtime Story," and others. She is survived by a daughter, her mother, a sister and three brothers.

Canon Abel Brohee

Canon Abel Brohee, 67, founder and president of the International Catholic Office of the Cinema (L'Office Catholique International du Cinema), died in Brussels May 1. Canon Brohee had been working on plans for the film congress which the International Catholic Office of the Cinema is sponsoring next month in Brussels. At that meeting his successor will be elected. Canon Brohee's death took place suddenly as he was on his way to see a motion picture.

Henry A. Maggard

Henry Arthur Maggard, 58, widely known in Kansas City theatrical circles, died at the Kansas City Research hospital May 22 of a heart attack. He had been a member of the IATSE since 1908 and was a stagehand in many local theatres. In 1938 he returned to Kansas City to become a stagehand at the Esquire theatre when it opened. He also was assistant manager.

Ruth Gillis

Ruth Gillis, 34, of Brooklyn, N. Y., a secretary in the MGM home office, was among the 42 persons who lost their lives in the crash of a United Airlines plane at La-Guardia Field May 29.

Legion of Decency Gives Ratings for Seven Pictures

Two pictures were cited as unobjectionable for general patronage, three others were listed as "unobjectionable for adults" and two more were called objectionable in part in the National Legion of Decency review list for the week ending May 29, 1947. "Bells of San Angelo" and "Border Feud" were unobjectionable for general patronage; "Love and Learn," "The Other Love," and "Spoilers of the North" were unobjectionable for adults. Listed as objectionable in part were "Lost Honeymoon" and "Trouble With Women," with the objection in both instances characterized as "suggestive sequences."

SIMPP Moves

The Society of Independent Motion Picture Producers in Hollywood has moved its offices to 357 North Canyon Drive. Donald M. Nelson is president.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SERVICE DATA
COMPANY CHART
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Bachelor and the Bobby-Soxer

***RKO Radio*—A Very Funny Picture**

Cary Grant, Myrna Loy, Shirley Temple and Rudy Vallee, a nice collection of names for any man's marquee, individually and collectively outdo themselves in this extremely entertaining comedy produced by Dore Schary, whose name, by the way, is another to bill, what with his "The Farmer's Daughter" impressing it firmly and favorably upon pleased customers' memories.

In this picture Producer Schary concerns himself with nothing weightier than the job of amusing the very wide and varied audience which the stellar names and unique title may be expected to attract, and he attends to this job with extraordinary success. The attraction is a natural in the full meaning of the term.

Sidney Sheldon's excellent original story and screenplay, directed with skill and a fine sense of timing by Irving Reis, presents Mr. Grant as a quite practical artist, Miss Loy as a judge, Mr. Vallee as an assistant district attorney in love with her, and Miss Temple as her impressionable little sister. Grant comes first to Miss Loy's attention as an arrestee, following a cafe episode, and although she disapproves of and scolds him, she acquits him for lack of evidence. Next day Grant comes to Miss Temple's attention when he lectures on art to her high school class, and she sees him (literally, via trick photography) as a knight in shining armor. Later on she crashes his apartment, while he's out, and is discovered there with him, following his return by her sister and Vallee, who have missed her from home and tracked her down. By the implications of the quite innocent situation, Grant is guilty of enough things to get him twenty years, including the punching of Vallee's nose, but the judge, advised by her uncle, a psychiatrist, arranges for Grant to go unprosecuted on promise that he will pretend to be Miss Temple's boy friend long enough for the latter to recover from her infatuation.

Amusing enough up to that point, the picture becomes hilariously funny as Grant escorts Miss Temple to a basketball game, a picnic, and so forth, aping the jive talk and adolescent mannerisms of her generation, and trying to restore to her affections the nice young man her own age who has been her boy friend up to now. There's no describing this section of the picture, which is far funnier than it can be made to sound on paper. Ultimately, of course, but by no means in the accepted formula of such eventuations, Miss Temple is made to see Grant in proper perspective, and he and Miss Loy find out they are love with each other.

Previewed at the Pantages theatre, Hollywood, where it followed the same producer's "The Farmer's Daughter," in the fourth week of a record run, and scored an unmistakable hit. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Released in Block 7. Running time, 95 min. PCA No. 12235. General audience classification.
Bachelor ..... Cary Grant
Lady Judge ..... Myrna Loy
Her Sister ..... Shirley Temple
Attorney ..... Rudy Vallee
Ray Collins, Harry Davenport, Johnny Sands, Don Beddoe, Lillain Randolph, Veda Ann Borg, Dan Tobin, Ransom Sherman, William Bakewell, Irving Bacon, Ian Bernhard, Carol Hughes, William Hall, Gregory Gay

Web of Danger

***Republic*—Melodrama**

Adele Mara and Bill Kennedy are the leading players in this melodrama. This action story is about a group of bridge builders who are caught in a race against time and flood waters.

Kennedy, a foreman, and Damian O'Flynn, the superintendent, are friendly enemies and constantly quarreling. Some of their quarrels center about Miss Mara, whom they both like. One of the workers is killed in a fall from the bridge and under those circumstances work is discontinued. However, with the approaching floods, the bridge crew works on 24-hour shifts. The bridge is completed in time to save the people in the valley.

Philip Ford directed, and the original screenplay was written by David Long and Milton M. Raisen. Donald H. Brown was the associate producer.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, June 10, 1947. Running time, 58 min. PCA No. 12091. General audience classification.
Peg Mallory ..... Adele Mara
Ernie Reardon ..... Bill Kennedy
Bill O'Hara ..... Damian O'Flynn
Richard Loo, Victor Sen Yung, Roy Barcroft, William Hall, J. Farrell MacDonald, Ed Gargan

Hollywood Barn Dance

***Screen Guild*—Western with Music**

Devotees of hillbilly music and hijinks, and they are counted in no small number from coast to coast, as radio programs, disc sales and the constant tide of Western musical films attest, will get their money's worth with this one. Eighteen cow country ballads, plaintive and lively, are sung and played in the best cowboy band tradition by Ernest Tubb and his Texas Troubadours, long a popular feature on radio programs over southern networks.

The negligible story and acting abilities of the cast, most of whom have been drawn from radio, will hardly be noticed when the "geetars" get to twanging, the fiddles to scraping and such nostalgic ditties as "Swell San Angelo," "Riding the Dusty Trail," "There's a Little Bit of Everything in Texas" and "Old Indians Never Die" are warbled. Then there is the "Hollywood Barn Dance" title to cash in on, although no member of the cast is from that radio program.

The wisp of a plot, which gives reason for this songfest, tells of the quest of a Texas hillbilly band for $2,000 with which to rebuild their village church, accidentally burned while they were rehearsing in it.

Bandleader Tubb draws most of the limelight throughout, with his song renditions. Jack Guthrie and Jimmie and Leon Short, singing and playing, give him nice support, with Earle Hodgins and Frank McGlynn in character roles.

This generous package of musical entertainment was produced by Jack Schwarz, with B. B. Ray directing from his own original story, adapted for the screen by Dorothea Knox Martin.

Previewed at the studio, Hollywood. Reviewer's Rating: Good.—W. J. McG.

Release date, June 21, 1947. Running time, 72 min. PCA No. 12178. General audience classification.
Ernie ..... Ernest Tubb
Helen ..... Lori Talbott
Ezzy ..... Helen Boyce
Earle Hodgins, Frank McGlynn, Phil Arnold, Larry Reid, Red Herron, Anne Kundi

The Law Comes to Gunsight

***Monogram*—Western**

Youthful audiences and Western fans should be satisfied by this recent film in the Johnny Mack Brown series. There is a generous supply of action scenes as Johnny Mack Brown portrays a two-fisted cowboy who brings law to Gunsight.

In the original screenplay by J. Berten Cheyney, Brown comes to the town and is mistaken for a notorious gunman. The unscrupulous mayor asks him to clean up the town and do away with all the rackcteers and gamblers. Raymond Hatton becomes Brown's deputy and together they round up the culprits. They display heroism and bravery as they fight against almost overwhelming odds. Brown finally captures the badmen and leads them off to jail.

Barney A. Sarecky produced, and Lambert Hillyer directed.

Seen at the New York theatre. Reviewer's Rating: Average.—*M. R. Y.*

Release date, May 24, 1947. Running time, 56 min. PCA No. 12354. General audience classification.
Johnny Mackay ..... Johnny Mack Brown
Reno ..... Raymond Hatton
Reno Blair, Lanny Rees, William H. Ruhl, Zon Murray, Frank La Rue, Ernie Adams, Kermit Maynard, Ted Adams

Killer at Large

***PRC*—Melodrama**

One suicide and five murders are committed in this excitement-packed melodrama featuring Robert Lowery and Anabel Shaw. Lowery plays a star newspaper reporter assigned to get a story on a gang of ruthless racketeers who were attempting to control the local veteran housing project.

Almost from the beginning, the audience

knows the identity of the leader of the gang. Lowery gathers his material with the help of a young girl reporter who is the daughter of one of the city's leading citizens. Later the reporter finds that the girl's father is the ring leader. He is murdered by one of his own men. Lowery falls in love with the girl and they are both happy.

The original screenplay by Fenton Earnshaw and Tom Blackburn provides a basis for plenty of action. It was produced by Buck Gottlieb and directed by William Beaudine. Charles Evans, as the leader of the racketeers, and Frank Ferguson, as the editor of the newspaper, give good supporting performances.

Seen at a New York projection room. Reviewer's Rating: Average.—M.R.Y.

Release date, May 31, 1947. Running time, 64 min.
PCA No. 12322. General audience classification.
Paul Kimberly.....Robert Lowery
Anne Arnold.....Anabel Shaw
Charles Evans, Frank Ferguson, George Lynn, Dick Rich, Ann Stanton, Leonard Penn, Eddie Parks, Stanley Blystone, Howard Mitchell, Jack Cheatham, Hazel Kerner, Hildegard Ackerman, Charles King, Brooks Benedict, Phil Arnold

Too Many Winners

PRC—Crime Story

Taking much-explored turf material for the basis of their story, John Sutherland, producer, and William Beaudine, director, have made this latest picture in the Michael Shayne detective series a fast-moving but not overly-exciting entry. Patrons who have shown interest in Shayne's exploits in the past should not be disappointed. Sutherland wrote the screenplay.

Although the story has to do with the uncovering of shady doings at a track, there is no horse-racing as such in the picture. Humor, as usual, is provided by neglected Trudy Marshall, who plays the girl friend of Hugh Beaumont, as Shayne. There are the conventional murders, fisticuffs and gun-duels.

Beaumont and Miss Marshall are about to go on a duck-hunting vacation. Their plans, however, are interrupted by some phone calls which lead the detective into an investigation of a gang counterfeiting pari-mutuel tickets. Claire Carlton, a lady of questionable character, is willing to give him information, but she is killed. This brings the police and Ralph Dunn as the slow-witted inspector into the picture.

Shayne finds a former convict, Byron Folger, who is involved in the counterfeiting activities. Folger also is killed, and so is Grandon Rhodes, the track-operator and the real culprit.

Seen at projection room in New York. Reviewer's Rating: Average.—Fred Hift.

Release date, May 24, 1947. Running time, 61 min.
PCA No. 12283. General audience classification.
Michael Shayne.....Hugh Beaumont
Phyllis Hamilton.....Trudy Marshall
Rafferty.....Ralph Dunn
Claire Carleton, Charles Mitchell, John Hamilton, Grandon Rhodes, Ben Welden, Byron Foulger, Dean Andren

Living in a Big Way

MGM—Kelly Dances

Gene Kelly stars in this attraction which stars his magnificent footwork, his timing and his dancing ingenuity. He does this with a dog, again with the statue of a gigantic woman and finally, in the big routine, in the courtyard of an incompleted building to the delight of a bunch of kids and practically any audience that may witness it. But these stretches are very far apart and between them is a labored and overlong romance peopled by characters in the main entirely unbelievable. When Kelly is on those electric feet of his "Living in a Big Way" flashes into life. When he is compelled to follow the story track, this attraction bogs down into a mire out of which it is able to emerge only intermittently.

Kelly and Marie McDonald go for a hurried wartime marriage. Three years later he is in civvies. Miss McDonald has become a huge social success and wishes Kelly had never returned. The slight and often bewildering story treatment thereafter deals with the business of grooving what was true love after all in its smooth and placid channel. This calls for a G. I. housing project, Miss McDonald's realization she had entered upon no mistake and her finally successful effort at convincing Kelly he hadn't made a mistake either.

Gregory La Cava wrote the story and also directed. As a director who has had his notable successes in the area of wacky comedy, he is well known. He sought to pursue the same formula in this instance, but unfortunately the results disappoint.

The non-dancing portion of Kelly's performance is as satisfactory as the part allows, but never makes any stern acting demands. Miss McDonald is highly decorative. Spring Byington plays another of her flighty characterizations with her accustomed competency. Charles Winninger has little to do and is hampered by the lack of opportunity. Phyllis Thaxter is pleasant in a minor role. Jean Adair is professional as the grandmother.

Pandro S. Berman produced.

Seen at Loew's 72nd St., New York, where audience reaction seemed more for the attraction than against it. Reviewer's Rating: Average.—Red Kann.

Release date, June, 1947. Running time, 103 min.
PCA No. 12195. General audience classification.
Leo.....Gene Kelly
Margaud.....Marie McDonald
Spring Byington, Charles Winninger, Phyllis Thaxter, William "Bill" Phillips, Jean Adair

(Review reprinted from last week's Herald)

["Seven Keys to Baldpate" review in this week's news section of the HERALD.]

REISSUE REVIEW

SING ME A LOVE SONG

(Warner Brothers)

Directed by Raymond Enright, this is a musical-romance story played against the background of a large-city department store. When "Sing Me a Love Song" was reviewed from Hollywood in Motion Picture Herald, October 17, 1936, the reviewer said: "This film gives James Melton ample opportunity to sing and Hugh Herbert and Walter Catlett to check in with a line of comedy that is mirth provoking. . . . Fun and music are the dominating entertainment and commercial angles in the film." In addition to those already mentioned, other players featured in the picture include Patricia Ellis, Zasu Pitts, Allen Jenkins and Ann Sheridan.

ADVANCE SYNOPSES

RIFF RAFF
(RKO Radio)

PRODUCER: Nat Holt. DIRECTOR: Ted Tetzlaff. PLAYERS: Pat O'Brien, Anne Jeffreys, Walter Slezak, George Givot.

MELODRAMA. A private detective is hired by an oil company to retrieve a paper which is the key to the company's claim to certain Peruvian wells. The sleuth, operating from Panama City, becomes involved in two murders, and falls in love. Ultimately he locates the missing document.

LITTLE MISS BROADWAY
(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Jean Porter, John Shelton, Ruth Donnelly, Doris Colleen, Ed Gargan, Vince Barnett.

COMEDY-DRAMA. Upon leaving finishing school, a young girl goes to meet her relatives, whom she believes to be wealthy and socially prominent. Actually, they are penniless Broadway characters. In order to avoid destruction of the girl's illusions, they take possession of the Long Island mansion owned by a thief presently doing time in Sing Sing. The girl arrives with her fiancé and his father, an industrialist who tries to sell worthless stock to the girl's family in order to bolster his shaky financial status. They give him $200,000, part of loot belonging to the thief. The latter, meanwhile, escapes from Sing Sing. After numerous complications, matters are set right, the thief is recaptured, and the principals accept each other for what they are.

SAIGON
(Paramount)

PRODUCER: P. J. Wolfson. DIRECTOR: Leslie Fenton. PLAYERS: Alan Ladd, Veronica Lake, Douglas Dick, Luther Adler, Morris Carnovsky, Luis Van Rooten, Wally Cassell.

ADVENTURE DRAMA. Three discharged flyers, all from the China war zone, are sent on a civilian mission from Shanghai to Saigon. They encounter a young woman, and, after many complications, they accomplish their mission, and one of them marries the girl.

THE HAT BOX MYSTERY
(Screen Guild)

PRODUCERS: Maury Nunes and Carl Hittleman. DIRECTOR: Lambert Hillyer. PLAYERS: Tom Neal, Pamela Blake, Allen Jenkins, Virginia Sale, Ed Keane.

MELODRAMA. The secretary of a detective is arrested for the slaying of a prominent woman by firing a gun concealed in a hat box. The detective persuades the district attorney there is more to the case and, together with the girl and his assistant, they trap the gang responsible for plotting the death of the socialite.

UNDER THE TONTO RIM
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Lew Landers. PLAYERS: Tim Holt, Nan Leslie, Richard Martin, Richard Powers, Carol Forman.

WESTERN. A buffalo hunter falls in love with the daughter of a thief who steals buffalo hides. When Indians attack the hunters, the thief and his partners fall out, and are all killed in the subsequent fight. The hunter finds the girl, who has escaped from the Indians, and they are married.

THE GANGSTER
(Monogram-Allied Artists)

PRODUCERS: Frank and Maurice King. DIRECTOR: Gordon Wiles. PLAYERS: Barry Sullivan, Belita, Joan Lorring, Akim Tamiroff, Sheldon Leonard, Henry Morgan, Fifi D'Orsay, John Ireland, John Kellogg.

MELODRAMA. Two racketeers are using soda stores as fronts. A mob starts muscling in and wants a list of these fronts. One of the racketeers sells out to the mob and is killed. The mob, believing the latter was killed by his partner, takes revenge by shooting the racketeer, but is in turn mowed down by police fire.

THE PARADINE CASE
(Selznick Releasing Organization)

PRODUCER: David O. Selznick. DIRECTOR: Alfred Hitchcock. PLAYERS: Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn, Ethel Barrymore, Valli, Louis Jourdan.

MELODRAMA: A successful English barrister gambles with his marriage and career when he seeks to free a beautiful and mysterious accused murderess with whom he has fallen in love. This story of a famous London criminal trial tells the effect it has on the lives of all the people involved.

KILLER DILL
(Screen Guild)

PRODUCER: Max M. King. DIRECTOR: Lewis D. Collins. PLAYERS: Stuart Erwin, Anne Gwynne, Frank Albertson, Mike Mazurki, Milburn Stone, Dorothy Granger.

MYSTERY-COMEDY. A meek lingerie salesman tries to impress his girl by pretending to be a gangster. He becomes involved with two rival mobs when he is accredited with killing one of the gang leaders. His efforts to live up to his new-found reputation win back his girl, and he succeeds in finding the killer.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3670.

The Beginning or the End (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—March 15, '47, pp. 58, 60, 61; April 5, '47, pp. 48, 51; April 19, '47, p. 48; April 26, '47, p. 50; May 3, '47, pp. 55, 57; May 10, '47, p. 61; May 17, '47, p. 58; May 24, '47, p. 62.

The Brasher Doubloon (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, '47, p. 54.

California (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.6%
Round Table Exploitation—April 12, '47, pp. 49, 52; April 19, '47, p. 48; April 26, '47, pp. 51, 52; May 10, '47, p. 61; May 17, '47, p. 56.

Cheyenne (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 24, '47, p. 64.

The Dark Mirror (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.8%
Round Table Exploitation—December 14, '46, p. 68; January 25, '47, p. 61; February 22, '47, p. 64; March 22, '47, p. 62; May 24, '47, p. 59.

Dead Reckoning (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.4%
Round Table Exploitation—January 25, '47, p. 60; March 15, '47, p. 71; March 29, '47, p. 57; May 17, '47, p. 57.

Dear Ruth (Para.)

Audience Classification—General
Round Table Exploitation—May 31, '47, p. 50.

Duel in the Sun (Selznick)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—April 26, '47, p. 53; May 10, '47, p. 60; May 17, '47, p. 56; May 24, '47, p. 64; May 31, '47, p. 52.

Easy Come, Easy Go (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 22, '47, p. 59; May 24, '47, p. 64.

The Farmer's Daughter (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.4%
Round Table Exploitation—April 12, '47, p. 51; May 24, '47, pp. 58, 59.

Great Expectations (Brit.) (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 5, '47, p. 49; April 12, '47, p. 52; May 17, '47, p. 56.

High Barbaree (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 24, '47, p. 62.

Honeymoon (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 24, '47, p. 62.

Humoresque (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—105.0%
Round Table Exploitation—February 8, '47, p. 62; April 12, '47, p. 51; May 24, '47, p. 59.

It Happened in Brooklyn (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.1%
Round Table Exploitation—April 19, '47, p. 49; May 3, '47, p. 55; May 10, '47, p. 59; May 17, '47, p. 54.

It Happened on Fifth Avenue (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '47, p. 59.

Lady in the Lake (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.2%
Round Table Exploitation—February 22, '47, pp. 62, 67; March 22, '47, pp. 58, 59; April 5, '47, p. 51; April 19, '47, p. 50; May 17, '47, p. 57.

The Late George Apley (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.1%
Round Table Exploitation—May 31, '47, p. 51.

Nocturne (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 7, '46, p. 58; January 25, '47, p. 62; May 10, '47, p. 59.

The Other Love (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, '47, p. 48.

The Perfect Marriage (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 30, '46, p. 108; March 1, '47, p. 56; April 12, '47, p. 51; May 10, '47, p. 60.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

The Private Affairs of Bel Ami (UA)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—March 15, '47, p. 73; March 29, '47, p. 57; May 17, '47, p. 56.

Pursued (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.3%
Round Table Exploitation—March 8, '47, p. 55; March 29, '47, p. 54; April 19, '47, p. 50; May 10, '47, p. 58.

Repeat Performance (PRC)

Audience Classification—Adult
Round Table Exploitation—May 10, '47, p. 60; May 31, '47, p. 50.

Sinbad the Sailor (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.7%
Round Table Exploitation—November 30, '47, p. 108; April 5, '47, p. 52; April 26, '47, p. 52; May 24, '47, p. 62.

Stallion Road (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, '47, p. 57; May 24, '47, p. 64; May 31, '47, p. 48.

Strange Woman (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.2%
Round Table Exploitation—December 7, '46, pp. 59, 61; December 21, '46, p. 68; December 28, '46, p. 52; January 11, '47, p. 66; February 1, '47, p. 59; February 8, '47, p. 58; March 22, '47, p. 62; March 29, '47, p. 56; May 10, '47, p. 62.

Suddenly It's Spring (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 1, '47, p. 56; April 26, '47, p. 52; May 3, '47, p. 57; May 24, '47, p. 62.

Swell Guy (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 21, '46, p. 62; May 17, '47, p. 54.

13 Rue Madeleine (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—103.8%
Round Table Exploitation—February 15, '47, p. 60; February 22, '47, p. 61; March 8, '47, p. 57; April 5, '47, p. 49; May 17, '47, p. 56; May 24, '47, p. 58.

The Two Mrs. Carrolls (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, '47, p. 56.

Undercover Maisie (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, '47, pp. 56, 57.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' in the Corn	Dec. 26,'46
831	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,47
865	South of the Chisholm Trail	Jan. 30,'47
830	Dead Reckoning	Feb.,'47
832	Mr. District Attorney	Feb.,'47
825	Blind Spot	Feb. 6,'47
826	Ciagrette Girl	Feb. 13,'47
852	Over the Santa Fe Trail	Feb. 13,'47
833	Johnny O'Clock	Mar.,'47
866	The Lone Hand Texan	Mar. 6,'47
819	The Thirteenth Hour	Mar. 6,'47
814	Millie's Daughter	Mar. 20,'47
....	King of Wild Horses	Mar.27,'47
864	West of Dodge City	Mar. 27,'47
....	Framed	Apr.,'47
....	The Guilt of Janet Ames	Apr.,'47
808	Blondies' Holiday	Apr. 10,'47
867	Law of the Canyon	Apr. 24,'47
....	For the Love of Rusty	May 1,'47
....	Bulldog Drummond at Bay	May 15,'47
...	Prairie Raiders	May 29,'47
....	The Millerson Case	May 29,'47
....	The Corpse Came C.O.D.	May 31,'47
....	Little Miss Broadway	June 19,'47
....	Sport of Kings	June 26,'47
....	Swing the Western Way	June 26,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

102	It's a Joke, Son	Jan. 15,'47
101	Bedelia (Brit.)	Jan. 29,'47
103	The Adventuress (Brit.)	Mar. 14,'47
104	Lost Honeymoon	Mar. 29,'47
....	Repeat Performance	May 22,'47

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	Captains Courageous (R) (T)	Aug. 21,'46
701	Holiday in Mexico	Sept.,'46
708	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
706	Two Smart People	Nov.,'46
707	Undercurrent	Nov.,'46
708	The Show-off	Dec.,'46
709	Secret Heart	Dec.,'46
702	Gallant Bess	Jan.,'47
711	Mighty McGurk	Jan.,'47
712	Lady in the Lake	Jan.,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	The Arnelo Affair (T)	Feb. 13,'47
716	The Beginning or the End	Mar.,'47
718	It Happened in Brooklyn	Apr.,'47
719	Little Mr. Jim	Apr.,'47
720	Sea of Grass	Apr.,'47
....	Gone with the Wind (R) (T)	Apr. 28,'47
717	The Yearling	May,'47
721	High Barbaree	May,'47
722	Undercover Maisie	May,'47
723	The Great Waltz (R)	May,'47
....	The Philadelphia Story (R) (T)	May 8,'47
....	Dark Delusion	June,'47
....	Living in a Big Way	June,'47
....	Song of Love (T)	June 17,'47
....	Cynthia	July,'47
....	Fiesta	July,'47
....	Song of the Thin Man (T)	July 17,'47
....	Merton of the Movies (T)	July 22,'47
....	Tenth Avenue Angel (T)	July 28,'47
....	The Hucksters	Aug.,'47
....	Romance of Rosy Ridge	Aug.,'47
....	Unfinished Dance (T)	Aug. 5,'47

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
807	Song of the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
613	Fall Guy	Mar. 15,'47
614	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
615	Violence	Apr. 12,'47
1	It Happened on Fifth Avenue (Allied Artists)	Apr. 19,'47
671	Land of the Lawless	Apr. 26,'47
617	Queen of the Yukon (R)	May 3,'47
616	Hard Boiled Mahoney	May 10,'47
618	Sarge Goes to College	May 17,'47
672	The Law Comes to Gunsight	May 24,'47
682	Song of the Wasteland	May 31,'47
619	Wolf Call (R)	June 7,'47
620	High Conquest	June 21,'47
621	Kilroy Was Here	July 5,'47
2	Black Gold (Allied Artists)	Aug. 1,'47
....	The Gangster (Allied Artists)	Sept. 1,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept 13,'46

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R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24,'47
4605	Ladies' Man	Feb. 7,'47
4624	I Cover Big Town	(T) Feb. 21,'47
4625	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
4607	Easy Come, Easy Go	Mar. 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4620	Seven Were Saved	Mar. 28,'47
4609	My Favorite Brunette	Apr. 4,'47
4621	Fear In the Night	Apr. 18,'47
4610	The Imperfect Lady	Apr. 25,'47
4613	Welcome Stranger	(T) Apr. 25,'47
4611	Blaze of Noon	May 2,'47
4622	Big Town	May 23,'47
4612	Calcutta	May 30,'47
4623	Danger Street	June 20,'47
4614	The Trouble With Women	June 27,'47
4615	Perils of Pauline	July 4,'47
4616	Dear Ruth	July 18,'47

PROD. REL. CORP.

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
SP71	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
714	The Brute Man	Oct. 1,'46
741	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
742	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
743	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
706	Wild West	Dec. 1,'46
610	Lighthouse	Jan. 10,'47
705	Born to Speed	Jan. 12,'47
744	Wild Country	Jan. 17,'47
....	The Return of Rin Tin Tin	Feb. 20,'47
751	Law of the Lash	Feb. 28,'47
701	Devil on Wheels	Mar. 2,'47
745	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
SP72	Untamed Fury	Mar. 22,'47
731	Kit Carson (R)	Mar. 22,'47
732	Last of the Mohicans (R)	Mar. 22,'47
715	Three on a Ticket	Apr. 5,'47
707	Philo Vance's Gamble	Apr. 12,'47
746	West to Glory	Apr. 12,'47
702	The Big Fix	Apr.19,'47
752	Border Feud	May 10,'47
716	Too Many Winners	May 24,'47
733	Corsican Brothers (R)	May 24,'47
734	International Lady (R)	May 24,'47
717	Killer at Large	May 31,'47
703	Stepchild	June 7,'47
708	Philo Vance Returns	June 14,'47
704	Heartaches	June 28,'47
753	Pioneer Justice	June 28,'47

REPUBLIC

SPECIAL

601	I've Always Loved You	Dec. 2,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'47
558	Rio Grande Raiders	Sept. 9,'47
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
553	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
603	Vigilantes of Boomtown	Feb. 15,'47
605	The Ghost Goes Wild	Mar. 8,'47
610	Hit Parade of 1947	Mar. 22,'47
664	Homesteaders of Paradise Valley	Apr. 1,'47
683	Twilight on the Rio Grande	Apr. 1,'47
611	Yankee Fakir	Apr. 1,'47
642	Bells of San Angelo	Apr. 15,'47
612	Spoilers of the North	Apr. 24,'47
665	Oregon Trail Scouts	May 15,'47
609	That's My Gal	May 15,'47
614	Winter Wonderland	May 17,'47
613	That's My Man	June 1,'47
616	Web of Danger	June 10,'47
684	Saddle Pals	June 15,'47
615	Northwest Outpost	June 25,'47

RKO-RADIO

SPECIALS

761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47
....	The Long Night	May 28,'47

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BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

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BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

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BLOCK 3

713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

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BLOCK 4

716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47

Prod. No.	Title	Tradeshow or Release Date
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47

BLOCK 5

721	Honeymoon	May 17,'47
722	Born to Kill	May 3,'47
723	Tarzan and the Huntress	Apr. 5,'47
724	A Likely Story	Apr. 19,'47
725	Banjo	May 15,'47

BLOCK 6

726	They Won't Believe Me	July,'47
727	The Woman on the Beach	June,'47
728	Desperate	June,'47
729	Dick Tracy's Dilemma	July,'47
730	Thunder Mountain	June,'47

BLOCK 7

....	Seven Keys to Baldpate	....
....	Bachelor and the Bobby Soxer	....
....	Under the Tonto Rim	....
....	Riff Raff	....

SCREEN-GUILD

4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
HC07	Rustler's Valley	Mar. 15,'47
4614	Bells of San Fernando	Apr. 5,'47
HC08	Texas Trail	Apr. 12,'47
4613	Buffalo Bill Rides Again	Apr. 19,'47
HC09	Partners of the Plains	Apr. 26,'47
4608	Scared to Death	May 3,'47
HC10	Cassidy of Bar 20	May 10,'47
4615	Shoot to Kill	May 17,'47
4616	Bush Pilot	June 7,'47
HC11	Heart of Arizona	June 14,'47
4619	Hollywood Barn Dance	June 21,'47
4617	The Hat Box Mystery	July 15,'47
HC12	Bar 20 Justice	July 19,'47
4618	The Case of the Baby Sitter	July 26,'47
4620	Killer Dill	Aug. 2,'47

SELZNICK REL. ORG.

....	Duel in the Sun	Apr. 17,'47

20TH CENTURY-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
704	Les Miserables (R)	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
711	Backlash	Mar.,'47
710	Carnival in Costa Rica	Apr.,'47
712	The Late George Apley	Apr.,'47
714	San Demetrio, London (Brit.)	Apr.,'47
713	Homestretch	May.,'47
715	The Ghost and Mrs. Muir	May.,'47
716	Jewels of Brandenburg	May,'47
717	Moss Rose	June,'47
718	Miracle on 34th Street	June,'47

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47
....	Adventures of Don Coyote	May 9,'47
....	Fun on a Weekend	May 15,'47
....	Dishonored Lady	May 16,'47
....	Dangerous Venture	May 23,'47
....	Copacabana	May 30,'47

UNIVERSAL

'543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.) (T)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
602	Magnificent Doll	Nov.,'46
603	Notorious Gentleman (Brit.)	Nov 1,'46
604	Temptation	Dec.,'46
605	Wicked Lady (British)	Jan.,'47
606	Swell Guy	Jan.,'47
607	I'll Be Yours	Jan.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
2791	Destry Rides Again (R)	Mar.,'47
2792	When the Daltons Rode (R)	Mar.,'47
611	Stairway to Heaven (British)	Mar.,'47
612	Buack Privates Come Home	Apr.,'47
2793	You Can't Cheat an Honest Man (R)	Apr.,'47
2794	I Stole a Million (R)	Apr.,'47
614	Time Out of Mind	May,'47
2795	Magnificent Obsession (R)	May,'47
2796	One Hundred Men and a Girl (R)	May,'47
....	Odd Man Out (Brit.)	June,'47
....	The Vigilantes Return	June,'47
615	The Web	June,'47

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and the Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 8,'47
616	That Way with Women	Mar. 29,'47
617	Stallion Road	Apr. 12,'47
618	The Sea Hawk (R)	Apr. 28,'47
619	The Sea Wolf (R)	Apr. 28,'47
620	Love and Learn	May 3,'47
621	The Two Mrs. Carrolls	May 24,'47
622	Cheyenne	June 14,'47
....	Possessed	July,'47
623	The Unfaithful	July 5,'47
....	Cry Wolf	Aug. 15,'47

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

LET'S SING A COLLEGE SONG (Univ.)

Sing and Be Happy (2383)

Prefacing each song with views of the campus on which it is sung, this picture deals with five universities: Notre Dame and its "Victory Song"; the University of Maine and the "Stein Song"; the University of California and "Hail to California"; Southern Methodist and "Peruna," and Georgia Institute of Technology and "Rambling Wreck."

Release date, April 14, 1947 — 10 *minutes*

RACING SLEUTH (RKO)

Sportscope (74,309)

When crookedness seeps into horse racing, the Thoroughbred Racing Protective Bureau takes over. In this short, actual methods used to fix a race are shown and agents of the Bureau show how they work to keep corruption and gangsters out of the sport of kings.

Release date, May 2, 1947 — 8 *minutes*

LEAVE US CHASE IT (Col.)

Color Phantasy (8704)

When a cat, plagued by the mischievous misdoings of a clever mouse, hits on a comic magazine telling of the exploits of "Superkat," she dons the paraphernalia of the legendary hero of her species, but nothing happens. The cat continues to be outfoxed by the mouse in a number of hilarious adventures.

Release date, May 15, 1947 — 6½ *minutes*

OVERTURE TO WILLIAM TELL (Univ.)

Lantz Color Cartune (2326)

Wally Walrus, masquerading as Sir Wally Walrus, the famous orchestra leader, stars in this one. When Wally mounts the podium to conduct his orchestra, troubles begin. They never stop until the cartoon does and the orchestra is completely destroyed.

Release date, June 16, 1947 — 7 *minutes*

GOOFY GOLF (Col.)

Sport Reels (8808)

This short is a take-off on various kinds of golfers by Joe Ezar, self-styled clown-prince of golf. After imitating various types such as "The Dub," "The Slugger" and "The Form," he performs a few feats of gold magic that ought to amaze both the professionals and the amateurs or even the non-golfers.

Release date, April 24, 1947 — 9 *minutes*

FAMOUS HOLLYWOOD MOTHERS (Col.)

Screen Snapshots (8859)

Everybody loves a baby, especially when its mother happens to be a famous film star. Following up this theory the short shows some of Hollywood's lovelies and their offsprings. Among those whom the camera visits are Ginny Simms, Rosalind Russell, Eleanor Powell, Brenda Marshall and Judy Canova.

Release date, May 1, 1947 — 10 *minutes*

CUPID GOES NUTS (Col.)

All-Star Comedy (8425)

Comedienne Vera Vague in a double role which calls for plenty of laughs. She plays twins—one, a shy spinster, the other her usual self. When the two switch dates and the spinster's sedate boy friend suddenly finds himself confronted with the not-so-shy Vera, and Vera's passionate beau finds the dry spinster on his hands, the situations involve sure-fire comedy. The use of that technique is unusual for a short.

Release date, May 1, 1947 — 16 *minutes*

TWO JILLS AND A JACK (Col.)

All-Star Comedy (8440)

The marital mixup formula cleverly applied to the best advantage of comedian Andy Clyde. Searching for "sweet patootie," who has left him after a lover's spat, Andy meets an old friend, but at the same time gets the impression that his girl-friend has married his pal. When the friend's wife turns up and Andy is accused of having an affair with her, the comedian really is in a mess, but it's laughs for curtains.

Release date, April 17, 1947 — 18 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3656-3657, issue of May 31, 1947.

Feature product listed by Company on pages 3668-3669, issue of June 7, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-Shirley Temple	Block 7	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	.....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Apr. 15,'47	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	....	.....	....	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	.....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228

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Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	....
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	..
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	....	....
Cassidy of Bar 20	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	.....	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3667
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31,'47	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Aug. 15,'47	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	...	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3667
Dear Ruth	Para.	....	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	....	John Hodiak-Lizabeth Scott	Not Set	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3667
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3633
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	..
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	..
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3667
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	....	.....	....	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1,'47	....	.....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	Not Set	....	.....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 15,'47	40m	.....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heart of Arizona	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4619	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3667
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	Not Set	60m	May 17,'47	3630	....	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Aug.,'47	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3667
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	.....	....	3563	....

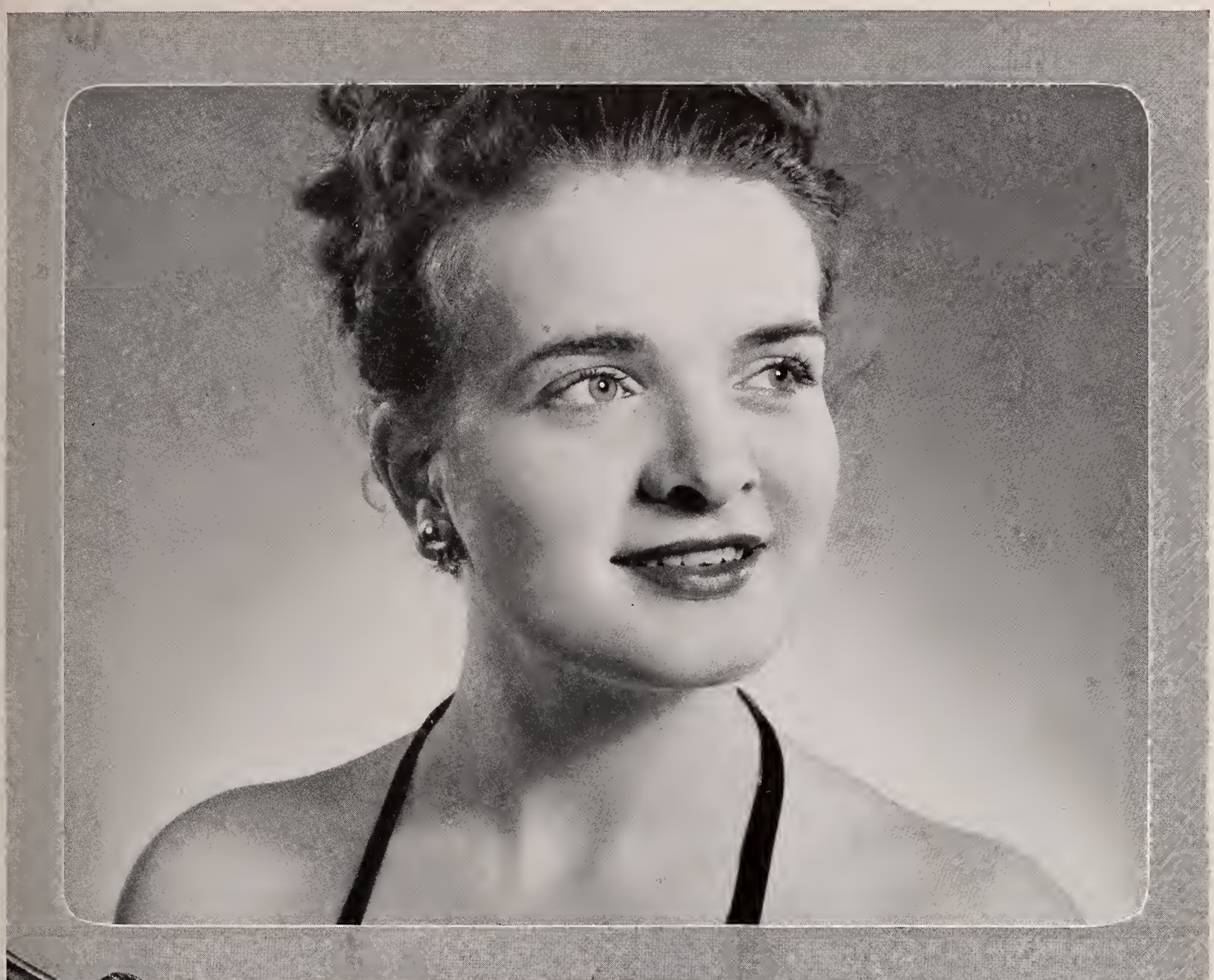
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
KILLER at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	64m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4621	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	.....	....	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3667
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	..	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	Not Set	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	....	Jean Porter-John Shelton	June 19,'47	....	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28,'47	101m	May 31,'47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3633
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 22,'47	....	.....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3633
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	....	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	..	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3633
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PARADINE Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	.....	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	3631	....
Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	July,'47	108m	May 31,'47	3653	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3667
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	Not Set	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	93m	May 31,'47	3655	3475	3667
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff	RKO	....	Pat O'Brien-Anne Jeffreys	Block 7	....	.....	....	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge, The	MGM	....	Van Johnson-Thomas Mitchell	Aug.,'47	....	.....	....	3611	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
Rustler's Valley	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	....	.....	....	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	May 3,'47	65m	.....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Keys to Baldpate	RKO	....	Phillip Terry-Jacqueline White	Block 7	....	.....	....	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stalion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	..	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) June 17,'47	....	.....	....	....	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	.....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	3655	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Sport of Kings	Col.	....	Paul Campbell-Gloria Henry	June 26,'47	....	.....	....	3655	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	.....	....	3631	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	....	Jack Leonard-Mary Doogan	June 26,'47	....	.....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) July 28,'47	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	..	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Serv. Data Page
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	...
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	61m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3633
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362		....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Under the Tonto Rim	RKO	....	Tim Holt-Nan Leslie	Block 7	....	.....	....	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	June,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Feilds-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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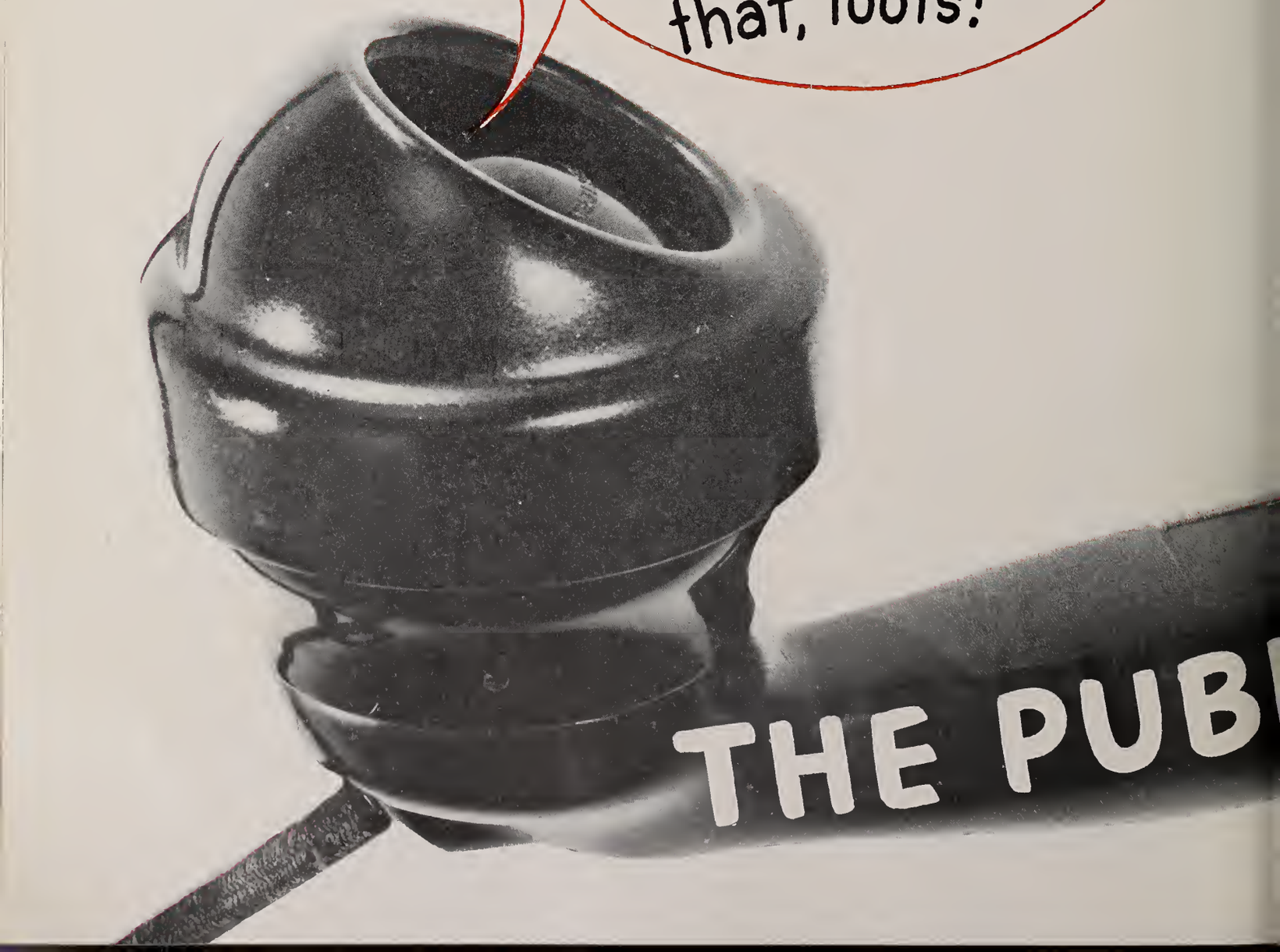
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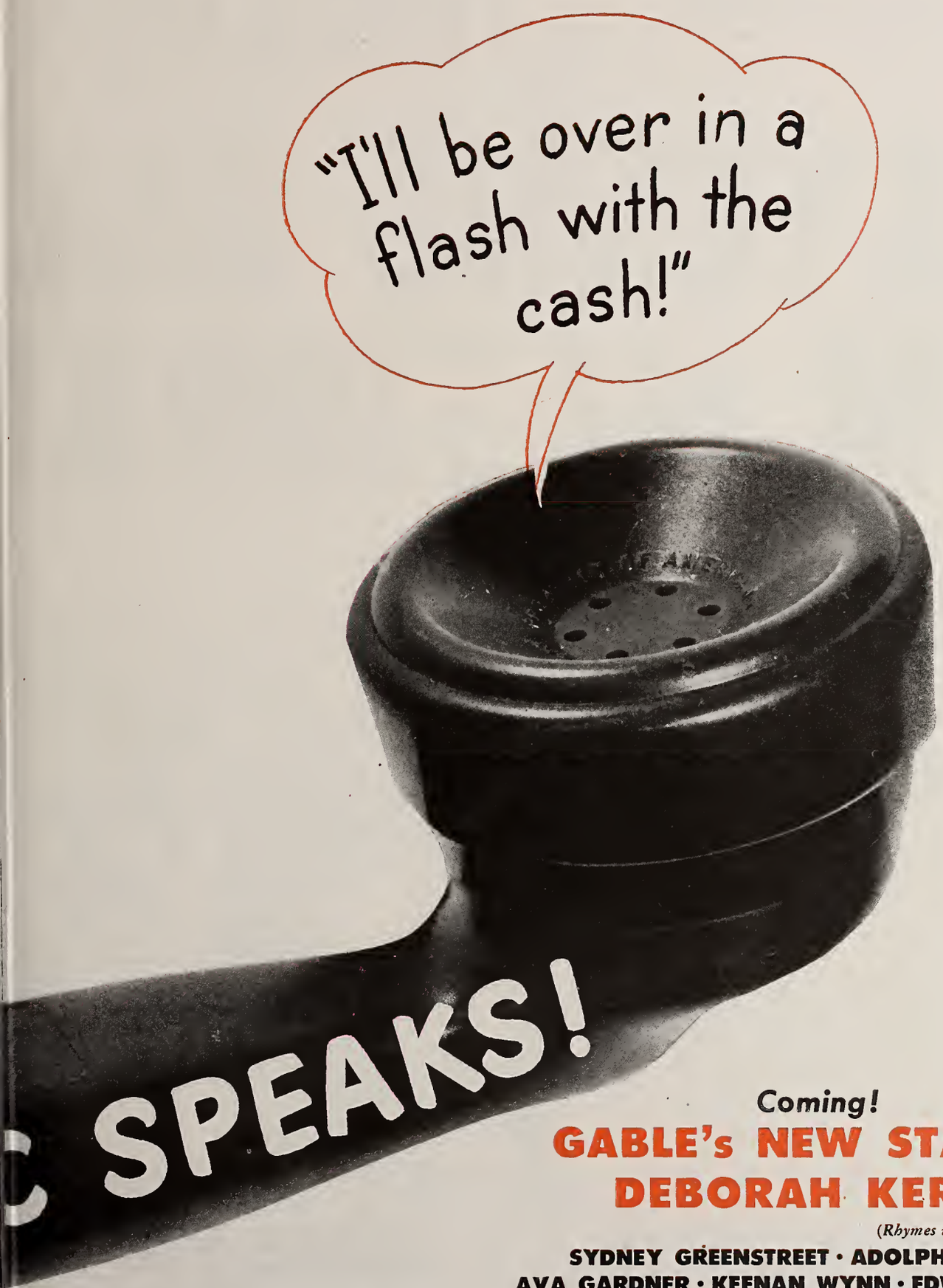
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Coming!

GABLE's NEW STAR IS DEBORAH KERR!

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"THE HUCKSTERS"

Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells • Based on the Novel by Frederic Wakeman

Directed by JACK CONWAY • Produced by ARTHUR HORNBLOW, JR.

A Metro-Goldwyn-Mayer Picture

CHEYENNE EXTRA

THE DEN

VOL. 55, NO. 293 — Entered as second-class matter at postoffice at Denver, Colo., under Act of March 3, 1879 — DENVER, COLORADO, THURSDAY, MAY 22

'CHEYENNE DAY' IN NATIONAL

Cheyenne Welcomes Film Stars to Western Prem

The Program

THURSDAY EVENTS IN CHEYENNE.

12:30 P. M.—Reception at governor's mansion.

1:30 P. M.—Parade starts from Union station, moves up Capitol avenue to state capitol where principals receive official welcome from Gov. Lester C. Hunt.

1:45 P. M.—Parade moves down Carey to Eighteenth. Welcome at city hall, with Mayor McInerney presenting keys to city.

2:15 P. M.—Parade moves to postoffice, as mail stage returns from Deadwood.

2:45 P. M.—Parade moves down Carey to Sixteenth and over to Central, scene of barbecue.

3:00 P. M.—Activities begin in barbecue area.
Addresses by principals.
Inductions into Indian tribe.
Inspection of cigar store Indians.
Square dancing, with stars participating.
Awards in ballad contest.
Intercollegiate rodeo events.
Lambs presented to Janis Paige.
Award of Hollywood trip to limerick contest winner.
Presentation of honorary license plates.
Presentation of palomino horses to Carson and Morgan.
Art contest awards to school pupils.
Awards of hats to Cheyenne's best models.
Presentation of Hollywood's "Queen for a Day" contest winner.
Awards for window displays.

6:00 P. M.—Barbecue ends. Stars escorted to Frontier hotel by rodeo riders.

8:00 P. M.—Stars appear at Lincoln theater for premiere.

8:15 P. M.—Stars appear at Paramount theater.

8:30 P. M.—Stars appear at Princess theater.



CARSON ROSE TO FAME ON VAUDEVILLE 'CORN'

Cheyenne, Wyo., May 22.— If vaudeville had not died, in all probability Jack Carson would not be in Cheyenne today for the premiere of Warner Brothers' newest of western films.

On Harvest Moon," "One More Tomorrow," "Mark Twain," "Own Bed," "The Doughgirls," "Roughly Speaking" and "Hollywood Canteen.'

Carson's [illegible] stack up to

Husky Actor Once Swung Lumber Ax

Cheyenne, Wyo., May 22.— The husky and handsome costar of the film which is being given simultaneous premieres in three the-

JANIS PAIGE IN CANTEEN

It was while she was pinchhitting for another entertainer at the

tentialities of Janis Paige were covered by a Warner Brothers

"Cheyenne" opens and hits the front page!!

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Film Notables Join Program Honoring City



...UND'
...LE

...musical, "The Time, the ...nd the Girl."

...Wyman, ...Cheyenne ...celebrities ...Morgan, the ...Paige and ...Denver

...welcome to the ...Colorado was given ...as Dennis Morgan ...visited the ...Denver Wednesday ...were joined by Gov. Lee ...

The ...celebrities had a busy ...Denver. After ...for ...on the ...step of the capitol building ...were taken to the Army ...Simons General ...at where they entertained ...led veterans of World war ...

At noon they were honored at ...luncheon in the Brown Palace ...attended by executives ...Intermountain theaters ... DENVER POST.

CHILDRENS' HOSPITAL.

At 3:30 p. m., Miss Paige and Morgan, to the delight of all the crippled and ill youngsters, appeared at Children's hospital. Then at 4:30 p. m. they were taken to the Colorado State Home for Dependent Children, and again were given ovation from the mouths of young people.

...world premiere ...this city, thousands ...Morgan, the movie ...and Janis ...

...has come one of ...top ...films, ...

...has been made to ...30,000 ...fiesta which ...afternoon ...

The ...

...at the home of Gov. ... at 1:30 p. m. was to ... the opening of Cheyenne day, ... to be followed by a spectacular parade through downtown streets. Indians, the Frontier Days committee, Boy Scouts, intercollegiate rodeo riders, national guardsmen and the winners of various contests conducted in connection with the premiere were to be among the parade participants.

Along the way, the visiting stars were to be presented with the keys to the city and witness the return of the old Cheyenne-to-Deadwood mail stage from its return to Dead-

DENNIS MORGAN · JANE WYMAN

in "CHEYENNE"

co-starring

JANIS PAIGE · BRUCE BENNETT

with ALAN HALE · ARTHUR KENNEDY

Directed by RAOUL WALSH · Produced by ROBERT BUCKNER

Screen Play by ALAN LeMAY and THAMES WILLIAMSON From a Story by PAUL I. WELLMAN • Music by MAX STEINER

MIRACLE GROSSES!

First week at Roxy, N.Y., Miracle On 34th Street tops the miracle records of 'Margie', 'Smoky' and 'State Fair'!



Coming: More Miracle Boxoffice Hits From 20th CENTURY-FOX

MOSS ROSE • BOB, SON OF BATTLE *in Technicolor* **• I WONDER WHO'S KISSING HER NOW** *in Technicolor* **• MOTHER WORE TIGHTS** *in Technicolor* **• FOXES OF HARROW • NIGHTMARE ALLEY • FOREVER AMBER** *in Technicolor* **• DAISY KENYON • GENTLEMAN'S AGREEMENT**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 11 June 14, 1947

"MIRACLE on 34th STREET"

ONE of those once-in-a-lifetime pictures has come along with "Miracle on 34th Street", that slightly mad fantasy about Santa Claus, Macy's and Gimbel's. Mr. William R. Weaver, our Hollywood editor, went forthrightly at it by opening his review with: "There haven't been any pictures like this before. . . . " Quite so. And along with that have come special problems, meaning opportunities, in exploitation that haven't been before, either.

Publicity-wise, there has been hell-to-pop ever since Mr. Charles Schlaifer got himself in the middle promoting attentions from Mr. Macy on the one hand and Mr. Gimbel on the other, with all manner of consequences in the expansive department store areas of the daily papers, up to the point where the customer is now not sure whether Macy is selling Gimbels or the Roxy theatre is selling them both. Anyway, the customers have been made amazingly aware and considerably amused.

We are rather used to having pictures well praised by catchlines from the reviewers, but now the National Retail Dry Goods Association is off in a whirl of dust telling its several thousand members about it all. The department store feels utterly institutionally glorified, about to bust all the buttons off its vest.

Also, the fever took the 34th Street Midtown Association and the president of the little borough of Manhattan just like a Commercial Club drive in Omaha at Aksarben time. A hometown carnival in midtown.

* * * *

SPEAKING of exploitations, there is also occasion for some attention to the performance for "New Orleans" in, as you will remember, coincidentally, a city called New Orleans. Inevitably, the picture presented some neat little problems all its own for that special city, notable for some of its special civic prides and foibles. What one can do about a motion picture there is considerably circumscribed by tradition, custom and firmly set and uniform newspaper motion picture policy. Results somewhat extraordinary were achieved when Mr. Charles Reed Jones took himself and Mr. Jules Levey's picture outside the well-worn grooves to the phonogragh record trade and its shops, the music critics, the columnists, the book pages, the radio and sports writers, and even down into the old town's night clubs from the Absinthe House to the Pink Elephant. The wave of specialized attention demonstrated the merit of the flank attack. Actually, the basic merit of the devices rests on that unfailing formula of helping the other fellow do his job—with your own plant.

■ ■ ■

STAR SYSTEM

RETURNING from a sojourn in Britain, Mr. Howard Dietz is quoted as observing that there is a decided fight against "the star system" over there but that the rise of star personalities is "a natural result of good pictures". That is a restatement out of the adventures of the rising British industry of the long, long experience of all showmanship. Mr. Dietz, with his years of MGM, is in particular position to be emphatic about it. None has had more experience with the stuff and substance of stardom—acquired, discovered, created and built. To be sure, the public makes the stars, but it must ever elect them from the screen with its glorifying presentations.

The rise of appealing personalities is inevitable, irresistible. Among British manifestations especially observable on this side just now are James Mason, Laurence Olivier and Deborah Kerr. And of them it may be said that their fame tends to rise above the appeals of the pictures in which they have appeared. Stardom is like that. It has a sort of velocity of its own.

People like people. People remember people, better than they remember plays. The star system is not a system. It is as fundamental as gravity. Now, and forever, the first question is: "Who's in it?"

■ ■ ■

BABY SITTERS WANTED

ENCOURAGING and increasing interest in the motion picture is reflected in the annual poll of its readers by the *Woman's Home Companion*, big, comfortable and conservative journal. The respondents have found less to disapprove, more to approve on the screen, in comparison with prior years. If one accepts the women's report, only in three per cent of their homes does the husband choose the picture show. Generally it is decided in family consultation. Their considerations are type of picture, stars and review judgments, in that order. They rate 72, 70 and 64 per cent on the scale.

It is of interest in this immediate period that one-third of all the persons answering indicated that costs affected attendance. Thirty-two per cent mentioned box office prices, and four per cent complained of the price of baby sitters. Incidentally, 11 per cent complained that they could not get baby sitters anyway.

Surprising interest in newsreels was indicated among the women. Fifty-five per cent of them voted for news pictures, as compared with 34 per cent last year. Apparently, the younger they are the less they care for the news, the older the more. Under 26 years only 46 per cent want the news, while up over 46 years 70 per cent are interested.

Fifty-eight per cent of the readers say they want colour; 5 per cent want black-and-white, and 37 per cent say they do not care. The demand for "cleaner pictures" is off from 14 to 8 per cent, and the call for more pictures for children is down from 7 to 5 per cent.

There is, perhaps, a particular significance that the approval of the newsreel considerably exceeds the indicated interest in documentary subjects. This suggests that the women can enjoy entertaining facts and events but have less fancy for being informed.

The pleasant over-all deduction seems to be that the screen is doing quite as good a job among the customers as reasonably could be expected.

—Terry Ramsaye

THIS WEEK IN THE NEWS

What Next?

SOME Kentucky exhibitors would rather see the politicians check their theatres. The Kentucky Association of Theatre Owners has drawn a bill which it intends to introduce in the 1948 state legislature. The bill establishes an "audit board," eligibility standards for auditors, rules for them, their fees and maintenance, and an office with personnel. It appoints the Lieutenant Governor as audit board chairman, the Attorney General as member, and empowers the Governor to appoint three other members, and states that more members may be appointed from a list supplied by the exhibitors' association. For an exhibitor to allow any person not authorized by the board to check theatres, would be a misdemeanor. Exhibitors would be "instructed" to supply information to authorized inspectors.

Anniversary

THE Motion Picture Export Association under Irving Maas, vice-president and general manager, completed its first year of operation this week and a roundup shows the Association active in 10 of the 13 countries in which it was originally chartered to operate. Distribution agreements have not been reached with only three countries—Bulgaria, Yugoslavia and Russia. Elsewhere, the Export Association's product, a pool of films culled from current and past releases of the organization's eight member companies, is reported to be doing very well at the box office. MPEA, organized to present a united industry front to countries with state-ruled industry monopolies, made its first deal in August, 1946, when it signed an interim agreement for the release of 40 pictures with the Netherlands East Indies. A pact with the Czechs followed in September, 1946, while American films started to show in Holland during January, 1947. Poland signed in December, 1946. MPEA at present is releasing U. S. films in Germany and Japan under Army supervision.

Parade

STARTING September 26, a number of well known French stars will present one-man stage shows at the Ambassador theatre, a New York house operated by the Siritzky Brothers and devoted entirely to the showing of French films. The first attraction will be Tino Rossi, celebrated French singer, who will remain on the Ambassador stage four weeks, giving two shows a day. He will be followed by Edith Piaff, French stage actress who will sing, and by the famous French comedian, Fernandel, who will take over toward the end of November. A special Christmas show, starring Mistinguette, French cabaret star, and some showgirls from the Moulin Rouge in Paris, also is planned.

ATA asks MPTOA leaders to join in fight for tax reduction Page 13

THIRTY-TWO legislatures adjourn, with adverse laws in only two Page 13

AMERICAN showmen should welcome British films, says Skouras Page 14

UNIVERSAL-INTERNATIONAL sales drive to honor Blumberg and Rank Page 14

ON THE MARCH—Red Kann in comment on industry affairs Page 20

CONNORS, out fishing, studies offer of UA presidency Page 21

BRITISH exhibitors, in annual meet, hit "Buy British only" plan Page 22

FILM company dividends increase 39% in first quarter of year Page 27

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

STUDIOS in Spain have ambitious plans for increased production Page 38

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No Jingles

AMERICAN advertising men had something to think about last week when Moscow dispatches related Moscow Radio's first try at commercial announcements. The Russian station, with characteristic heavy-handed forcefulness, lumped all of its advertisements into one eight-minute period, broadcast three times a day. They included spot announcements from 11 organizations — theatres, stores and factories — and were read by a man and a woman announcer. Strangely enough — or maybe it was the absence of singing commercials that did it — Russian listeners are said to have happily accepted their radio's new policy and have even asked for more.

Morale

THIS is one exhibitor's way of relieving local distress. Up in Nova Scotia, miners and families caught in a now lengthy strike, are marking time wearily. F. M. Gregor, owner of the Majestic theatre, New Waterford, knows how they feel. He also knows they now count their pennies. Therefore, Mr. Gregor each week distributes 200 free tickets to miners' families.

Laid On

NOT many actors achieve their Shakespearean dream. Orson Welles, of deeply enunciated delivery, apparently has achieved his. In Salt Lake City last week he unveiled his version of "Macbeth" in one hour and 45 minutes. The New York *Times* correspondent wrote that Mr. Welles "did not improve Shakespeare by his editing; neither did he seriously harm him." He added that Orson "unexpectedly played a conservative Macbeth," and that "the Wellesian stage settings and lighting effects were impressively eerie, although at times the darkness was slightly overdone."

And now to the motion pictures. Orson is being permitted by Republic to put "Macbeth" onto film. The stage production was a test for the film scenario.

Switch

WHEN the Motion Picture Association, backing a series of short subjects on the American scene, discovered the other day that Warners was making on its own a short on the very subject planned as the first of the series, it transferred its authorization from MGM to Warners. The Warner subject is "Power Behind the Nation," its thesis being cooperation between workers and management. The association will probably give MGM the next of the series. John Nesbitt, producer of MGM's "The Passing Parade" series, was to have supervised the first MPA short.

Judgment

THE BRITISH people discuss pictures more than the Americans and are more critical in their judgment of American films than Americans are judging British films, Howard Dietz, MGM's vice-president of advertising and publicity, said Monday on his return from England aboard the *Queen Elizabeth*.

On industry matters Mr. Dietz said the British film industry is more exploitation-minded than ever before and is keying its exploitation generally with an eye toward America. The small amount of advertising available in British newspapers is also a great challenge to the advertising ability of the industry, Mr. Dietz pointed out, and they are using it to best advantage.

During his three weeks in England the MGM executive inspected the new Metro studios. Production will begin there in August with three pictures planned—"The Romance of Henry Menafee," "The Secret Garden" and "Young Bess."

International

AN international film congress, to be held in Hollywood in the summer of 1948, will be sponsored by the Academy of Motion Picture Arts and Sciences, Jean Hersholt, president, said Sunday. The Motion Picture Association has agreed to support the project, he added. Mr. Hersholt announced the plan at the United Nations Club, Hollywood.

Hollywood forfeits its prestige as world motion picture capital when it permits European interests to develop such well attended festivals as those at Brussels, Cannes, and Venice, Sam Wood, producer and director, said this week. In a memorandum being prepared for submission to the academy, Mr. Wood suggests a five-day festival containing banquets, public screenings, and personal appearances by stars.

Johnston Off

THE American motion picture industry, the executives of which have individually been surveying Europe, will have it done officially now, with the forthcoming inspection of the Continent by Eric A. Johnston, president of the Motion Picture Association. Mr. Johnston leaves New York June 22.

He will visit Amsterdam, Paris, Brussels, Copenhagen, Stockholm, Oslo, Warsaw, Berlin, Geneva, and London. In Brussels he will stay six days for the International Film Festival, at which he will be guest of honor at a dinner tendered by the Belgian Premier, Foreign Minister and the ambassadors of countries entered in the Festival. In Geneva, Mr. Johnston will attend the International Trade Conference. In London, he will stay a week conferring with film industry and government officials. He will return to New York July 25.

Mr. Johnston visited London last year, the first leg of a projected European tour, but became ill, and returned to this country.

The Mysterious East

THE peculiar habit the Egyptians have of throwing bombs indoors in motion picture theatres has led Cairo police to formulate a set of rules for theatre-going.

Patrons must keep tickets till they leave.

They must not bring in parcels.

They must not leave while the show is on.

They must not leave before the national anthem is played.

They must not smoke.

They must not change seats.

Enforcement of the rules requires a formidable array of alert policemen in theatres.

Sir Laurence

IT'S Sir Laurence Olivier now. The British screen and stage star was made a knight of the realm in the King's Birthday Honors List, announced this week in London. Also given knighthood, for public service in Birmingham and the Midlands, was Captain S. W. Clift, past president of the Cinematograph Exhibitors Association.

Remittance

Washington Bureau

THAT money the film companies earn in France will now come to them, they learned this week. The French Government has agreed to remit $11,500,000 of funds "frozen." This will clear French payments from 1940 through this month. The sum is at the rate of 119 francs to the dollar.

Eager Beavers

MOTION PICTURES were unfamiliar but peculiarly desirable to the residents of Pei Hsin Hsiang, China. They eagerly anticipated the arrival of a State Department mobile film unit. When the unit bogged down in the trail to town, the natives repaired, widened and extended the road.

PEOPLE

CECIL B. DEMILLE, producer-director for Paramount, arrived in New York Wednesday morning, to speak before the New York Chamber of Commerce at its headquarters in New York Thursday. He will return to Hollywood Saturday.

J. W. CAMPBELL, newsreel editor of Associated Screen News in Montreal, has been advised of his acceptance as an Associate of the Royal Photographic Society of Great Britain, and has been elected vice-president of the Montreal Camera Club for the coming year.

SAM SHAIN, director of trade relations at Twentieth Century-Fox, New York, last Friday was promoted to director of exhibitor and public relations for the distribution department.

J. E. PERKINS, Paramount's managing director for the British Isles; F. E. HUTCHINSON, managing director of sales; TONY C. REDDIN, director of theatres, advertising and publicity for Paramount Film Service, Ltd., and JOHN B. NATHAN, division manager for Continental Europe, North Africa and the Middle East, arrived in New York Monday on the *Queen Elizabeth* to attend home office and studio executive conferences.

ARTHUR F. BALDWIN, export manager of National Theatre Supply Company, left last week for extensive business tour of Latin America. While away his duties will be assumed by R. P. Rosser, Jr., formerly company branch manager in Albany, who has been appointed assistant to Mr. Baldwin.

JAMES WINGATE, director of the New York State department of education's motion picture division from 1927 to 1932, Monday was awarded an honorary degree of Doctor of Humane Letters at Union College in Schenectady, N. Y.

M. P. MURPHY, assistant general sales manager of the Northern Electric Company, has been elected president of Dominion Sound Equipments, Ltd., Montreal.

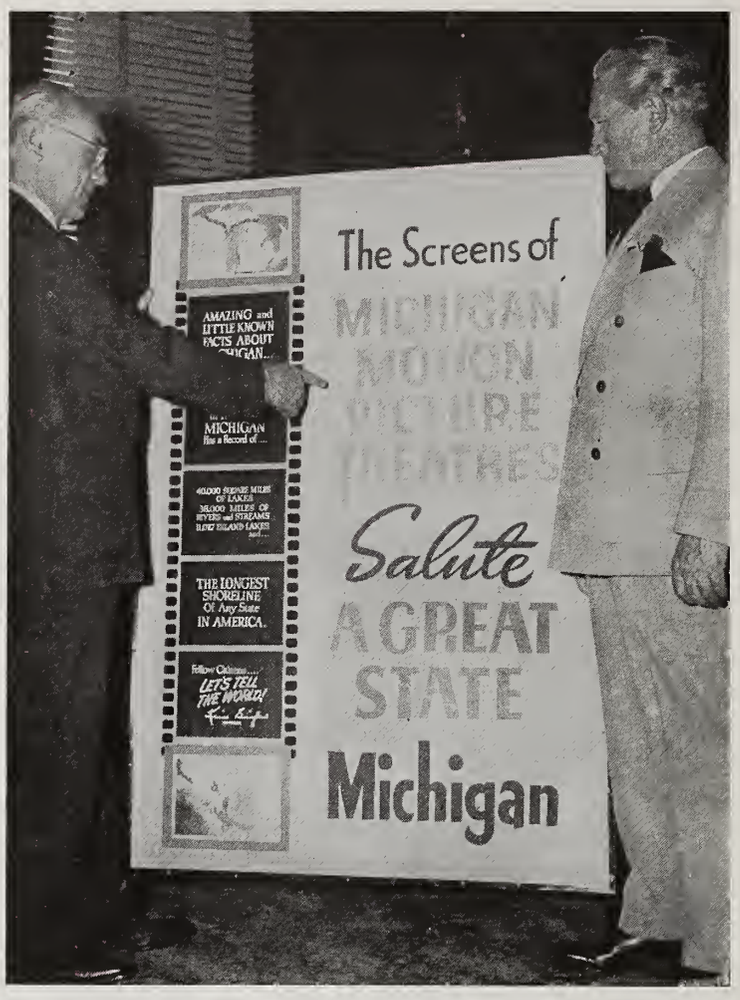
SID KRAMER, assistant to HARRY MICHALSON, RKO Radio short subjects sales manager, has been awarded the Navy's Certificate of Appreciation for "Meritorious Personal Service" during the war.

AILEEN BRENON, head of Paramount's magazine department, has resigned to join Vanguard Films.

DOROTHY LATTA, New York stage actress and daughter of C. J. Latta, Albany zone manager for Warner Brothers, has been cast in a featured role in "Ever the Beginning," a United States Picture production for Warner release.

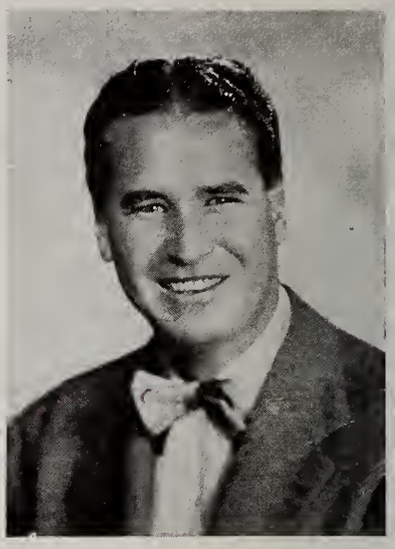
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THIS WEEK the Camera reports:



PUBLIC SERVICE, by the theatres of Michigan, for the state, which is telling its residents: "We have a great State." Ray Branch, left, Michigan Allied president, points out to Governor Kim Sigler some highlights of the trailer Allied helped produce. The scene is at the Governor's office, at Lansing.

ROBERT SELIG, at the right, Denver theatreman, has been elected president of the board of trustees, Denver University. At 36, he is said to be the youngest major university chief. Mr. Selig is executive assistant to Frank H. Ricketson, president of the Fox Intermountain circuit. He is a Denver University alumnus and has served it in many capacities. He is also prominent in varied civic associations.





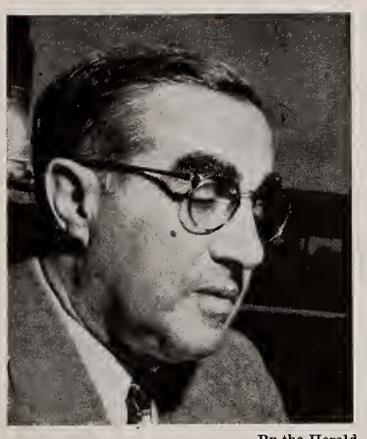
HAROLD R. MUNZ, left, was honored Thursday, at luncheon, by the Detroit Variety Club. The occasion celebrated his 25 years of show business. Mr. Munz is president of the Cooperative Theatres of Michigan and is an officer and active in various theatres.



IN LONDON, at the reception in the Hungaria Restaurant, for William Wyler, director and principal in Liberty Films, recently absorbed by Paramount. Flanking Mr. Wyler are Hope and Peter Burnup, manager and editor of Quigley Publications' London office.



IN LITTLE ROCK, Ark., at the Independent Theatre Owners of Arkansas convention: C. H. Dozier, Charleston; R. V. Reagin, RKO Memphis office; O. G. Wren, Little Rock; Robert Coyne, American Theatres Association executive director; Leon Bamberger, RKO, and C. C. Mundo, Little Rock, newly elected ITOA board chairman.



By the Herald

LEON BRITTON, RKO Far East supervisor, returned to the New York office last week, advising major company ownership of theatres and reporting 16mm prosperity. He predicts even greater expansion of 16mm mobile units.



THE WARNER NEWS, Warners' new newsreel, was the subject, above, at the two-days sales meeting in New York at which district managers met with Benjamin Kalmenson, vice-president and general sales manager.

In clockwise order, left, are Doak Roberts, southwest district manager; Robert Smeltzer, mid-Atlantic; Henry Herbel, western; Roy Haines, western division; Norman Ayers, southern division; James Allen, newsreel director; Norman Moray, short subject sales manager; Mr. Kalmenson. Standing, at the left, is Charles Baily, Mr. Moray's assistant. Seated, right, clockwise from the head of the table, are Mort Blumenstock, advertising and publicity vice-president; I. F. Dolid, Mr. Kalmenson's assistant; Jules Lapidus, eastern and Canadian division; Sam Lefkowitz, eastern district; Charles Rich, central district; Haskell Masters, Canadian district, and Hall Walsh, prairie district.



COLUMBIA'S PLANS were the subjects here, at the four days' sales meeting in Chicago. Home office executives and all branch and district managers attended. At the speakers' dais, above, are, seated, Irving Wormser, Leo Jaffe, George Josephs, Abe Montague, general sales manager; Rube Jackter, Louis Astor, Louis Weinberg and Maurice Grad. Standing are Irving Sherman, H. C. Kaufman, Seth Raisler, Sydney Singerman, Vincent Borelli and Joseph Frieberg.

AND PARAMOUNT'S Chicago exchange prepares to win the "35 Years of Leadership" drive, right. District manager Allen Usher, seated, leads discussion. Grouped immediately around him are division manager James Donahue, right, and branch manager J. H. Stevens, left. Others are sales manager Sam Stoll, assistant office manager Harold Schneider, bookers James Flaherty, Gene Smith and Alice Enright; salesmen Gordon Wilcox and Joseph Friedman, head booker William Hamm, salesman William Dorsey, salesman Louis Goldberg, projectionist Herman Busch, salesmen Jack Gould and Louis Aurelio, and booker Jim Ondracek.





SALES POLICY for Hal Roach pictures was under discussion last week, at a luncheon in New York at which Mr. Roach talked with United Artists sales and advertising executives. Left to right, Mr. Roach, whose "Comedy Carnival" will be released soon; Gradwell Sears, UA vice-president, and J. J. Unger, UA general sales manager.



By the Herald

SAMUEL "STEVE" BRODY, Monogram president, as he appealed, in a New York interview last week, for special union treatment of "B" production.



RE-EQUIPMENT of Brazilian theatres is on the minds of the men above, photographed in Rio de Janeiro concluding a deal with National Theatre Supply. Left to right, I. A. Ekerman, NTS representative and *Motion Picture Herald* correspondent; Oscar Pinto, Ribeiro circuit chief engineer, and Luis Severiano Ribeiro, and his son, Luis, Jr., owners of the 83-house circuit bearing their name. The Ribeiros are entering production, with Luis, Jr., supervising.



AT THE CINCINNATI PREVIEW of "Odd Man Out", Maurice Bergman, center, Universal-International eastern advertising-publicity director, and Peter Rosian, right, district manager, congratulate recently appointed branch manager Irving Sochin. For news of the coming Nate Blumberg-J. Arthur Rank drive, see page 14.



CONFERENCE BY TELEPHONE, with field exploiteers, from the Paramount home office. Left to right, Sid Mesibove, assistant exploitation manager; Carl Clausen, advertising-publicity budget controller; Charles Reagan, distribution vice-president, and Curtis Mitchell, publicity-advertising-exploitation director.

ATA URGES MPTOA TO JOIN IN FIGHT TO SLASH TAXES

Would Submit a Point Plan for Reduction to Go to House Committee

Continuing its fight to eliminate, or at least reduce, the 20 per cent Federal admission tax, the American Theatres Association will ask the Motion Picture Theatre Owners of America to unite with it if the views of both organizations run parallel.

This combination of exhibitor forces would take the form of a proposed plan of tax reduction which both would submit to the House Ways and Means Committee, before which Ted R. Gamble, ATA board chairman, and A. Julian Brylawski, MPTOA vice-president, appeared May 28.

Canvassing Directors

ATA has under way a canvass of its directorate on the method of tax reduction held most favorable. The majority of those who already have answered advocate the exemption of all taxation on admissions under 40 cents, and a tax scaled upward commensurate with the ticket price, but not exceeding 10 per cent.

Last weekend, J. Cheever Cowdin, chairman of the board of Universal Pictures, was named to a special 11-man tax study committee which was to meet Thursday with the Ways and Means Committee to advise it on complete revision of the Internal Revenue Code.

Roswell McGill, former Undersecretary of the Treasury, is chairman of the special tax committee appointed by Representative Harold Knutson and Representative Robert L. Doughton, chairman and ranking minority member, respectively, of the Ways and Means Committee.

Meanwhile, Mr. Brylawski continued his fight on theatre taxation when he appeared Monday before the District of Columbia License Commission and urged that district theatres be licensed on a sliding scale.

Plan Called Discriminatory

The License Commission has proposed raising theatre licenses from $30 to $75 a year, but Mr. Brylawski, speaking as president of the MPTO of Metropolitan Washington, said that such a flat raise would be discriminatory aganist the small theatres and asked that the small theatres pay a minimum of $50 a year and larger theatres up to $100. Mr. Brylawski also asked for a ceiling of $150 on legitimate theatre licenses, against the commission's proposal for raising them from $50 to $450 annually.

Last week a new tax program for Washington, D. C., including an increase in the property tax rate, was agreed upon by the House and Senate District Committees and the District Commissioners. The property tax rate will be increased 25 cents over the present $1.75 per $100 of assessed valuation. However, the new program does not include the two per cent general sales tax nor the 10 per cent admission tax requested originally by the commissioners.

In New York Monday representatives of exhibition met in the office of Oscar Doob, Loew Theatres executive, drafted a letter of protest against a five per cent admission tax in Yonkers, N. Y., and sent it to members of the Yonkers City Council and other officials.

Citing the present burden of the 20 per cent Federal admission tax and the general decline in theatre business, the letter, signed by managers and owners of Yonkers theatres, charged that the proposed local tax would be discriminatory in that it would single out film theatre patrons for "class taxation." In its last session the New York State legislature empowered cities to impose additional taxation up to five per cent.

Atlantic City Tax Effective

Beginning this Sunday motion picture theatres and all resort amusement places in Atlantic City, N. J., will be assessed a three per cent tax. This was decided upon last week at a primary election when voters approved, by a two-to-one vote, a referendum to permit such a tax. Taxed also will be all hotel rooms, liquor sales and tobacco.

Two other cities—Boston and Chicago—are threatened with additional five per cent amusement taxes. The Boston admission tax may be a part of an entirely new bill offered as a substitute for the governor's general sales tax bill. The Chicago five per cent tax would apply to all theatre and sporting events. The plan was advanced by Mayor Kennelly's tax committee.

However, this move by the mayor's tax committee brought an immediate rebuttal by Maurice Leonard, attorney and spokesman for the Chicago theatre owners. "The five per cent admission tax is unfair to our industry. We feel we are being singled out and that such a tax will bring too great a burden on the price of the tickets. . . . We shall fight this proposal wholeheartedly," he said.

Court Allows Inspection Of Two Circuits' Books

Judge Patrick T. Stone of the Western District Court in Superior, Wis., has signed an order permitting Warners, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Loew's to inspect the records and books of the Miner Amusement Company and the Isle Theatre Company to seek out alleged inaccuracies on returns on percentage pictures shown at the defendant's eight theatres.

32 Legislatures Adjourn; Only 2 Laws Hit Films

Washington Bureau

Thirty-two state legislatures have adjourned to date with legislation affecting the industry passed in only two, according to John Bryson, legislative assistant to Eric A. Johnston, president of the Motion Picture Association.

This week 12 more state legislatures were still in session with adjournment expected by the end of the week in Texas, Nebraska, Michigan and Florida.

Numerous tax bills are still pending in the remaining legislatures, Mr. Bryson reported, but only one censorship bill. This is in committee in the Illinois legislature. Twelve censorship bills introduced in other legislatures have been defeated.

New York and New Jersey passed the two tax bills affecting the industry, New York State empowering local municipalities to impose admission taxes and New Jersey allowing fourth class resort cities to do so.

The Connecticut legislature, which adjourned last week, passed no legislation affecting the industry, Mr. Bryson said. No tax bills were adopted, though several were introduced. A censorship bill was killed.

Two others, Rhode Island and Missouri, adjourned last week. In Missouri a censorship bill was killed in committee and a tax bill defeated. No censorship bill was introduced in Rhode Island and the tax bill passed did not affect admissions. Other recent adjournments as reported by Mr. Bryson are: Iowa, which defeated a censorship bill and passed no tax bill; Maine, where a five per cent admission tax bill was defeated, and Minnesota and Vermont, both of which defeated tax bills.

RKO Directors Declare 30-Cent Dividend

Directors of the Radio Keith Orpheum Corporation last week declared the quarterly dividend on common stock of 30 cents per share, payable July 1 to holders of record June 16. The directors reelected all officers, headed by N. Peter Rathvon, president, and Floyd B. Odlum, board chairman.

Meeting previously last week, at Dover, Del., the stockholders elected as directors for the ensuing year Ned E. Depinet, Harry M. Durning, Frederick Ehrman, L. Lawrence Green, L. Boyd Hatch, Mr. Odlum, Mr. Rathvon, George H. Shaw, and J. Millar Walker.

Universal Starts Blumberg-Rank Sales Campaign

The launching of Universal-International's 22-week "Nate Blumberg-J. Arthur Rank Good Business Drive" was announced by William A. Scully, vice-president and general manager, this week. The sales drive will end November 1 and features $50,000 in cash prizes for the winning district managers, branch managers, salesmen and bookers.

The drive, called "the biggest and most important in the company's history," for the first time integrates all departments in the U-I organization, including the publicity and promotion units and the U-I studio facilities. Both charges and sales are to be calculated in the computation of standings, Mr. Scully said.

Also this week, Al Daff, foreign sales supervisor for Universal-International, announced the start of an 18-week international sales drive to honor Joseph H. Seidelman, head of U-I's foreign operations, including the 31 countries in which U-I is operating at present.

The aim of the domestic drive was said by Mr. Scully to be "the creation of a period of great prosperity both for the nation's exhibitors and U-I." In addition to already Expectations," "Odd Man Out," "The Web," "Ivy," "Singapore," "Brute Force," "Something in the Wind," "Slave Girl" and "Something in the W' .d," "Slave Girl" and "The Secret Beyond the Door" will be available.

Meetings to work out details of the drive were decided at home office conferences last week. Mr. Scully presided. Among those who attended were E. T. Gomersall, assistant to Mr. Scully; A. J. O'Keefe, assistant general sales manager; C. J. Feldman, western division manager; F. J. A. McCarthy, southern and Canadian division manager; Fred Meyers, eastern division manager; William J. Heineman, general sales manager of the J. Arthur Rank division of U-I; B. G. Kranze, assistant general sales manager of the Rank division and James J. Jordan, contract playdate manager.

The international "Seidelman Drive" will be captained by Ben M. Cohn, manager of U-I overseas theatre operations. Directing the activities in the five zones in which the field has been divided will be Harry Novak, Europe; Robert Lury, Eastern Asia; Michael Bergher, Far East; Americo Aboaf, Latin America; Andre Salib, Middle East, and Herc C. McIntyre, Australasia.

Gessner to U. S. C.

Professor Robert Gessner, chairman of the department of motion pictures at New York University, left last week for Los Angeles, where he will be a guest teacher of film courses at the University of Southern California this summer.

SHOWMEN SHOULD WELCOME BRITISH FILMS: SKOURAS



MR. SKOURAS MAKES A POINT. Listeners to Spyros Skouras, president of Twentieth Century-Fox, include J. Arthur Rank, British film industry leader, at his left; Nate J. Blumberg, William Heineman, Charles Skouras, Elmer Rhoden, Arthur Krim, Edward Zabel, Harry Cox, E. V. Richards, Robert Benjamin, Frank H. Ricketson and Peter Lundgren. The occasion was Mr. Rank's attendance at a National Theatres' executive meeting and luncheon in Los Angeles, as guest of Charles Skouras, circuit president.

Brtish pictures should be welcomed by the American exhibitor, Charles P. Skouras, president of National Theatres Amusement Company, said last Wednesday at a luncheon meeting in Los Angeles in honor of J. Arthur Rank, British film executive, and Robert Young, head of Pathe Industries. The luncheon, at which Mr. Skouras was host, was held in the banquet room at National Theatres' home office.

"Good English pictures are proving a stimulus to the thinking of Hollywood and will result in a finer over-all quality of motion picture entertainment," Mr. Skouras said. "The result can only be beneficial to motion picture theatres as audiences respond to better and more original films." At the same time Mr. Skouras pledged to Mr. Rank the cooperation of the National Theatres circuit in properly introducing and presenting British pictures to American audiences.

In answer Mr. Rank said: "All that we ask is a helping hand in introducing a new type of product to a new market. With the proper help and return, we can make more pictures of universal appeal to stimulate your box offices." He then expressed his appreciation for the cooperation accorded his pictures during the past two years.

Spyros Skouras, president of Twentieth Century-Fox, pointed out that Mr. Rank had played an important part in keeping open the English market for American pictures.

He said: "The cost of American production is now so high that we must have the English market for profitable Hollywood production. If the market that returned to us $80,000,000 last year should be closed to us because the English could not afford to import our pictures, either the quality of American pictures would suffer or the American theatregoer would have to pay more for his entertainment. The alternative is to see that the English market is kept free by aiding British films."

Immediately following the meeting it was announced that detailed arrangements for providing increased bookings for British films throughout National Theatres operations are to be determined at a series of meetings in Hollywood between William J. Heineman, in charge of sales for J. Arthur Rank pictures in this country, and Edward Zabel, National Theatres executive.

New Sound for Columbia

Recording equipment in Columbia's studio on the coast is being consolidated and standardized in extensive re-engineering operations under the supervision of John Livadary, recording director. Designed to save about 40 per cent of the space filled by present installations, the overhaul includes a simplification of equipment. Columbia is the only Hollywood studio licensed for recording by both Western Electric and RCA.

Allied Unit Finds Quarters

Allied Rocky Mountain Independent Theatres has found office space in Denver at 921 21st Street, around the corner from the 20th-Fox exchange.

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Directed by

The call of adventure rings out across the hills and glens!



THE WORLD-ACCLAIMED CLASSIC MILLIONS HAVE READ AND LOVED COMES TO THE SCREEN!

THE CROWNING ACHIEVEMENT FROM THE MAKERS OF "SMOKY" AND "MY FRIEND FLICKA"!

...A HIT TO STORM THE HIGHLANDS OF YOUR HEART!



Directed by LOUIS KING · Produced by ROBERT BASSLER

Bob, Son of Battle

in Technicolor

Starring

LON McCALLISTER

with PEGGY ANN GARNER · EDMUND GWENN
REGINALD OWEN · CHARLES IRWIN

Screen Play by Jerome Cady - Based on the Novel by Alfred Ollivant

THE BIGGEST BEST-SELLERS ARE ALWAYS BROUGHT TO THE SCREEN BY



20th CENTURY-FOX

Announce Basic Anglo-American Labor Exchange

News of agreements dominated the industry labor scene this week. In New York, Richard F. Walsh, head of the International Alliance of Theatrical Stage Employees, in a joint press conference with Tom O'Brien, British member of Parliament and the head of the National Association of Theatrical and Kine Employees, announced basic accord on the Anglo-American plan for an exchange of top technicians.

Mr. Walsh also disclosed that there definitely would be no strike in the New York laboratories and that an agreement, providing for a substantial wage increase for the 1,600 lab employees, had been worked out. And the International Photographers of the Motion Picture Industry, IATSE, sent out new wage scales for four classifications, which went into effect June 2. Retroactive pay is collectible from July 1, 1946, to June 1, 1947.

Mr. Walsh and Mr. O'Brien left for England aboard the *Queen Elizabeth* Thursday. While in Britain, where he will stay for four weeks, the IATSE head will make a complete inspection of the entertainment business. He also will confer with heads of the other two British studio unions, the Association of City Technicians and the electrical workers. Mr. O'Brien explained the reasons for the resentment felt in British technical circles over the ease with which American personnel can come to work in Britain. However, only 20 came last year while no British technicians worked in the U. S.

Mr. O'Brien said a three-cornered agreement, based on a formula that would outlaw jurisdictional disputes in Britain, will be signed in London June 23.

In Hollywood, meanwhile, Pat Casey, recently resigned labor relations director for the studios, declared a lasting settlement of the jurisdictional strike on the coast was impossible unless there was a drastic change in the attitude of the union leaders involved.

Paramount Opens New Jacksonville Branch

Paramount Pictures' new Jacksonville, Fla., branch opened formally Monday, June 9, with a meeting at which the company's 1947 "Celebrating 35 Years of Leadership" sales drive was discussed. The session was conducted by Hugh Owen, Paramount's Eastern and Southern division sales head.

Heading the branch personnel at the meeting, which lasted two days, was Al Duren, who was recently promoted from Atlanta sales manager of the company to take over as manager in Jacksonville.

Paramount discontinued the Florida city as a branch center in 1939. Since then the company has operated a shipping station there.

Skouras Non-Sectarian Head For Jewish Appeal

Barney Balaban, national chairman of the United Jewish Appeal, Tuesday announced the appointment of Spyros P. Skouras, president of Twentieth Century-Fox Film Corp., as non-sectarian chairman for the motion picture industry in the UJA's 1947 drive for $170,000,000.

In accepting the post, Mr. Skouras said: "I regard the opportunity of serving the United Jewish Appeal as a sacred privilege, and to be associated with Barney Balaban and my friends in the industry engaged in this most vital humanitarian endeavor is a great pleasure."

20th-Fox Gives New Authority to Division Heads

The inauguration of a new policy which will give Twentieth Century-Fox division sales managers full authority in the field to negotiate and approve contracts and to handle problems of distribution was announced in New York last Friday by Andrew W. Smith, Jr., new general sales manager.

"The men in the field are responsible for the distribution of our company's pictures and we are now giving them the authority that goes with that responsibility," Mr. Smith said, adding: "This is our 'open door' policy."

The new policy was outlined by the sales chief at an industry press conference held at the home office in New York at which William C. Gehring, assistant general sales manager, was introduced.

Mr. Smith said the company may hold a national sales meeting some time this autumn, pointing out that 20th-Fox has not had one in several years.

Immediately following the trade press conference, however, Spyros Skouras, president of Twentieth Century-Fox, announced in Hollywood that "Forever Amber" and "Captain from Castile" would be roadshown at $1.20 top with restricted runs.

At the same time the company announced pictures which will be released during June and July. In June, exhibitors will get "Miracle on 34th Street," "Moss Rose," and the re-release of "Western Union." In July there will be "Bob, Son of Battle," "The Crimson Key" and "Meet Me at Dawn."

Berg on Eagle-Lion Staff

Herb Berg has joined the Eagle-Lion home office publicity staff, it was announced this week by Max E. Youngstein, Eagle-Lion director of advertising, publicity and exploitation. Mr. Berg, who resigned last week from Selznick Releasing Organization, assumed his new duties immediately. Prior to his SRO affiliation, he was with Paramount and other major companies in various publicity and exploitation capacities.

Decision on Suit Jurisdiction Due In Week or Two

The expected Supreme Court decision on taking jurisdiction in the New York industry anti-trust appeal failed to materialize early this week, but the attitude of the judges in all probability, will be made known within a week or two.

The court was originally scheduled to recess for the summer after next Monday's session, but, according to court officials, adjournment is not likely until the end of the month in view of a very crowded schedule. The justices usually like to dispose of all pending cases before recessing.

Late last week, attorneys for the American Theatres Association, the Confederacy of Southern Associations and the Southern California Theatre Owners, filed an appeal with the Supreme Court defending the right of these groups to intervene directly. The brief was filed in answer to an attack on the intervention filed by 20th-Fox, Loew's, RKO, Paramount and Warners.

In New York, the question of whether operation of theatres by two or more distributors which own them constitutes a pool or a partnership had lawyers arguing. Under the decree, the deadline for the dissolution of all pools is July 1. All five distributor-exhibitor defendants have liquidated their pools with independents and among themselves or are in the process of doing so.

The language of the court decree has given rise to uncertainty in some cases. There is, for instance, the example of the Buffalo Theatres, a circuit of 10 houses in which Paramount and Loew's each own 43 per cent while the remaining 14 per cent is owned by Vincent McFaul.

Early this week attorneys for all eight distributor-defendants met in New York in an effort to minimize duplication of argument in appeal briefs which have to be submitted to the Supreme Court 30 days before the tribunal hears the case.

Appoint Nemec SMPE Executive Secretary

Boyce Nemec, engineering secretary of the Society of Motion Picture Engineers, this week was appointed executive secretary. He succeeds Harry Smith, Jr., who resigns July 1, to enter his own business. Mr. Nemec is a member of the general committee for the 62nd semi-annual convention, to be held October 20-24 at the Hotel Pennsylvania, New York.

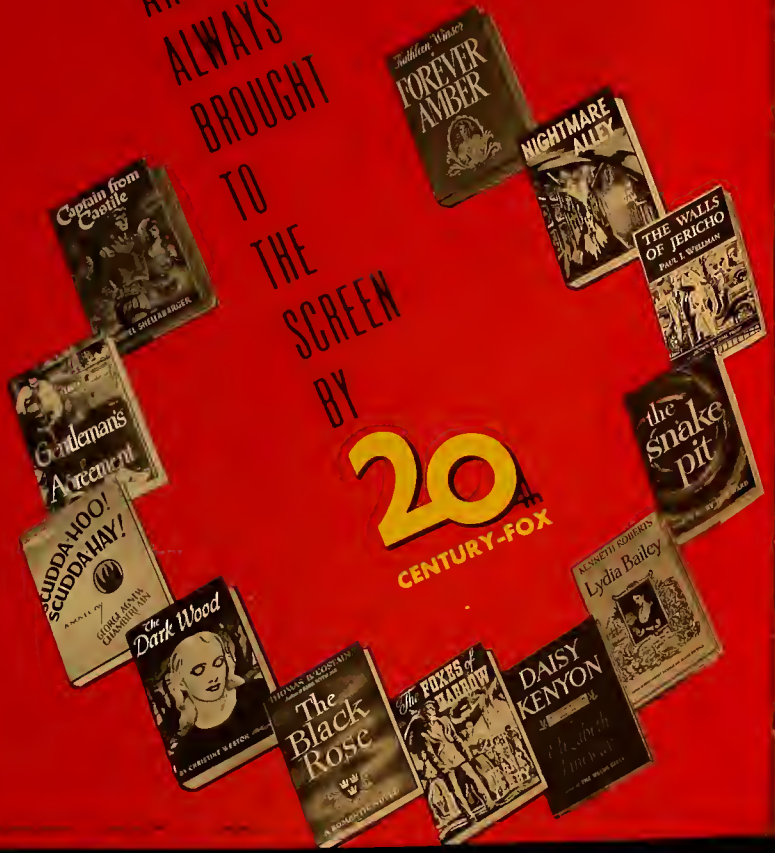
Emerson Is RKO Manager

Joseph C. Emerson has been appointed manager of RKO Radio's Denver exchange, effective immediately. Mr. Emerson has been with RKO Radio since 1941, at which time he joined the company as salesman.



THE WORLD-ACCLAIMED CLASSIC
MILLIONS HAVE READ AND LOVED
COMES TO THE SCREEN!

THE BIGGEST BEST-SELLERS ARE ALWAYS BROUGHT TO THE SCREEN BY



20th CENTURY-FOX

ON THE MARCH

by RED KANN

ANY company floundering around in competitive bidding can match the following incident with experience [s] of its own. It concerns two highly competitive unaffiliated exhibitors. One was the regular outlet of the distributor who found himself embroiled in the mess. That is, he was regular until the courts incredibly held the established customer had established nothing by dealing with the same firm ten or fifteen years and had to throw his hat in the ring along with anybody else who owned a hat.

The other, not being the established customer, saw a chance to get in where he had never been before. And, of course, he moved. On a certain attraction the distributor asked terms which represented the peak load in the situation. The man who had never had this line of product bid about twice as much as the distributor had asked, the objective obviously an avowed effort to outdistance the former, established customer.

The condition being what it is and the old buyer having been outrun, the film went to the higher bidder. Believe it or not, the distributor suffered embarrassment. He knew the over-enthusiastic operator would never come out—maybe the enthusiast knew it, too, but was ready for any crack he could take at his competitor—and, as a friendly gesture wrote a friendly letter urging a trifle more sanity in the future. For the record, the theatreman told the distributor to mind his own damned business.

In due time along came another of the same distributor's releases. The scenery changed. The once-established customer, riled by his first missout, slashed even more wildly than his opposition. He entered a bid which was so immediately stratospheric that his competitor ran to cover and never emerged.

THE distributor, a persistent cuss and still determined to be friendly, knew how perfectly screwy this circus of events was proving to be. And so he wrote his former customer what was practically a carbon of the first letter. The reply might have been struck off the identical typewriter. For a second time, the distributor was told to mind his own business. There, the situation remains until the next release hits the auction block or until one or the other of these exhibitors realizes he is heading for eventual extermination on an execution block of his own manufacture.

This state of affairs is more outlandish than precedental in the current experience of many distributors. Probably it makes most sense as a case history of what is quite likely to become commonplace in exhibitor-distributor relationships if competitive bidding is ordered by the U. S. Supreme Court. Limited as such bidding now is in actual practice, the upsets already registered point up the chaos which lies ahead if early signposts reflect reasonable accuracy.

Should this selling method be continued, the unaffiliated exhibitor would be in position to strike out for product not hitherto available to him. But he cannot expect to walk away with the backbone service of his competitor without a tussle. He must expect the latter to be in there swinging in defense. Picture by picture, this cut-throat see-saw gradually, or even quickly, would become the established order of business unless competitors become ill-advised enough to meet in an alley and there decide to become friendly enemies with the distributors, for the time, and not each other, as the target.

This would spell collusion, an ugly term with ugly implications smacking of limitless litigation and a further disintegration of the link binding buyer and seller. This industry has enough bad feeling to get out of its system without re-infecting its blood stream with a new kind of virus conceivably set into a chain reaction by a selling method legally sanctioned.

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With British pictures and U. S. playing time for them the rife topic on so many important lips, the course of "Great Expectations" at America's premiere theatre, Radio City Music Hall, becomes important to watch. In its third week, this attraction did $127,500. Having reached the Hall's stop-figure of $78,000 in the required first four days of each of its three weeks, the film remains a fourth.

At $133,500 in the first, $136,200 in the second with Memorial Day aid [we underplayed the second seven days here last week and are quick to acknowledge the error] and $127,500 in the third, "Great Expectations" remains faithful to its title by giving the Hall $397,200 in 21 days. Everyone concerned finds it a pleasure.

It turns out to be an added pleasure to note the calibre of big city time this import is getting out of New York. Nothing sluff about these:

The United Artists, Ritz, Studio City, Iris, Guild and Carthay Circle in Metropolitan Los Angeles; Boyd, Philadelphia; Loew's, Louisville; United Artists, Detroit and San Francisco; Orpheum, Kansas City; Palace, Cleveland; the Boston, Boston; Fulton, Pittsburgh; Earle and Ambassador, Washington.

Arthur Rank ought to be enjoying swatting the pill at Del Monte what with this and the promise of more to come. More to the tune of about $12,000,000 from the five major circuits in the next year.

Warner News Is Newsreel Name, Meeting Is Told

"The Warner News" has been selected as the official title of the twice-weekly newsreel to be brought out by Warner Brothers in November, it was announced last Thursday at the initial conference of a two-day meeting of district managers and home office executives in New York. The meetings were conducted by Ben Kalmenson, vice-president and general sales manager.

The sales and distribution plans for the newsreel were outlined the following day to the district managers, who subsequently will hold meetings in their respective territories to acquaint their sales staffs with the procedure. Norman H. Moray, short subject sales manager, whose department will have charge of selling and distributing the newsreel, explained the machinery set up to handle the project.

Major Albert Warner addressed the opening session.

Promotional plans, on an international scale, for the launching of "Life With Father" in August as the lead-off attraction on the Warner schedule for 1947-48 were outlined by Mort Blumenstock, vice-president in charge of advertising and publicity.

A special preview will be followed by the regular world premiere engagement of the picture at the Hollywood theatre, New York, and a special opening in Atlantic City, as well as more than 200 other day-and-date premieres throughout the country, supported by one of the most extensive advertising campaigns in the history of the company.

Attending the home office meeting, in addition to the executives named, were: Samuel Schneider, Roy Haines, Jules Lapidus, Norman Ayers, I. F. Dolid, Bernard R. Goodman, Ed Hinchy, Gil Golden, Charles A. Baily, William Brumberg, Sam Lefkowitz, Henry Herbel, Robert Smeltzer, Haskell Masters, Harry A. Seed, Hall Walsh, Charles Rich, Doak Roberts, John F. Kirby, Howard Levinson and others.

House Group Delays Red Inquiry to September

The House Committee on un-American Activities will postpone its hearings on Communism in Hollywood until mid-September, at which time it will hear Hans Eisler, film composer, it was announced in Washington last week. The hearings were set originally for June 16. In September the committee, head by Representative J. Parnell Thomas, will also examine other Hollywood figures on charges of Communist propaganda activities.

Meanwhile the committee has announced it is willing to hear Lowell Mellett, formerly with the Office of War Information, who demanded a chance to answer the Robert Taylor charge that the actor was forced to play in a pro-Russian film.

Rank-Universal Set Talent Swap

Hollywood Bureau

J. Arthur Rank and the Universal International Studios announced here Wednesday the conclusion of an agreement for a new and far-reaching talent interchange.

It will cover stars, directors and lesser players in a program designed to build the personalities throughout the world market. The first to be concerned in the interchange deal will be Robert Siodmak, leading Universal director, who will go to England to direct "Precious Bane," starring Robert Donat and Ann Todd, for Two Cities Films, a Rank subsidiary company.

It was said here Wednesday that further personalities to be involved in the interchange program will be announced from here before Mr. Rank leaves the coast, where he is now vacationing, for his return to England.

To List 1,330 U. S. Films In Library Catalog

A catalog to be issued by the Library of Congress in the near future will list some 1,330 Government films, produced and distributed by 30 agencies. The Library hopes to have the booklet ready by the end of the month. It is expected to sell for 10 cents. The Motion Picture Division also has prepared a four-page mimeographed "Directions for Borrowing and Purchasing U. S. Government Motion Picture Films." It covers 27 agencies.

New York Theatres Order July 4 Fireworks Trailer

A trailer, warning New York parents and children that buying or possessing firecrackers is a misdemeanor, was ordered last week by directors of the Metropolitan Motion Picture Theatres Association. In previous years, firecrackers have been exploded on theatre premises. Edward N. Rugoff, of the Rugoff and Becker circuit, was elected to succeed George Skouras as a director.

Appoint McClafferty Dean

The Very Reverend Monsignor John J. McClafferty, who has been executive secretary of the National Legion of Decency, and a director of the social research division of the New York Catholic Charities, this week was appointed dean of the National Catholic School of Social Service, of the Catholic University of America, Washington.

Censor Makes 23 Cuts

The Motion Picture Censor Board of the Chicago Police Department viewed 94 releases, consisting of 408,000 feet of film, during the month of May. There were 23 cuts, four classified for "Adults Only," and one, the Hygienic Production, "Mom and Dad," was rejected.

CONNORS, FISHING, STUDIES UA OFFER

Owner Counsel Proposes Five-Year Contract as President of Company

The bass and the long lean Great Northern pike were striking well this week at Lake of the Woods up in the pine forests of Minnesota and Manitoba, but Tom Connors, after only a week of sunny days and long cool nights was packing his gear to return to New York.

He was due there Thursday for conferences concerning the presidency of United Artists which began two days after he resigned as vice-president and general sales manager of Twentieth Century-Fox. May 29, the day of his resignation, Mr. Connors said he had no plans except to go fishing "for as long as the fish bite."

Persuaded to Delay Trip

He was persuaded by Charles Schwartz, counsel and representative for Charles Chaplin, to postpone his trip for two days, until June 4, and, further, to return in a week. Mr. Schwartz said his principal, and Mary Pickford, co-owners of United Artists, had been seeking a successor for Edward Raftery, present president, since last February when Mr. Raftery made it known that he wished to retire.

Considerable progress in the discussions between Mr. Connors, Mr. Schwartz, and Arnold Grant, Miss Pickford's representative in New York, was reported. During Mr. Connors' absence the two lawyers were to draft a contract which was to be presented to him for study and further discussion. All parties were reported willing to make a deal.

The proposal was said to be for a five-year contract at $2,500 weekly with a provision for a payment of $40,000 a year for five years in the event of Mr. Connors' disability or death, or upon failure to agree on a new contract at the end of the first five years.

Had Option at 20th-Fox

Mr. Connors received $2,000 a week from Twentieth Century-Fox and his five-year-old contract, expiring this summer, provided for a five-year renewal at $3,000 a week, if he chose to remain, or for $1,000 a week for five years as an advisor if he chose to retire. Refusal by the company to grant a similar security extension clause in a new contract was said to have influenced him to elect the advisory post at $1,000 a week.

The $1,000 payments would be stopped if the United Artists deal were concluded since the 20th-Fox contract excludes competitive activity.

Meanwhile United Artists sources observed that the offer made by S. H. Fabian, with the backing of Serge Semenenko of the First National Bank of Boston, was unlikely to be discussed by Mr. Chaplin, Miss Pickford, or their representatives while discussions continued with Mr. Connors. The partners, it was believed, would prefer to continue their ownership with a new management rather than sell out.

It was said officially that "no firm proposal" for the purchase of United Artists had been made by anyone, the Fabian negotiations never having advanced beyond the talk stage.

Paramount Adds Publicists For Special Campaigns

Paramount is increasing its publicity and exploitation staffs by adding executive publicists in order to give additional individualized attention to high budget pictures, Curtis Mitchell, director of advertising and publicity, announced in New York last week. William Johnston, former press representative for Bob Hope, has been added to the staff and has been assigned to "The Perils of Pauline." Morton Nathanson, until recently special representative for Liberty Films, has been assigned to Hal Wallis' "Desert Fury." Each executive publicist will conceive, initiate, develop, plant and coordinate special campaigns in behalf of their productions. Meanwhile, Bert Ennis, long associated with the industry and at one time advertising and publicity director of the Roxy theatre in New York and of Columbia Pictures, has joined Paramount's advertising staff in New York.

Sherman Plans Westerns In 16mm for Homes

Harry Sherman, president of Harry Sherman Pictures, Inc., Hollywood, has announced plans to produce and release one Western feature per month in 16mm for domestic rental distribution through a nationwide set up of top merchandising organizations. Mr. Sherman is negotiating with a large mail-order concern for the distribution of the pictures and expects to use the contract as a model in his dealing with some 40 other concerns. The 16mm Westerns will be rented on a library card system at from $2.50 to $5 a night for home showings. The pictures will star leading Western name players.

Seek Child Restriction

The Richmond, Cal., East Bay Motion Picture Council is pressing for a local ordinance requiring every child under 12 to be accompanied by an adult into the theatre. Theatre owners are fighting the proposal.

CEA Bitter in Attack on "Buy British Only" Ads

by PETER BURNUP
in Eastbourne

The British Film Producers Association's newspaper-advertising campaign, designed to influence public opinion in favour of British pictures through inferential defamation of American product, came under sharp attack from British exhibitors this week. The surprisingly uniform and bitter charges were made by members of the legal parliamentary committee of the Cinematograph Exhibitors' Association at that organization's annual meeting at Eastbourne, Sussex.

Criticize Producer Head

The Association's campaign has been criticized previously, but never as violently as this. The vehemence of the attack was undoubtedly increased by the absence of the press. All of the committee-members spoke their individual pieces, bitterly protesting the campaign conducted by Sir Henry French, the BFPA's director general.

Quotes ranged from something like "an unscrupulous, insidious comparison between British and American films to the latters' detriment" and "the BFPA is cynically endeavouring to influence editorial opinion at a moment when Anglo-American relations must necessarily be retained at the highest mutually understanding level," to "This campaign is just an example of the unprecedented and unjustified selfishness of the producers at the exhibitors' expense, but is obviously doomed to disaster."

Suggestions were made that J. Arthur Rank should remove Sir Henry from his job. Mr. Rank's mission to America, although governmentally blessed, was criticized as "personal nestfeathering without regard to Britain's interest."

See Program Threat

This is the first outspoken example of a sentiment undoubtedly felt by independent exhibitors generally who feel their livelihoods are threatened by the alleged machinations of the Rank distributing organization. The committee's report pointed out that the BFPA's campaign was actually directed at 80 per cent of the independent exhibitors' programs and it emphasized that if American screenings here are to be cut substantially, the whole country — producers, distributors and exhibitors — would inevitably fold up.

Also high on the discussion list prepared by W. R. Fuller, secretary, was the question of film mutilation; rumoured governmental plans to permit municipalities to engage in motion picture trading under the Town and Country Planning Act; entertainment taxes; 16mm showings and other, less important items.

BRITISH REVIEW

Courtneys of Curzon Street

***Herbert Wilcox: British Lion*—Tear-Jerking Chronicle**

Cynics, quasi-intellectuals, all the tiresome tribe of the superior, may be relied upon for sneers at this one. But—bearing as it does the hall-mark of that old trusty Herbert Wilcox; revealing once again the charm of Anna Neagle and Michael Wilding—it will inevitably cram the shekels into the showman's jackpot.

Mr. Wilcox—having cashed in more than once on the grim, legendary, illustrious little body known to history as Queen Victoria—seems intent on a motion picture monopoly of that terrifying monarch. Her personality and rigid philosophy dominate the picture's whole course from AD 1899 to 'round about this present year of grace. But Wilcox—as all theatremen are aware—can walk with kings and still keep that dividend-making common touch. And this one's no exception. When the year's count comes to be made of magic grossers "Courtneys" should be well up with the leaders.

It's a period piece in every sense of the word. Back in 1899, Mr. Wilding (dashing young ensign of Her Majesty's Life Guards) does a very pretty line of sentiment with his mother's parlour-maid (Miss Neagle) at the family servant's ball. The two extremely attractive sweethearts marry, to the dismay of all and sundry; dismay which develops into consternation when the young wife actually drops her fan at one of the aged Queen's stuffier soirees. Covered with shame at that faux pas Miss Neagle runs away to her native Ireland to have her baby in peace and quietude; vowing the while that she'll never again see that dashing young ensign of hers.

The couple come together in the midst of a battle in World War I and remain together for the rest of their comfortable lives; the film's action being so contrived that the innocent beholder might well be persuaded that the whole pattern of Britain's subsequent disasters and triumphs, her wars and depressions, even her current dollar shortage, was evolved so that point might be lent to the career and loves of this Sir Edward and Lady Courtney.

Of course, it's sentimental, novelettish, now and again mawkish to a degree. But it's splendidly mounted and a warranted tear-jerker. Wilcox never misses a trick in the game. It's a jewelled-in-every-movement piece.

Seen at London's largest theatre, Metro's Empire, where a crowded audience gave it noisy approval. Reviewer's Rating: Very good.—PETER BURNUP.

British release date, September 9, 1947. Running time, 120 min. British Universal audience classification.

Catherine O'Halloran.....Anna Neagle
Sir Edward Courtney.....Michael Wilding
Gladys Young, Coral Browne, Michael Medwin, Daphne Slater, Ethel O'Shea, Percy Walsh, James Kavanagh

Siritzky To Import 15 Annually from France

A deal providing for the annual import by Siritzky International of the 15 "best" films produced in France by Pathe Cinema, Gaumont and the French Government-owned Union Generale du Cinema, has been signed in Paris, Joseph Siritzky, vice-president of the Siritzky organization, announced in New York this week. The agreement gives them exclusive American distribution right to all films of the three French companies. To insure playing time, Siritzky will acquire or build "art theatres" in addition to those already operated. Eventually the organization will have a house in Washington, Chicago, Philadelphia, San Francisco, Hollywood, Boston, New York.

Foresee British Import Cuts to Protect Loan

London Bureau

American motion picture men here—disturbed at the Washington disclosure that Britain has withdrawn a further $200,000,000 from the American loan; meaning that this country has thereby used up more than half of the immense credit in 11 months—are once again canvassing with concern the possibility of a Government reduction in imports from the "hard currency" areas, namely the U. S.

They see immediate justification for concern in Chancellor of the Exchequer Hugh Dalton's pronouncement at the recent Labor Party conference that Britain should not count on raising further oversea credits, that she must stand on her own feet. Also in the Chancellor's budget speech there was a hint of a possible cut in other imports besides American tobacco.

Apprehension is heightened because of the view, widely and publicly expressed by economists of all schools of thought, that the current disequilibrium between exports and imports is leading inevitably and quickly to a prolonged and worldwide catastrophic depression.

The question was posed to Herbert Morrison, M. P., Lord President of the Council and one of Prime Minister Attlee's closest aides, at his latest press conference. Mr. Morrison admitted that the suggestion is under the closest review by the Cabinet. He added, however, that the Government had not yet come to a conclusion and he dropped a broad hint that it might be some time before they did so. In other words, the door is left conveniently open for last minute Anglo-American reciprocity suggestions in the Quota Act pattern.

The London membership of the Motion Picture Association is well informed of the situation's implications.

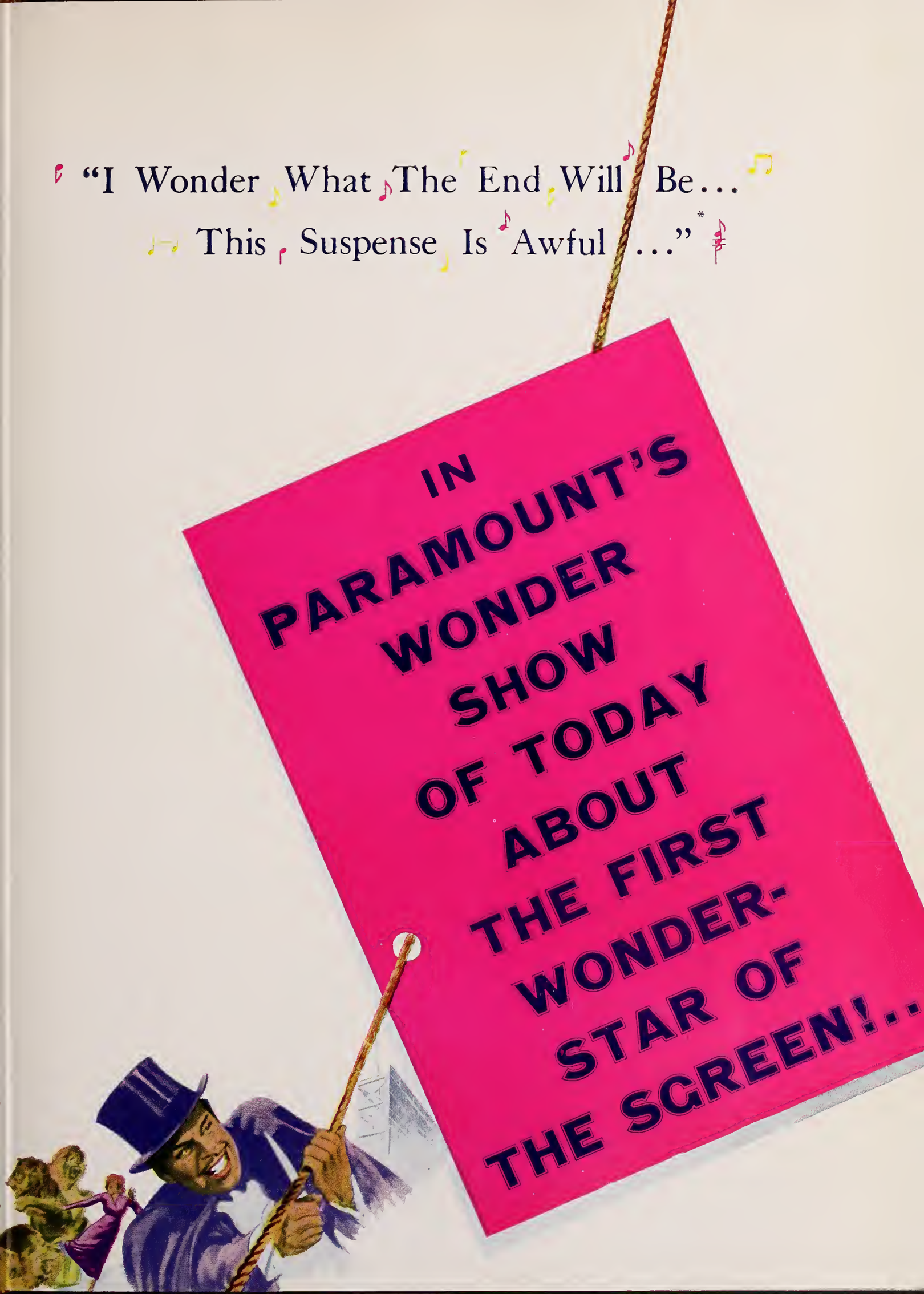
Warners Sets Eight For British Release

Pictures to be released by Warners in Great Britain have been set through December 1, Max Milder, the company's managing director, announced in London this week. Eight productions are on the schedule for the five-month period starting in July, with release dates as follows:

"Humoresque," July 7; "Stallion Road," July 28; "Royal Flush," "Two Guys From Milwaukee," August 18; "Nora Prentiss," September 1; "The Two Mrs. Carrolls," September 29; "Pursued," October 20; "Deception," November 10, and "Love and Learn," December 1.

All pictures will play a pre-release British premiere engagement at the Warner theatre, London, before going into general distribution.

"I Wonder What The End Will Be...
This Suspense Is Awful..." *




The Untold Life and Love Story of th
THE
PERILS of
"Bing! Bang! Biff! They Throw Her Off a Cliff . . ." in *
THE NATION'S BIG 4TH OF JULY SHOW!
These Famous Stars Of Yesterday Help Re-Create
The Glamorous Days When Hollywood Was Young!
WILLIAM FARNUM
PAUL PANZER
JAMES FINLAYSON
HANK MANN
BERT ROACH
CHESTER CONKLIN
SNUB POLLARD
CREIGHTON HALE
FRANCIS McDONALD
HEINIE CONKLIN
* "Copyright Broadway Music Corp. Used by permission."

mmortal Thrill-Queen of the Movies!

PAULINE

in TECHNICOLOR

Starring

BETTY HUTTON

JOHN LUND

Who played opposite Olivia DeHavilland in her Academy-Award-winning role

with

BILLY DeWOLFE

A solid boxoffice draw after his comedy hit in "Blue Skies"

William Demarest

One of the top sensations of "The Jolson Story"

Constance Collier

Frank Faylen

Directed by

George Marshall

Screen Play by P. J. Wolfson
and Frank Butler

Produced by Sol C. Siegel



It's 3 Wonder Shows in One!!

A FASCINATING NOSTALGIC CAVALCADE

of the days when Hollywood was in New Jersey and "The Perils of Pauline" was a national institution.



Recreating the hilarious, death-defying adventures that inspired a popular song that has never died.



Taking the old and new-timers behind the scenes to the inside story of movie making in the "silent" days.



Recalling the era when a whole nation waited every week to see what happened next to "Poor Pauline".

A NEVER-BEFORE-REVEALED LOVE STORY

of Pearl White, who thrilled America with her daring . . . then captivated Europe with her beauty and glamour.



Sweat-shop slavey — but only until she moved toward fame with her first magic song in vaudeville.



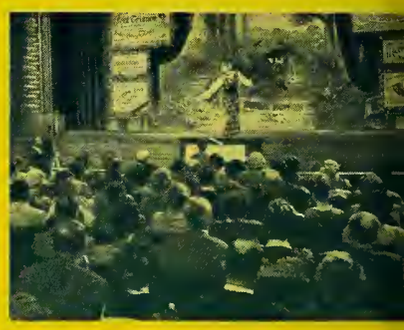
Betty Hutton's fine portrayal of Pearl White is richer in emotional scope than even "Incendiary Blonde."



John Lund as the secret man in the Thrill-Queen's life matches his famous performance in "To Each His Own."

A STUNNING MUSICAL IN 1947 TECHNICOLOR

Introducing the newest and bigge hits of the airwaves in the year's big gest production numbers . . .



Four new hit numbers by Frank Loese including "Rumble, Rumble, Rumble" and "Poppa Don't Preach To Me."



"Poor Pauline" and other fun-to-hur favorites background the action wit an unusual score.



The Living Curtain of Beautiful Girl keynotes the production lavishness o its big, handsome numbers.

FLASH!

First Trade Reviews Hail It As "Sock Entertainment . . . That Will Make The Exhibitor Feel What A Bonanza Is Like Once More!"

"THE PERILS OF PAULINE"

From PARAMOUNT—July 4th

AND THEN: "DEAR RUTH"! "WELCOME STRANGER"!! "DESERT FURY"!!! "VARIETY GIRL"!!!!

Screen Dividend Payments Up 39% In First Quarter

Washington Bureau

Dividend payments by motion picture companies in the first quarter of 1947 were 39.1 per cent higher than payments during the first three months of 1946, the Department of Commerce reported last week.

Total payments reported for the first quarter of this year were $11,670,000, compared with $8,392,000 during the comparable 1946 period.

Although the present total is not as high as the $14,660,000 reported for the final quarter of 1946, department officials pointed out that final quarter payments are the highest of the year, whereas first quarter payments are among the lowest.

Paramount and Warner Brothers were mainly responsible for the present increase. Paramount's payments doubled, going from $1,900,000 during the 1946 three-month period to $3,800,000 this year. Warner Brothers' payments rose 50 per cent from $1,900,000 to $2,800,000.

Commerce Department officials said that much of the present quarter's increase in dividend distribution was probably due to a recent Treasury Department ruling, which states that companies paying out more than 70 per cent of their net income in dividends will not be subject to close Federal scrutiny. Officials indicated that they expect an even greater increase in dividend payments in the future.

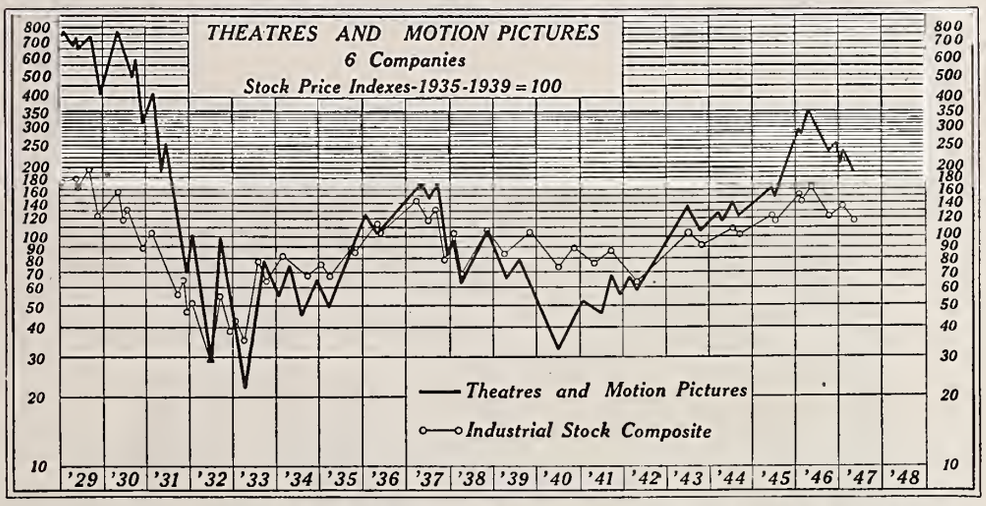
Abeles Assistant to Milder in Britain

Arthur S. Abeles Jr., at present manager for Argentina and supervisor of company operations in Chile, Uruguay and Paraguay, has been appointed executive assistant to Max Milder, managing director for Warner Bros. in Great Britain. Mr. Abeles will leave Buenos Aires for London to take up his new duties about August 1.

Following this appointment, Wolfe Cohen, vice-president of Warner International in charge of Latin-America, Australia and the Far East, made five new promotions in his territory. Ary Lima, formerly manager for Brazil, becomes supervisor for that country, Argentina, Chile, Uruguay and Paraguay, making his headquarters in Rio de Janeiro. Armando Trucios, now in charge of Peru, Colombia, Ecuador and Bolivia, becomes general manager for Argentina, with headquarters in Buenos Aires, effective July 1.

Carl Heumann, assistant manager for Colombia, is elevated to manager of that territory, with headquarters in Bogota. Louis Lipsky, manager in Colombia, is being transferred to Santiago as manager for Chile, succeeding Douglas J. Granville, who arrives in New York shortly for a supervising assignment in the Far East.

How Film Stocks Compare



The graph above, compiled by Standard & Poor's, represents the trend of motion picture stocks in relation to a composite of all other industrial stocks. Included in the comparison are: Columbia, Loew's, Inc., Paramount, RKO, 20th Century-Fox and Warners.

Selznick's Sales Lineup Complete

The complete personnel lineup of the Selznick Releasing Organization's top field sales force as well as the geographical location of the company's branches in seven districts were announced this week by Milton Kussell, general sales head of the Selznick Organization.

National Film Service, Inc., formerly National Film Distributors organized last May to handle the physical distribution of Selznick product, has done "a remarkable job" in handling Mr. Selznick's first picture, "Duel in the Sun," Mr. Kussell said. "Since May 7 the company has taken care of more than 750 shipments with no major missout reported. That's quite a record in view of the fact that we had only a week to organize the setup."

Paul MacNamara, Vanguard's advertising and publicity head, arrived in New York last week. He said that despite the intense effort that was made to promote "Duel," expenses had been kept within the $2,000,000 budget and that results had been most satisfactory with the film outgrossing "Gone with the Wind" in many situations. He also predicted an early physical distribution deal for "Duel" in Britain.

The complete list of Selznick offices, district and branch managers follows:

Boston District—Thomas F. Duane, district manager; Frank C. Lydon, 260 Tremont Street, Boston 16, Mass.; William P. Rosenow, 220 Delaware Avenue, Buffalo 2, N. Y.

Washington District—J. E. Fontaine, district manager; Elmer W. McKinley, 301 G Street, N.W., Washington 1, D. C.; Melvin Koff, Market Street, Ntl. Bank Building, City Hall Plaza, Philadelphia 7; Joseph Kaliski, Clark Bldg., 7th Street and Liberty Avenue, Pittsburgh 22.

Cleveland District—Grover C. Schaefer, district manager; Leonard Mishkind, Film Bldg., 2108 Payne Avenue, Cleveland 14; Edward B. Salsberg, Keith Bldg., 525 Walnut Street, Cincinnati 2; Eugene P. Alexander, Donovan Bldg., Woodward Avenue and Duffield Street, Detroit 1.

Chicago District—Sam Horowitz, district manager; Walter M. Dorff, 22 No. LaSalle Street, Chicago 2; Charles M. Weiner, Pence Bldg., Minneapolis 3; Elmer J. Tilton, Empire Bldg., 6th and Walnut Streets, Des Moines 9; Roscoe R. Thompson, 610 R. A. Long Bldg., 928 Grand Avenue, Kansas City 9, Missouri; Ellis N. Shafton, Continental Bldg., 3615 Olive Street, St. Louis 8.

Atlanta District—Henry G. Krum, district manager; Guy B. Davis, Grant Bldg., 44 Broad Street, Atlanta 1.

Dallas District—A. J. Delcambre, district manager; Claude W. Atkinson, 821 Mercantile Bank Bldg., Dallas 1.

Los Angeles District—John T. Howard, district manager; Paul J. Walsh, 556 S. Harvard Blvd., Los Angeles 2; Harry Hunsaker, RKO Golden Gate Bldg., 25 Taylor Street, San Francisco 2; Cornell J. Duer, Denham Theatre Building, 635 18th Street, Denver 2; Howard B. Cahoon, Atlas Building, 36½ W. Second South Street, Salt Lake 1; James L. Walsh, 1810 Seventh Avenue, Seattle 1.

National Film Service Expands Facilities

The physical distribution facilities of National Film Service, Inc., have been expanded with the establishment of carrier affiliates in all of the 31 exchange areas, and by its appointment to handle prints of PRC, Eagle-Lion, Republic and Monogram in several territories.

This week NFS took over physical distribution in Philadelphia for the former two companies, and it is understood negotiations are proceeding to extend the servicing of exhibitors for both in cities additional to those already serviced in Washington, Kansas City and Des Moines.

National operates through the 29 regional film deliveries which are members of its affiliated National Film Carriers, both of which have headquarters in Philadelphia.

Majors Sue Theatre on Percentage Returns

Alleging falsification of admission records and asking audits, the eight major companies last week filed separate suits in Portland, Ore., Federal Court against Walter Leverette, and against Leverette's Interstate Theatres, and Lithia Investment Company, and the George A. Hunt Theatres, Inc. The theatres involved are in Ashland and Medford, Ore., and in Yreka and Weed, Cal.

The Scandal of the



Terrified Movie Star!



COLUMBIA PICTURES

presents

George BRENT

Joan BLONDELL

The Corpse Came C.O.D.

with ADELE JERGENS · JIM BANNON · LESLIE BROOKS

Screenplay by George Bricker, Dwight Babcock

Based upon the novel by JIMMY STARR

Directed by HENRY LEVIN · Produced by SAMUEL BISCHOFF

COLUMBIA PICTURES

Studio Activity Zooms Upward with 51 Films In Work for Week

Hollywood Bureau

A sharp and long awaited rise in production activity last week, which saw 15 new pictures going before the cameras on six major lots, jumped the index to the largest shooting total since the start of the year, from 40 to 51, with four sent to the cutting room.

At Columbia, shooting started on three—"When a Girl's Beautiful," with Adele Jergens, Stephen Dunne and Mark Platt, with Frank McDonald directing for producer Wallace MacDonald; "Last Days of Boot Hill," a Durango Kid adventure, with Charles Starrett and Smiley Burnett as co-stars and Colbert Clark producing, and "The Mating of Minnie McGonigle," with Evelyn Keyes. Casey Robinson is producing the latter with Henry Levin directing.

Universal and Warners Each Start Three

Universal-International and Warners also gave the "go" signal to three each. U-I started "Tap Roots," a Walter Wanger-George Marshall production in Technicolor, with Wanger producing and Marshall directing. The others were "Imagination," a Michael Kanin production, with Ronald Colman, Signe Hasso and Edmond O'Brien, and "Adventures of Black Bart," with Yvonne De Carlo, Dan Duryea and Jeffrey Lynn. George Cukor directs "Imagination" and George Sherman the other.

The trio to get the starting gun at Warners were the Shirley Temple-Ronald Reagan film, "Mary Hagen," with Alex Gottlieb producing and Peter Godfrey directing; "Head Over Heels," featuring Robert Hutton, Joyce Reynolds and Cecil Kellaway, with Frederick deCordova directing and the Michael Curtiz Technicolor musical, "Romance in High C."

The two at 20th-Fox were "Green Grass in Wyoming," with Peggy Cummins, Burl Ives, Lloyd Nolan and Geraldine Wall heading the cast; Louis King directing for producer Robert Bassler, and a new Sol Wurtzel production, "Roses Are Red," with Don Castle, Peggy Knudsen and Patricia Wright. James Tinling is directing.

MGM also got two started. One is a Joe Pasternak production with Richard Thorpe directing, "On an Island With You," starring Esther Williams with Peter Lawford and Ricardo Montalban. The second is Mickey Rooney's vehicle, "Killer McCoy," with a supporting cast including Elizabeth Taylor, Brian Donlevy and James Dunn which Richard Rowland is directing for producer Sam Zimbalist.

"Big Town Scandal" Gets Gun at Paramount

Paramount and United Artists added to the production upswing with one each. "Big Town Scandal," co-starring Philip Reed and Hillary Brooke, a Pine-Thomas production, started at Paramount. U-A put a Hopalong Cassidy, "Without Honor" before the lenses.

Two major budget productions and a new Trucolor Western are announced as going before the cameras at Republic this month. The fulfilling of that schedule will give the studio five shooting simultaneously. The new films are headed by the screen version of Shakespeare's "Macbeth," starring Orson Welles, as the second in the Charles K. Feldman Productions group. Welles has closed his stage version of "Macbeth," after a run in Seattle, and reported to the studio for his role. The others include Edmund Grainger's "The Fabulous Texan," starring William Elliott, John Carroll and Catherine McLeod, with Edward Ludwig directing, the third being "Under Colorado Skies," to star Monte Hale.

Republic has purchased an original screen play, "The Gay Ranchero," to again team Roy Rogers and Tito Guizar. . . . Mass production of films to be written, directed, acted and photographed especially for television starts this week at the Jerry Fairbanks studio. Patterned on the radio formula, the films are designed to play serially or individually, each to average 15 minutes in length.

Director To Get Italian Film Festival Award

Paramount director George Marshall received word this week that he will be honored at the International Film Festival, to be held at Venice, Italy, August 14 to September 10. Marshall is one of four at Paramount thus selected as outstanding directors by the Festival committee. The others are Cecil B. De Mille, Mitchell Leisen and John Farrow. . . . Delmer Daves has been set by Warners to direct "To the Victors," a post-war European drama, with Viveca Lindfors in the lead role. Jerry Wald will produce. . . . Bretaigne Windust, director of the stage success, "Life With Father," has checked in at Warners to begin work under his recently signed directorial contract.

MGM's screen version of the Dumas classic "The Three Musketeers" will have Gene Kelly playing the role of the swashbuckling D'Artagnan. To be produced by

COMPLETED

EAGLE LION
A Texas Story

MGM
Good News

REPUBLIC
On Old Spanish Trails

SCREEN GUILD
The Burning Cross

STARTED

COLUMBIA
When a Girl's Beautiful
Last Days of Boot Hill
The Mating of Minnie McGonigle

MGM
Killer McCoy
On an Island with You

PARAMOUNT
Big Town Scandal (Pine-Thomas)

20TH CENTURY-FOX
Green Grass of Wyoming
Roses Are Red (Wurtzel)

UNITED ARTISTS
Without Honor (Hopalong Cassidy Productions)

UNIVERSAL-INTERNATIONAL
Tap Roots (Wanger-Marshall)
Imagination (Kanin Productions)
Adventures of Black Bart

WARNERS
Mary Hagen
Head Over Heels
Romance in High C

SHOOTING

COLUMBIA
The Last Round-Up
The Sea Hound
The Double Take
It Had To Be You
The Prince of Thieves
The Man From Colorado

EAGLE LION
Adventures of Casanova

ENTERPRISE
They Passed This Way

MGM
If Winter Comes
The Kissing Bandit
Cass Timberlane
Alias a Gentleman
The Pirate

PARAMOUNT
Whispering Smith
Dream Girl

RKO RADIO
I Remember Mama
Return of the Bad Men
Mourning Becomes Electra
Memory of Love
The Bishop's Wife

REPUBLIC
Driftwood
The Red Pony (Feldman)

SELZNICK
Portrait of Jennie

SCREEN GUILD
The Burning Cross (Colmes)

20TH CENTURY-FOX
Gentleman's Agreement
Nightmare Alley
Off to Buffalo
Foxes of Harrow

UNITED ARTISTS
Intrigue (Bischoff)
The Time of Your Life (Cagney)
Sleep My Love (Triangle)

UNIVERSAL-INTERNATIONAL
Ride the Pink Horse
Wistful Widow of Wagon Gap
The Exile

WARNERS
Ever the Beginning
Treasure of Sierra Madre
Silver River

Pandro S. Berman, filming is scheduled to start following Kelly's completion of his co-starring part with Judy Garland in "The Pirate" . . . Claudette Colbert gets the assignment as star in Universal-International's "Midnight Lace", which Claude Binyon will direct for producer Joseph Sistrom. . . . David O. Selznick has loaned Rory Calhoun to Warner Brothers for an important role in "Mary Hagen", Shirley Temple-Ronald Reagan film . . . 20th Century-Fox has named Geraldine Wall for a prominent supporting role in "Green Grass of Wyoming", directed by Louis King, with Robert Bassler producing.

Two Young Men With a System

by WILLIAM R. WEAVER
Hollywood Editor

The two young men who got their names in the newspapers by winning $103,700 at a Las Vegas roulette table last December, and explaining to wire service reporters they'd done it with a system they planned to employ at Monte Carlo, are parlaying that sum and story into a production company to turn out 10 pictures a year.

The two young men, Ed Scofield and Samuel Taylor, learned how to parlay a newsbreak into fantastic figures as members of Charles Einfeld's advertising-publicity-exploitation staff during the latter's distinguished career at the House of Warner. The things the exploitation-minded Einfeld did with pictures while in making and when finished are familiarly and profitably remembered, eventuating in such enterprises as the Gold Diggers Transcontinental Special, the Dodge City, Reno and other press junkets. But the Scofield-Taylor technique is no mere duplication of these examples. It is to exploit the picture first and proceed to the making of it afterward.

Publicized When Only an Idea

The first, "Las Vegas," was made known throughout the world, via AP, UP and INS, before it was more than an idea. Indeed, it was a chance quip by a reporter handling the Las Vegas dispatch about the roulette coup that gave the young men the name, "A Four Leaf Clover Production," under which their company, corporately known as Scofield-Taylor Productions, will issue its pictures.

That first worldwide news break carried a long way, and for a long time, with national magazines printing followup stories and pictorial layouts in the weeks and months that followed, most of these hinting more less subtly at the nature of the system by which the roulette haul had been made, but the two young men didn't rest on that break. Shortly they were in the wire news again for having made an offer of $5,000 to Margaret Truman to sing in the picture, which she declined, and again, following her radio debut, for having doubled it. In the Einfeld tradition, the offers were genuine, as are Miss Truman's responses, which they exhibit in evidence when asked. They were in the wire news still again for offering the former Faye Emerson, then Mrs. Elliott Roosevelt, a part in the picture, but they'd gone a little fast that time, their script being uncompleted in time to submit to the lady when she displayed interest in accepting the part if the picture were a comedy. (It's completed now, and a comedy, and the negotiations are still in progress.)

Among their other appearances in the national prints, and this time in the sports sections, was the story announcing the signing of tennis star Frank Parker for a role in the picture. They made some distance, too, with a protest against the changing of the name of Boulder Dam to Hoover Dam, and although they were overmatched in this undertaking (fervently supported by the business men of Las Vegas) the publicity acquired is counted a permanent asset.

The premiere of "Las Vegas" will be held in that city, with the occasion made a civic holiday, and there will be a European premiere at Monte Carlo, with the young men trying out their roulette system under formally elaborate circumstances in the storied gaming parlors of that resort. And it is in the planning of Scofield-Taylor Productions that about six of the anticipated 10 pictures a year will be produced at Las Vegas and in the surrounding area, utilizing the natural Old West terrain and the luxurious hotels and resorts of the modern city. They will be Westerns. The other four pictures are to be of different kinds.

Mr. Scofield, who was assistant to Mr. Einfeld, is president of the company, and Mr. Taylor, who had charge of radio exploitation and publicity, is vice-president.



***THE BOTTLE** seems to be one of those problems in this scene, from Warners' "Possessed", starring Joan Crawford and Van Heflin, above. Jerry Wald produced and Curtis Bernhardt directed. Showmen will see the picture Monday, June 16.*



***TABLEAU**, from MGM's "Living in a Big Way", the principals of which are Gene Kelly and Marie McDonald. The producer was Pandro Berman, the director Gregory La Cava. Exhibitors saw the picture June 9 and 10.*

ALBANY

The Palace booked "The Farmer's Daughter" and "Fear in the Night." The Strand played "It Happened on 5th Avenue," with "Renegade Girl" as supporting picture. The Ritz took "The Two Mrs. Carrolls" on a moveover from the Strand—at Strand prices. The Grand spotted an MGM reissue, "Rage in Heaven," with Ingrid Bergman and Robert Montgomery.

Hospital notes includes the birth of a son to Mr. and Mrs. Bennett Goldstein, the father being head booker for MGM; progress by John Gotuso, treasurer of Fabian's Palace, who underwent a major operation; return to duty by John Duffy, assistant manager of Warner Madison. . . . The 75-year-old mother of Samuel E. Rosenblatt, owner of three theatres in Watervliet and another in Lake George Village, died at the family home here. . . . George Goldberg, Warner salesman, has been absent due to illness.

Frank C. Wieting, owner of the Park theatre in Cobleskill and a frequent visitor to Film Row, is the new mayor of that village. . . . H. D. English, of the English circuit, Hancock, has been elected mayor of Hancock. Mr. English operates theatres in upstate New York and in northern Pennsylvania. . . . Stanley Yentes, from the Fox offices in New York, is now head booker and office manager here. He succeeded Tom Barry, resigned. . . . The Rossi brothers, Charles and John, have both Schroon Lake theatres, the Paramount and the Strand, open for the summer.

ATLANTA

Oliver Naylor has resigned as manager of the Lyric theatre, Birmingham, Ala., to enter business with his brother in the 16mm field. Ollie Haynes, former manager of the Noble, Anniston, Ala., has been transferred to the Lyric as manager. . . . Bessemer, Ala., will soon have a new $75,000 colored theatre to be built by Sam Raine, owner of the Frolic there. . . . Another white theatre to be built in Bessemer, by Wilby-Kincey theatre circuit. . . . Nat Williams Interstate Theatres' headquarters in Thomasville, Ga., has announced the following changes: Curtis Davidson, former assistant manager of the Shaw, Quincy, Fla., will take over as manager; F. C. Marxsen, former manager, Quincy, will take over the Rose in Thomasville. . . . Col. T. E. Orr, Orr theatre circuit, Alabama, has the approval of CPA for a new theatre in Atalla, Ala. . . . In town for a pleasure and business trip was M. C. Moore, Riverside theatre, Jacksonville, Fla. . . . Arthur C. Bromberg, president of Monogram Southern Exchanges, Atlanta, has been appointed a colonel on the staff of Gov. James Davis of Louisiana. . . . Columbia Pictures, Atlanta, has a new office manager, Gregory Voja, former auditor.

BALTIMORE

High spot for week beginning June 5 was "Duel in the Sun" at the Century at prices raised to 90 cents to $1.25 top including tax. Other new first runs included "A Likely Story," at Hippodrome, opening good; "This Happy Breed," opened fine at the Little backed by good reviews; Times and Roslyn had "The Fall Guy," with "The Unseen," opening fair. Second week holdovers included the New theatre with "Moss Rose,"



the Stanley with "The Two Mrs. Carrolls," fine; and the Town, with "Honeymoon." Mayfair held "Ramrod," for a third week to good attendance. . . . Projectionists Union of Baltimore held 20th anniversary party at headquarters June 2 for members, arrangements made by committee headed by Charles Walters and Charles Reisinger. Leon Back, Rome Circuit general manager, has appointed Lee Robinson assistant to Edward Wyatt, manager of the Capitol. O. D. Weems, for nearly 20 years Columbia salesman in Baltimore territory, has resigned. Mr. Weems is a pioneer film man in Baltimore. R. T. Marhenke, Hiway, Middle River, Md., manager, running bathing beauty contest with seaplane trip to Ocean City as first prize. . . . Bill Michalson working with Morris A. Mechanic, arranging ads for "Miracle on 34th Street." Bernard Seaman, Hicks Circuit, had *News-Post* contest tieup for "Ramrod." . . . Jack Levine, Irvington, out of hospital. . . . Curtis Hildebrandt goes to Virginia as PRC salesman. He was helping Harry Kahn with RKO product in Baltimore.

CHARLOTTE

A smoker was held at the Variety Club, Tent 24, Monday evening, June 2, and a buffet dinner was served. . . . Worth Stuart, theatre man of Dunn, N. C., was in Charlotte this week on business with H. H. Everette of Everette Enterprises. . . . Hal Keeter, branch manager PRC-Eagle-Lion, and salesmen R. M. Boovy, Dave Willianis, and Charles Hunsuck, left Friday (June 6) for Atlanta, to attend a sales meeting. . . .

Seen along Film Row: Mrs. B. B. Anderson and Howard Anderson, Mullins, S. C.; Boyd Brown, Winnsboro, S. C.; J. C. Green, Timmonsville, S. C.; A. P. Benner, Carthage, N. C.; Ben Strozier, Rock Hill, S. C.; Levy Overton, Enfield, N. C.

WHEN AND WHERE

June 23-25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24-26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

June 30: Film industry testimonial dinner to Jack Flynn, retiring midwestern sales manager for Loew's, at the Continental Hotel, Chicago.

July 13-16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CHICAGO

The general slump in theatre attendance which has prevailed for two weeks has apparently come to an end. Business throughout the Loop looks healthy. "Dillinger," which had been banned in Chicago until now, is drawing excellent crowds at the Oriental, and "The Egg and I," playing at both RKO houses, the Palace and Grand, is running strong. "Duel in the Sun" brought fine attendance to the State-Lake during the Decoration Day weekend while Sammy Kaye and his band and "That Way With Women," showing in the Chicago, looked good, too. The "old-timers," "The Jolson Story" at the Apollo, and "The Best Years of Our Lives," playing at the Woods, managed to hold their own. However, they have only a few days remaining before giving way to "Miracle on 34th Street," at the Woods, and "Stairway to Heaven," the J. Arthur Rank production that moves into the Apollo on June 14.

Bob Griffith, former manager of the Plaisance theatre, is now at the Ken as manager. Succeeding him at the Plaisance is Henry Hill, a former film checker. . . . Byron Lynn, an executive of the Comeford-Public in Scranton, Pa., visited Irving Mack, head of the Filmack Trailer Co., during the week. . . . Louis Aurelio, Paramount salesman, won a cash award for outstanding work in his company's selling drives. . . . Al Raymer, district manager of advertising and publicity for the Manta & Rose Theatre Circuit, left for a Hollywood visit.

CINCINNATI

The "Hollywood influence" was projected by the Board of Education, which turned thumbs partially down on a $3,000 offer from Arthur Frudenfeld, RKO division manager, to have special acts from the Withrow High School Minstrels of 1947 appear at the Albee theatre, with proceeds to go to the school's fund. Among other things, the board decided that the theatre appearance "might set a precedent persuading pupils that they were headed for Hollywood contracts and build up false and starry-eyed hopes." . . . The 192-seat Terminal theatre, located in the Union Railroad terminal, heretofore devoted largely to showing shorts and newsreels for travelers waiting between trains, has adopted a policy of full-length features on a continuous showing basis from 8:30 A.M., it was announced by Harold Hoffert, manager. . . . Theatre Owners Corporation, local buying-booking combine for independent theatres, has acquired the Overlook, local suburban house, from Charles Penn. . . . Local theatres are facing an appreciable amount of additional summer competition from the opera season at the Cincinnati Zoological Gardens, an annual project sponsored by civic interests, which features outstanding operatic guest

(Continued on page 34)

"COPACABANA"



IS

"A knockout. Buy it. Can't miss!" — *FILM DAILY*

"Top throughout the country!" — *VARIETY*

"Tuneful package too funny to describe!" — *M.P. DAILY*

"Hit calibre. Marx and Miranda in top form!" — *HOLLYWOOD REPORTER*

"A riot of comedy. Excellent!" — *M.P. HERALD*

"For audiences and boxoffices humming merry tunes!" — *INDEPENDENT*

"Strong boxoffice magnet, certain to hit!" — *SHOWMEN'S*

"Full of star names, talents lavish!" — *DAILY VARIETY*



COPACOLOSSAL!



GROUCHO MARX • CARMEN MIRANDA • ANDY RUSSELL • STEVE COCHRAN • GLORIA JEAN

in A SAM COSLOW MUSICAL PRODUCTION • **"COPACABANA"** • with the COPA GIRLS — the 14 Most Beautiful Girls in America — and the Nation's Top Nightspot Reporters . . . LOUIS SOBOL • ABEL GREEN • EARL WILSON • Directed by ALFRED E. GREEN

Screenplay by Laslo Vadnay, Alan Boretz and Howard Harris • Additional dialogue by Sydney R. Zelinka • Words and Music by Sam Coslow

COPACOLOSSAL *from* **UA!**

(Continued from page 32)

stars, and does capacity business. . . . Grover C. Schaffer, district manager for Selznck Releasing Organization, who has made his headquarters here, will henceforth operate from Cleveland.

CLEVELAND

Exhibitors hereabouts report business continues downward. Condition seems to be general in big and small towns. High cost of living and future uncertainties are given as reasons for reduced grosses. . . . Don Kunish, assistant to Manager Julius Lamm at the Uptown, is taking over as manager of the new Warners' Vogue while house manager Harold Friedman is honeymooning. . . . Wickliffe Village's two-year fight to prevent construction of a drive-in theatre on Craneing Road by Castle National, Inc., headed by Horace Abrams, was denied last week by the State Supreme Court. Same company is building a drive-in in the village of Fairview. . . . Martin Polster of Community Circuit was married to Blanche Selman of this city.

Harry Schreiber, RKO theatre city manager, in line with his alternating combination and screen policy, will present three successive weeks of stage shows starting July 3 with Louis Prima, followed by Freddy Martin and Perry Como. . . . Dave Sandler of Drive-In Theatre Equipment Co., has installed complete Auto Voice bi-car equipment with theft-proof cables in the West Side Drive In, Cleveland. . . . Lawrence Tidrck, former RCA regional director of education, has joined Visual Communications as general sales manager. Howard Reif of the Scoville, Essick & Reif circuit has closed his Miami home and moved back to Cleveland for the summer. . . . Herbert Horstemeier, organizer and president of the Bookers and Cashiers' Club of Cleveland, was honored with a testimonial dinner Tuesday at Miller's Inn.

COLUMBUS

Graduation exercises and June weddings have diverted attention from theatres but respectable grosses were registered nevertheless by new and holdover attractions. "Smash Up" at the Ohio, "The Imperfect Lady" at the Broad and "Homestretch" at the Palace were new entries whch did good, if not spectacular business. "The Egg and I" continued for a third week at the Grand and "Brief Encounter" did a third week, with a possibility for a fourth, in its first run at the new World, neighborhood English and foreign language house. Manager Charles Radow of the 325-seat World said the next attraction would be Beatrice Lillie's "On Approval."

The Gayety has discontinued its burlesque stage shows and substituted films. First dual bill featured two "adults only" films—"Youth Aflame?" and "Fig Leaf for Eve." . . . Admission fee for adults at the 1947 Ohio State Fair will be 60 cents, 15 cents less than last year. . . . A television relay network connecting Columbus, Cincinnati and Dayton has been asked of the Federal Communications Commission by the Crosley Broadcasting Corp. The permit would allow erection of a new experimental television relay broadcast station here. . . . "Affairs of a Cheat," which played under that title in its first run here, is playing local neighborhoods under its original title, "The Private Affairs of Bel Ami." . . . Roy Rogers will bring his Thrill Circus to Red Bird Stadium June 24-26.

40 YEARS OF PROJECTION

George Sullivan, projectionist at the Centre theatre, Fall River, Mass., has completed 40 years as a projectionist. Starting in 1906, when, because of poor machinery, an operator had to be half octopus to do the job right, Mr. Sullivan came to Fall River in 1907 to work in the Nickelodeon. In 1908 he was employed by Marcus Loew as chief operator for New England. He stayed until 1921. From then, until 1924, he worked at the State theatre in New Bedford and then returned to Fall River.

Without takeup spools on the first projectors Mr. Sullivan recalls that in the early days he first let the film coming out of the machine drop into a cloth bag. Later he rewound it on a pencil and then he dropped it into an ashcan, being careful, because of the fire hazard, to place the lid on the can after the reel had run. Sometimes, when the old silent films were received without titles, Mr. Sullivan found it necessary to hang a megaphone in front of him and to call the missing titles through the megaphone as he ran the film.

DENVER

Robert Selig, assistant to the Fox Intermountain Theatres president, named president of the board of trustees for University of Denver, from which he graduated about 15 years ago. . . . Joe Emerson, salesman, named RKO branch manager RKO, succeeding Tom Bailey, taking a vacation before announcing future connections. . . . F. A. Bateman, Screen Guild general sales manager, here conferring with franchise owners and R. F. Herroll, branch manager. . . . Jack Kramer, Durango, Colo., city manager for Fox Intermountain Theatres, on vacation. . . . Arlie Beery, Manley representative, to Salt Lake City to attend Tri-States Theatre Owners convention. . . . Hugh Braly, Paramount district manager, here three days conferring with Chet Bell, branch manager, and theatre men. . . .Margie Haskins, availability clerk at the Warner exchange, married to Neal A'Hern, and using vacation for honeymoon.

DES MOINES

Allied of Iowa and Nebraska held its annual business meeting at Waverly, June 3. Verne Hagemann was host. . . . Lucille Wesp of Tri-States advertising dept. has been named secretary to A. H. Blank. She replaced Maxine Bishop, soon to be married. . . . The Harry Warrens are back in Des Moines and have taken a house for three months. . . . J. C. Sandler, son of Nate Sandler, was married May 30 to Esther Kroloff. The ceremony took place at the Standard Club. . . . Des Moines Tent 15, Variety Club, has begun a drive to raise funds to send 50 boys to Y camp this summer and to provide a room in each of three Des Moines hospitals for needy cases. . . . An All-Film Row picnic will be held June 30 under sponsorship of the local Variety Club. Exchanges will close at 1:30 P.M. that day with all personnel and their families invited to attend the function at Riverview Park. . . . Manager Bob Malek of the Malek, Independence, was one of a class of 165 initiated into the Shrine at Cedar Rapids last week.

L. C. Ballard of Wall Lake has sold the Rio to R. C. DeBow of Fayette. . . . A new theatre is to be built on the north side of Sioux City at a cost of more than $60,000. The house, to seat 500, is expected to open Aug. 1. . . . Delbert Farrell, formerly manager of the State, Carroll, has been named manager of the two Pioneer Circuit houses in Jefferson. . . . The Phillips Theatre Co. has been organized at Rockwell City by Oky Goodman and R. M. Phillips, who will be manager. Phillips is former manager of the Arrow, Cherokee. . . . "Duel in the Sun" opened simultaneously in 12 Iowa towns June 10—breaking precedent for a roadshow.

HARTFORD

MGM's "The Yearling" held for a second week at Loew's Poli-Palace, Hartford; Loew's Poli-Globe, Bridgeport, Conn.; Loew's Poli-College, New Haven; Loew's Poli-Strand, Waterbury, Conn.; and Loew's Poli, Springfield, Mass. . . . Warners' "The Two Mrs. Carrolls" stayed for two weeks at the Warner Strand, Hartford; Warner Capitol, Springfield, Mass.

Pearl Needles, daughter of Henry L. Needles, Hartford district manager for Warner Theatres, and Mrs. Needles, was married Sunday at Hotel Bond, Hartford, to Morris Tonken, Hartford attorney. . . . Freddie Matthews has been reelected business agent of Local 301, IATSE, New Britain, Conn. Newly-elected officers: Joe Kneeland, president; Dan Grenier, vice-president; Felix Stapanik, secretary; Mr. Kneeland, Mr. Grenier, Mr. Matthews, and Mr. Stapanik, executive board, and Howard Richardson, recording secretary. . . . In Hartford last Thursday Lou Cohen of Loew's Poli was host to Dorothy Ford, the actress; press and radio executives, at a luncheon in connection with UA's "A Miracle Can Happen." Also in the invited guests' list was Lou Brown, Loew's Poli circuit ad-publicity director.

INDIANAPOLIS

Film business was just fair here last week, despite the stimulus of the holiday weekend. This boost was offset by competition from the speedway race (attendance, 165,000) and almost daily downpours in one of the rainiest seasons on record. "The Yearling" was clocked at $15,000 in its first week at Loew's and "Calcutta" took $13,000 at the Indiana for the highest marks. . . . A picnic for employees of the RKO branch and their families Friday afternoon was driven indoors by a cloudburst. . . . Phil Zeller, formerly of Boston, has been named advertising manager for Marcus Enterprises and Tom Campbell, who came here from Hamilton and Middletown, Ohio, booker, in changes following Rex Carr's departure as general manager. . . . Ground has been broken to rebuild the Princeton theatre, at Princeton, Ind., by E.

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REPEAT! REPEAT! REPEAT! REPEAT! REPEAT! REPEAT!

"If 'Repeat Performance' is a sample of the calibre of motion picture which can in the future be expected from Eagle-Lion, then the studio is to be depended upon for the very best in entertainment value . . . a suspense-laden thriller . . . highly intriguing . . . smashes to a tremendous climax . . . highlighted by the first screen appearance of Richard Basehart... he should go far."

—HOLLYWOOD REPORTER

"GUARANTEED TO HOLD AUDIENCE INTEREST THROUGHOUT ITS 92 MINUTES . . . SHOULD PROVE FORTUNATE AT THE BOX OFFICE."
—DAILY VARIETY

"OF MAJOR CALIBRE . . . COMMERCIAL OUTLOOK FOR IT BRIGHT."*—MOTION PICTURE DAILY*

" 'DIFFERENT' QUALITY GIVES THIS ONE BOX OFFICE . . . NAME VALUES ARE READILY APPARENT." *—FILM DAILY*

"ABSORBING, DRAMATIC ENTRY, HOLDS INTEREST FROM START TO FINISH, REPLETE WITH GOOD PERFORMANCES." *—THE EXHIBITOR*

"AMAZINGLY DIFFERENT . . . CLIMAXED BY SURPRISE ENDING! *—MOTION PICTURE HERALD*

"PACKED WITH BRISK DIALOGUE, CONSTANT SUSPENSE, AND A LAST-MINUTE WALLOP."
—FILM BULLETIN



Earl Wilson, to 15,000,000 readers, says of Zanesville, Ohio, opening: "Dadblamedest movie premiere since 'Gone With the Wind!'"

EAGLE-LION FILMS presents

LOUIS HAYWARD · JOAN LESLIE · RICHARD BASEHART

in

"Repeat Performance"

The story of a woman's great love for a scoundrel!

REPEAT! REPEAT! REPEAT! REPEAT! REPEAT! REPEAT!

(*Continued from page 34*)

W. Thies and Minnie Green. . . . E. B. Hoesel has leased the El Rancho at Culver from Roy Hanson. . . . Hotels and restaurants he has patronized all these years will give Gale Black free meals and lodging when he celebrates his 22nd anniversary as Warner salesman in northern Indiana June 22-28. . . . Milt Cohen, RKO district manager, was here from Cleveland Wednesday and Thursday. . . . Visitors on the row this week included Robert Brokaw, Angola; Mrs. Hilda Long, Sheridan; State Representative Albert B. Thompson, North Vernon; William McGovren, Loogootee, and Don Hammer, Muncie.

KANSAS CITY

School is out—recreational programs under city auspices have begun—more than 2,000 persons Saturday, June 7 helped open the swimming pool at Swope Park, other swimming and the wading pools open June 16. At the same time, there has been an increase, many exhibitors say, in the attendance at neighborhood theatres. One commented that after families have had their first picnic of the season (this year, late in May) they gratefully resume theatre-going habits. . . . Joseph F. Woodward, 12 years salesman for 20th-Fox in this territory, has gone to his new position of branch manager at Milwaukee. . . . The Kimo is following the three-week run of "Bedelia" with "I Met a Murderer". . . . A. E. Jarboe, Ritz, Cameron, Mo., is remodeling.

Among exhibitors visiting Film Row recently were: Frank Samples, Conway, Conway Springs, Kans.; L. McVey, Dreamland, Herington, Kans.; Frank Myers, Civic, Brookfield, Mo.; Mrs. D. A. Russell, Ness, Ness City, Kans.; A. N. Brown, Roxy, New Franklin, Mo.; W. W. Wedon, Joy, Lathrop, Mo.; Mr. and Mrs. L. McDaniel, Rex, Whitmore, Mo.; John Kelly, Grand, Seneca, Mo.; Cliff Byler, who recently opened his new L. C. theatre, Bevier, Mo.; Nutz, Joplin, Mo., where he will soon open his new theatre, to be called the Nutz.

LOS ANGELES

Neighborhood theatre attendance is off about 20 per cent, according to reports of exhibitors. . . .William Flemion, special representative of the Broder Releasing Company has returned from a business trip to New York. . . . "The Farmers Daughter" is doing nice business in its fifth and final week at the Pantages and Hillstreet.... Leo McCarthy, executive of the American Eagle Corp., was a visitor on Film Row. . . . Hugh Braly, Paramount district manager, has returned from a tour of exchanges. . . . Tommy Charack has been installed as PRC Eagle Lion branch manager. . . .G. M. Alderman, president of Constance Bennett Cosmetics Co., has arrived from New York for a conference with his brother, Pete, and associates. . . .Vic Walker, of the Walker's theatres in Santa Anna, has been conferring with Roy Dickson of the Co-operative Theatres. . . . Hal Davis has been appointed manager of the Los Feliz theatre. . . . Doc Barsky and Sam Klein have taken over the Melvan theatre. . . . Al Hallman, manager of the Oriental theatre, is back after a three-weeks vacation. . . . Frank Mednick, owner of the Trojan theatre, is hospitalized at the Cedars of Lebanon, and Joe Sloate is pinch hitting for him. . . .J. P. Filbert, of the Filbert Supply Co., has returned from a trip to Arizona. . . . Joe Fredericks is opening the new Rio theatre (500 seats) in Soledad, Cal. . . .Out-of-towners on the row booking, "Andy" Anderson, booking Grover Smith's five Glendale theatres.

LOUISVILLE

A special meeting of the Kentucky Association of Theatre Owners, called by its president, Guthrie Crowe, was held last Friday in the Model theatre of the Falls City Theatre Equipment Company. Among those attending were: Charles R. Mitchell, Barbourville; Andy Anderson, Hartford; Willard Gabhart, Harrodsburg; J. E. Isaacs, Cumberland; Lew Hensler, Lexington; John W. Keiler, Jr., Paducah; Leon Pickle, Henderson; Mrs. Frances Wessell and James Howe, Carrollton; A. J. Sexton, Ashland; C. M. Caldwell, Cave City; Mrs. O. J. Minnix, London; C. S. Caldwell, Scottsville.

Incorporation papers have been filed in Lexington by Lyric Theatres, Inc., for the purpose of building a $60,000 Negro theatre in Lexington. . . .An unusual program was held by Loew's recently. Dr. Silkini's "Asylum of Horror," a stage presentation, and a horror film, "The Face of Marble", played for two days with midnight shows. . . . In addition to the exhibitors attending the KATO meeting, also seen around town were: George Settos, Settos Theatres, Indianapolis; Curt Butler, Columbia Pictures, Indianapolis; D. G. Steinkanp, French Lick Amusement Co., French Lick, Ind., George Peyton, Griffith Theatre, LaGrange, Ky.: Luther Knifley, Art theatre, Knifley, Ky.: Bob Enoch, State and Grand theatres, Elizabethtown, Ky.

MEMPHIS

Temperatures soared into the middle 90s and theatres turned on their air conditioning in Memphis. And the customers swarmed into the first runs in larger numbers than for several weeks. City and county schools also closed and most graduates celebrated with theatre parties. Without exception, first run houses reported the best attendance in weeks.

Loew's Palace was showing "The Homestretch," Loew's State "Tarzan and the Huntress," Malco "Johnny O'Clock," Warner held over "The Two Mrs. Carrolls" for a second week, Strand had a double-feature, "Blondie's Holiday" and "Sioux City Sue," and Ritz showed a double bill "Stella Dallas" and "The Fabulous Suzanne."

David Wigginton, Jr., formerly with Malco, returned to Malco theatre as assistant manager. . . . Orris Collins, Capitol, Paragould, Ark., and Herb Kohn, Malco official, returned from a California vacation accompanied by their wives. . . . William Forbes, assistant manager, Princess, left on vacation.

Midsouth exhibitors visiting on Film Row included Grady Cook, Joy, Pontotoc, Miss.; J. F. Adams, Tate, Coldwater, Miss.; G. H. Goff, Rustic, Parsons, Tenn.; Whyte Befford, New, Hamilton, Ala.; J. C. Fisher, Hoxie, Hoxie, Ark.; Nathan and Paul Flexer, Waverly, Waverly, Tenn.; Nathan Reiss, Bruce, Bruce, Miss.; C. B. Huber, Joy, Hayti, Mo.; H. W. Odom, Odom Brothers, Durant, Miss.; Ernest Pollock, Strand, Hohenwald, Tenn.; Herbert Huber, Missouri, Hayti, Mo.; and W. F. Ruffin, Ruffin Amusements Co., Covington, Tenn.

MIAMI

Al Brandt will construct the Venetian theatre, instead of the Esquire as recently reported. . . . Elaine White has been elevated to manager of the Flamingo . . . With the construction of the Venetian, the total number of Brandt theatres will be 161 . . . Rex theatre is closed for remodeling. . . . Ground is being broken for the new Claughton theatre on Tamiami Trail. . . . Emory Austin arrives soon to work on exploitation for a new film. . . . "The Adventures of Tom Sawyer" and "Dark Alibi" are playing at the Royal and Variety theatres. . . . "Brute Man" opened at the State, with a first showing in Greater Miami . . . Herbert Rubinstein, manager of the Cameo theatre, was elected president of the Wometco Troupers Club at the group's meeting at the Mayfair theatre. He succeeds Joseph Gintzler, assistant advertising director, the retiring president. A preview screening of "The Ghost and Mrs. Muir" followed the meeting. Other officers included: Frieda Goldberg, vice-president; Joseph Masteroof, secretary; Wallace Becker, treasurer; Mel Haber, spear carrier; Virginia Kruger, Bernard Schaft and Malcolm Tait, directors.

MINNEAPOLIS

"The Yearling" and "Calcutta" led the way as theatre grosses showed a slight pickup along with improvement in the weather.. "The Farmer's Daughter" ran a good fourth week and "The Outlaw" still is drawing good houses at the 400-seat Pix.

Harold Field, co-owner of the St. Louis Park theatre, and head of the Pioneer circuit in Iowa, was named permanent chairman of the Motion Picture Foundation for the Minneapolis area. Roy Miller, U-I branch manager here, is vice-chairman, and William Elson, independent exhibitor, was named national trustee. . . . William Evidon, city salesman for Minneapolis Columbia exchange, who is being transferred to Los Angeles, was honored by business associates at a farewell dinner.

OKLAHOMA CITY

R. Lewis Barton announces that he will open his new drive-in theatre at Oklahoma City in about two weeks. It is rated at over 1,000 automobiles. . . . A short feature picture is being made in Oklahoma City with Oklahoma City children as actors. When finished it will be shown at the Home theatre here. . . . R. Lewis Barton, owner of several theatres in Oklahoma City, has opened a new miniature golf course here. . . . Visitors to town this week were C. E. Leachman of Stillwater, Okla.; E. R. Slocum of El Reno. Okla.; Don Hall of Ponca City, Okla.; Boyd Scott of Bartlesville, Okla., and Jim Worsley of Picher, Okla.

Foster McSwain, Griffith theatre manager in Ada, Okla., was elected president of the

(*Continued on opposite page*)

(Continued from opposite page)
Oklahoma Public Expenditure Council. . . . The Variety Club of Oklahoma sent a $1,000 check to theatre manager D. V. Terry at Woodward, Okla., to give to the Woodward Relief Fund. . . . The Home theatre, Oklahoma City, was closed for a few days last week while air-conditioning equipment was installed.

OMAHA

The holiday helped sagging business here, but in many sections of the territory country roads were in bad condition following rains that brought flood stages. . . . RKO held its picnic Saturday. . . . Jake Mitchell, Larezzi Machine Works, Chicago, was a visitor. . . . Bill Miskell, Tri-States Theatres district manager, will spend most of June in Des Moines as drive general manager. . . . Fanny Miller replaces Pat Daly at Columbia as a clerk. . . . Cleta Bowman is new assistant manager of the Capitol, Grand Island, Neb. . . . Jerry McGlynn, son of MGM branch manager G. E. McGlynn, won the intercity high school batting championship with a .393 average. . . . Hastings and Grand Island Tri-State employees, numbering more than 60, held a joint gathering at the latter city. . . . Robert Hoff, business manager, Ballantyne Company, is in Chicago on business. . . . James W. Taylor, director of the University of Nebraska audio visual instruction, said here that library patrons soon may borrow records and films as well as books to supplement their learning.

PITTSBURGH

Steve and George Rodnak have bought a lot in Oakmont near here and are planning a modernistic theatre seating 800. . . . The dedication of the Variety Club's pet charity, Camp O'Connell and its newly built swimming pool, brought out the trade in large numbers. . . . Dave Brown, office manager at United Artists, has been promoted to a sales post replacing Bill Scott, who resigned. . . . Weldon Waters and his gang from 20th-Fox, did a swell job as host at family night at the Variety Club. . . . George Dillon of New York has taken a sales position with RKO Radio. He succeeds Dave Silverman. . . . The English melodrama "Odd Man Out" lasted one week in the J. P. Harris. It was replaced by "The Guilt of Janet Ames." . . . When "Duel in the Sun" replaces "The Yearling" in Loew's Penn, the night prices will be increased to $1.25.

PORTLAND

Box offices last week may did not register even normal. Three-week holidays called hundreds to Oregon beaches and mountains. . . . Mrs. Golda Wolman, Dram, Oregon, opened her new Dream theatre. It is the first quonset type in Oregon, and seats 400. . . . Oscar Chiniquy, manager National Theatre Supply, entertained at noon dinner Portland theatre executives. . . . Ted Gamble opened the Century theatre with "Ramrod" June 4. This is old Columbia and Downtown house. . . . Charles Powers, Portland manager 20th-Fox, gave special preview of "Miracle on 34th Street" for heads of leading department stores in Portland, including Lipman's, Meier and Frand, and Olds Wowman Co.

SAN FRANCISCO

Business is mediocre, with publicity agents drawing on all their tricks to stimulate things. . . . "The Yearling" currently at the Warfield came through with a solid $28,000 on its second stanza, top for the week on Market Street. . . .Clarence Brown in the city for the opening of "Yearling" . . . also from the Hollywood sector, Joan Caulfield and Edward Arnold, for the West Coast premiere of "Dear Ruth". . . . Robert L. Lippert announced that Leonard Willinger will be his new manager for the Motor-In in Walnut Creek. . . . Ed Morris has moved from PRC where he was film salesman, over to Film Classics. . . . Sam J. Gardner, assistant west coast sales manager for MGM, has established offices in the local exchange. . . .J. W. Coyne, office manager at Metro, back from attending the office managers convention at Denver. . . . Bob Bemis informs that Robert Patton of the Uptown Sonora, has put in a complete new equipment job in his house. . . .Laura Ross, astrologer, was the piece de resistance at the last meeting of the Film Colony Club, held in the offices of 20th Century-Fox, according to Gail Lipman, chairman for the evening.

ST. LOUIS

The weather man says it is 72 years since St. Louis had a colder spring than 1947's which turned in a mean temperature of 52.4 degrees. How much this affected the erratic grosses, motion picture theatre owners can't say. Receipts did a comeback when the chilly weather extended into what would ordinarily be the beginning of the baseball and river season, and many a film fan preferred a comfortable theatre seat to a beach blanket. Exhibitors are unanimous the film is making the business with pictures like "The Jolson Story", "The Best Years of Our Lives", "Calcutta" and some reissues earning good returns while others met a sad reception. . . . The Municipal Opera opened its 29th season in Forest Park with "Dancing Years". Ten more productions will be presented during the season ending August 31.

TORONTO

With the summer approaching and current weather still unsettled, three of the Toronto first run theatres reverted to double bills during the past week and there was one holdover among the other ace houses, "The Farmer's Daughter" at Shea's, from which manager Fred Trebilcock has gone for a holiday trip to the United Kingdom. . . . "The Jolson Story" called it quits after 11 weeks at the Tivoli and Eglinton, to be followed by "Sinbad the Sailor" which looked like running for some time. . .Two theatres turned to musicals, the Imperial with "Carnival in Costa Rica" and Loew's with "Copacabana", with fair returns. . . . "It Happened at the Inn", a French picture, remained for a second week at the International Cinema while the other foreign-language centre, the Kino theatre, had two Jewish features.

Mayor R. H. Saunders of Toronto featured the week with another demand from the Ontario Government for a municipal amusement tax, which he had made last year only to be met by strong protests from exhibitors and organized labor. He said that civic revenue, mostly from real estate, was proving inadequate and the levy on theatre patronage was a solution.

VANCOUVER

Kenneth Hutchinson has been named to the newly-created Alberta Government post of Film Commissioner for the province, it was announced from Edmonton, Alta. . . . Robert Murphy, Paramount B-C manager and his booker Mike Stevenson, have left for Toronto to attend the Canadian sales meeting, William Kelly, Calgary manager will join the party enroute east at Calgary. . . . Frank Jens has been appointed inspector of theatres for British Columbia by the fire marshall's office, succeeding William Oswald, retired. First run theatres are still in low gear here with no signs of a pickup, "Odd Man Out" on third week at Vogue and "It Happened in Brooklyn" at the Capitol the best.

Renovations to cost $50,000 are being done to the Grand theatre, Calgary, Alta. New marquee and new seats will be added. The theatre is an Odeon Circuit partner. . . . George Bailey is erecting a new 500-seat theatre at Humboldt, Saskatchewan, to replace the Lux theatre which he has operated for 18 years. The new theatre will be completed this summer at an estimated cost of $30,000 . . . . Ivan Ackery manager of the Orpheum theatre, is back from New York. He was in the big town to receive the Quigley Award. Famous Players are tendering him a dinner next week, and will present him with a desk stand from the B-C managers.

WASHINGTON

Washington theatres enjoyed a good holiday weekend, holdovers including "Egg and I" at RKO Keith's for a fourth week; "The Two Mrs. Carrolls" at Warner's Earle for a second week; "The Farmer's Daughter" at Warner's Metropolitan for a second week; "Duel in the Sun" at Loew's Palace for a third week. Only new opening was "Homestretch" at Loew's Capitol. Reissue of "Alexander's Ragtime Band" opened at Loew's Columbia.

Variety Club Tent No. 11 is putting forth all its efforts toward making this year's Charity Football Game a 100 per cent success. Game will be between the Washington Redskins and the Green Bay Packers, at the Baltimore, Md., Municipal Stadium September 21, and the combined Tents of Washington and Baltimore are sponsoring the affair. Tent No. 11 members have already been notified to get their tickets early, with Gerald Price handling resident membership applications; Nathan Golden, out-of-town members; Dr. Sylvan Danzansky, associate members; Fred Kogod and A. E. Lichtman, box seat sales, with Harry Coonin as coordinator; general co-chairmen for the affair are Carter T. Barron and Sam Galanty. General chairman for publicity is Frank La Falce, who will set up his own over-all committee to handle every facet of radio and newspaper publicity.

STUDIOS OF SPAIN STEP UP PACE

by PEDRO GONZALES
in Madrid

Production activity here now is considerable and cameras are rolling, or ready to roll, on a number of films. Several important pictures, including one in color, are in preparation.

Shooting now are Constelation Films' "Angustias," directed by Jose Antonio Nieves Conde; "La Gran Barrera," produced by Juan Homedes and directed by Antonio Sau; "Las Tinieblas Quedaron Atras," produced by Mario Roca; "El Tambor Del Bruch," directed by Ignacio F. Iquino; "Does Mujeres En La Niebla," directed by Jose Maria Seoane; "Boton De Ancla," directed by Ramon Torrado and now being shot at the naval school of Marin; and Rafael Gil's "La Fe."

Films now in preparation include "Bailen," a color production directed by Edgar Neville; Arturo Ruiz Castillo's "Obsession," "La Duquesa Cayetana Y Goya"; and "Magallanes Y Elcano," all for Horiconte Films; "Don Quijote," to be directed by Rafael Gil for Producer Cifesa; Manual Castillo's "Dona Maria La Brava" and Ramon Barreiro's "Loa Pazos de Ulloa."

▽

"Marino Rebull," produced by Ballesteros, and directed by Saenz de Heredia, has been declared of national interest by the subsecretary's Office of Popular Education, general director of Cinematography. First prizes of the "Sindicato National del Espectaculo" have been awarded to the following directors: Saenz de Herdia; Rafael Gil; Antonio Roman and Florian Rey. The prizes consist of small metal statues with the names of the prize-films engraved on them.

▽

"The Old Maid," a Warner Brothers picture starring Bette Davis, Miriam Hopkins and George Brent, has been running here for more than nine weeks with attendances still high. The Spanish "El Doncel de La Reina" has received high praise from critics in Valencia.

EIRE

by T. J. M. SHEEHY
in Dublin

Production in Eire is a step closer to reality with the progress of a modest Irish studio project in Dublin. All of the necessary studio, laboratory and sound-stage equipment has been ordered and much of it already delivered.

Three men prominent in Dublin film trade circles and headed by Pat Farrell, managing director of Capitol and Allied Theatres, Ltd ; recently elected president of the Theatre and Cinema Association (Ireland) are behind the project. The others are George Fleming, a director of Capitol and Allied Theatres, and Bob O'Flanagan, well-known cinema trade businessman. Through Capitol and Allied Theatres Mr. Farrell and Mr. Fleming control the largest Eire circuit with first run houses apart from J. Arthur Rank's Odeon.

Mr. Farrell has mentioned $400,000 as a minimum figure for the studio cost and he has stated officially that any visiting or local producer will be able to rent the studio. His own group will use the laboratory and studio to produce their own newsreels and shorts with more ambitious production in an extended studio to be undertaken later. While eventually all technicians will be Irish, American technicians will be brought over in the early stages to train local personnel.

Present trends indicate that there will be a reasonable local demand for the studio facilities offered, even in the initial stages. Some enthusiasts already are talking of quota restrictions, but Mr. Farrell states: "I consider that a quota would be fatal to any Irish film industry as it would ensure bad workmanship and carelessness generally.

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The Eire Minister of Finance has refused to withdraw his proposal for a rebate reduction of entertainment taxes allowed to the cine-variety houses from 50 per cent to 30 per cent. Following consultation with the exhibitor organization, the Theatre and Cinema Association, slight revisions in the new scale of entertainment taxes have been made and will go into effect August 15.

Exhibitors are determined to fight for permission to increase admission prices, which are pegged by ministerial order.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

More than 200 guests of the press and the Amities Belgo-Americaines were in attendance when the Information Center, set up for the Belgian World Film Festival in the Palais des Beaux-Arts by the Motion Picture Association of America opened its doors. Pierre Vermeylen, the Belgian Home Minister and president of the Festival, extended best wishes to his American guests.

Among those present were Theodor Achilles, the American charge d'affair, deputizing for Admiral Alan G. Kirk, the American Ambassador; Clark Stillman and George Moody, cultural and press attaches with the American embassy; Ray Miller, economic counsellor and Robert Winfree, vice-consul. Also in attendance were Frank McCarthy, European director of the MPA; Elias Lapiniere, MPA's Paris head, and Eleanor Parker, film star.

Mr. McCarthy, in a short address, said he was impressed by Belgian efficiency and he expressed the hope that statesmen everywhere "would follow the good example set up by the Festival organizers in promoting universal good will and mutual understanding."

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The fresh flareup of labor trouble here has limited work in local studios, the largest in Mexico, to pictures that went into production before these difficulties developed and is preventing the production of all new films. The conflict stems from the refusal of most directors, players and scenarists to accept the producers' demand that they take pay cuts, and the producers' rejection of wage increase demands from such manual workers as carpenters.

The solution of the conflict has been put up to the recently organized mixed conciliation committee which includes employer, employee and government representatives. Miguel Angel Sana, manager of the Mexican Association of Motion Picture Producers, said in a press interview that only rigorous retrenchment could save the Mexican picture industry from bankruptcy.

Recently increased cordiality between the Mexican and American Governments is seen as blocking the enactment of the forced exhibition law.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Rafael Ramos Cobian, president of National Pictures and of Cobian's theatre circuit, has left for New York on a business trip. It has been learned that National Pictures will acquire the franchise to distribute David O. Selznick's "Duel in the Sun" in Puerto Rico. The deal also will include two other Selznick films.

▽

"Best Years of Our Lives," running for four weeks at the Rialto in San Juan, has smashed all records at this house with a gross of approximately $11,700 during the first three weeks. Next week the picture will start playing the other principal cities on the Island where it will also be shown at top prices of $1.20, including taxes.

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Two new theatres opened in this country recently. They are Cobian's Catano, an 800-seat house in the suburb of Catano, the metropolitan area of San Juan; and Cobian's Praco, at Stop 21, Santurce, also in the San Juan metropolitan area. The use of the name Praco by this theatre has been challenged by an industrial concern which claims that it is a brand name used by that company.

Advise Against Price Reduction

Indianapolis Bureau

Exhibitors are advised to think twice before cutting prices to meet declining box office receipts as a result of a survey covering approximately 100 theatres conducted by the Associated Theatre Owners of Indiana.

"Apparently there is no buyers strike directed only against theatres that have made one or more advances in ticket prices during the past few years," W. A. Carroll, secretary of the ATOI, commented.

The survey, he said, was remarkable for its many variations, no set patterns emerging on which sweeping conclusions could be based. "It would seem that the only explanation for such variances is a change in geographical distribution of income and a postwar shifting of population," Mr. Carroll said.

"From several sources we have read opinions that first run business was off because people were seeking bargain second run admissions," Mr. Carroll reported in the ATOI bulletin. "Yet first run reports from large cities show that in one instance business was off 30 per cent, and up 20 per cent in another. One second run situation shows an improvement of 33 per cent, while another second run situation shows a drop of 30 per cent."

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 81—Minister denounces Communistic coup. . . . Flood damage in Vermont. . . . Graduation at West Point. . . . Nine-year-old conductor. . . . British amateur golf tournament. . . Strong woman shows prowess.

MOVIETONE NEWS—Vol. 29, No. 82—Truman in Missouri sounds warning to aggressors. . . . Mississippi Valley floods. . . . Graduation at Annapolis. . . . Crowd of 400,000 sees English Derby. . . . Sweepstakes winner. . . . Jitterbugs dance on U. S. carrier in Sidney harbor.

NEWS OF THE DAY—Vol. 18, No. 279—"Dry army" again on the war path. . . . Fire in Britain destroys vast stores of rubber. . . . Eisenhower denounces war at West Point graduation. . . . Monkeys in Chicago zoo. . . . New York City sees the rodeo. . . . International Golden Gloves contest.

NEWS OF THE DAY—Vol. 18, No. 280—Eisenhower-plea for strong United States at reunion of war veterans. . . . Romance plays star role in graduation at Annapolis. . . . Modern magic in fashions. . . . 40-1 French dark horse wins famous Epson Derby. . . . Irish Sweepstakes winner.

PARAMOUNT NEWS—No. 82—Golden Gloves bouts. . . . Farmers fight cricket invasion. . . . Report on India. . . . Women's Christian Temperance Union opens war on liquor . . . West Point graduating class.

PARAMOUNT NEWS—No. 83—Anchors Aweigh for 494 new ensigns. . . . Argentina-Brazil display new unity. . . . Midwest floods drive thousands from homes. . . . Truman meets 35th Division war buddies. . . . Biggest Derby upset.

RKO PATHE NEWS—Vol. 18, No. 84—Planes used to fight Tussoch moth. . . . Battle flames in rubber plant in England. . . . "D. P.'s" in Dominican Republic. . . . U. S. feeds Germans. . . . Bov leads Paris symphony. . . . Glass gives animals privacy in zoo. . . . Graduation at West Point.

RKO PATHE NEWS—Vol. 18, No. 85—Truman at reunion of 35th Division. . . . The English Derby. . . . Annapolis graduation. . . . Floods rage through vast midwest area. . . . Two presidents meet: Argentina, Brazil.

UNIVERSAL NEWSREEL—Vol. 20, No. 45—West Point graduation. . . . Tornado in Arkansas. . . . New type of safety landing gear for planes. . . . Japanese balloon site found. . . . Royal garden party in London. . . . Hand-painted swim suits. . . . Rodeo in Manhattan.

UNIVERSAL NEWSREEL—Vol. 20, No. 46—President joins buddies at Kansas City. . . . Floods and freak twisters wreck homes in Iowa and Pennsylvania. . . . Midshipmen graduate at Annapolis. . . . Turnesa, winner of British amateur golf, welcomed in New York.

Johnston Urges Policy Council

A joint council on foreign policy to make an immediate inventory of the world's needs for relief and reconstruction and to survey America's own resources, was proposed by Eric A. Johnston, president of the Motion Picture Association of America, speaking at a convention banquet of the Young Republican National Federation in Milwaukee last Saturday evening.

This council should be composed of officers and the executive departments of the Government and members of Congressional committees dealing with foreign affairs, taxes and appropriations, Mr. Johnston said. He then went on to point out that the American people want to know how much a program of world construction will cost them or "how much it might cost them not to do anything at all."

With a "bill of particulars" provided by the joint council, Mr. Johnston said: "The American people can make up their minds what they want to do."

"There seems to be a tendency," he declared, "to keep the facts of the situation from the people on the notion that the facts of the burden ahead of us are likely to be unpleasant. That's a mistake. The American people are not children. They don't run from responsibility when they know what needs to be undertaken."

Columbia Pictures announces that prints of the following pictures are now available in our exchanges for screening

COLUMBIA PICTURES

SWING THE WESTERN WAY
with
THE HOOSIER HOTSHOTS
(Hezzie, Ken, Gil and Gobe)
JACK LEONARD · MARY DUGAN · THURSTON HALL
REGINA WALLACE · JERRY WALD AND HIS ORCHESTRA
JOHNNY BOND · THE CREW CHIEFS
Screenplay by Barry Shipman
Directed by DERWIN ABRAHAMS Produced by COLBERT CLARK

CHARLES STARRETT as The Durango Kid · SMILEY BURNETTE The West's No. 1 Comic
RIDERS OF THE LONE STAR
with
VIRGINIA HUNTER · CURLY WILLIAMS
AND HIS GEORGIA PEACH PICKERS
Original screenplay by Barry Shipman
Directed by DERWIN ABRAHAMS
Produced by COLBERT CLARK

CHARLES STARRETT as The Durango Kid · SMILEY BURNETTE The West's No. 1 Comic
The STRANGER from PONCA CITY
with VIRGINIA HUNTER
TEXAS JIM LEWIS AND HIS
LONE STAR COWBOYS
Original screenplay by Ed. Earl Repp
Directed by DERWIN ABRAHAMS
Produced by COLBERT CLARK

Century Heads To Serve Week In Theatres

Executives of a large New York circuit have decided to refresh their ability to operate theatres by spending at least one week per year in them. The decision was announced Tuesday, at Century Circuit managers' and home office personnel "open forum" at the Waldorf-Astoria Hotel in that city.

The executives, including all department heads, will avoid "ivory tower" operation, Fred J. Schwartz, vice-president, declared. They will meet the public, see first hand daily managerial problems, and "in the falling market that exists today," they will be able to gauge public taste and select shows more intelligently, Mr. Schwartz added.

The circuit also announced a retirement plan, covering 1,000 employees. The circuit will bear the cost entirely. Employees in company service three years by March 1, 1946 and receiving salaries for employment at least nine months a year, are eligible now.

The company now gives its people free group insurance, hospitalization, incentive bonuses, Christmas bonuses, a welfare fund, and liberal vacations.



By the Herald

AT THE "OPEN FORUM" of the Century Circuit of New York, Tuesday, in the Waldorf Astoria Hotel. The speaker is Fred J. Schwartz, vice-president. At the left is Joseph Springer, general manager of theatre operations; at the right, Samuel Goodman, supervising bookings, and Leslie Schwartz, supervising concessions.

Ansco May Produce Abroad, Williford Indicates

Production in Europe to satisfy the demands of foreign markets was held a possibility this week by E. Allan Williford, general manager of Ansco and vice-president of its parent company, General Aniline and Film Corporation. Mr. Williford, accompanied by David B. Dyche, vice-president and treasurer of the corporation, returned last week from a visit to England, France, Germany and Switzerland where the two executives "investigated markets." Exportation of Ansco products to most countries "would be difficult if not impossible on account of the exchange situation," Mr. Williford said. He added this was especially true for England where the dollar situation was particularily pressing. However, he added that there was a possibility for producing Ansco products "in one of the European countries."

TESMA Reserves Added Space For September Trade Show

Roy Boomer, secretary-treasurer of the Theatre Equipment & Supply Manufacturers Association, Inc., has announced that the demand for hotel rooms in Washington, D. C., for the TESMA trade show to be held September 24 to 29, has made it necessary to reserve 100 additional rooms to accommodate delegates. Theatre equipment dealers, architects and theatre owners from throughout the country are expected to attend.

San Francisco Building Code Changes Opposed

Opposition to proposed changes in the San Francisco building code relating to theatre construction and maintenance, is voiced by a majority of theatre owners there. The present code limits theatres not of class "A" construction to a maximum capacity of 299. The proposed code contemplates an increase from 299 to 400 seats. The hearing on the proposed amendment is expected to reach the legislative floor for discussion next week. Theatre men maintain that the code has been excellent for public safety. They contend that lowering building restrictions will jeopardize public safety.

Notify Atlanta Theatres Of Building Violations

Approximately a dozen Atlanta theatres were mailed notices this week listing building code violations with a warning to correct the defects at once. The city building inspector, Marvin Harper, said a few of the theatres, where violations were considered most hazardous, would be given nuisance notices immediately. Under the nuisance notice procedure the theatre would be allowed 30 days to start actual work on correction of defects or owners would be brought into court to show cause why the theatres should not be closed. Mr. Harper did not name the theatres involved. He said, however, that they would be announced if it became necessary to institute court proceeding.

Circuit To Inaugurate New Junior Admission Prices

Effective Thursday, June 19, the Minnesota Amusement Company will put into effect a reduced admission-price policy for children between the ages of 12 and 17 in all of the company's theatres in Minneapolis and St. Paul. The new junior admission prices, which include the Government amusement tax, will range from 25 cents to 50 cents. In announcing the new policy, Harry B. French, president, said all adult admission prices will remain the same.

Exhibitor Units Hit Revised N. Y. Building Code

Maintaining that undue hardship would be imposed on theatre owners, representatives of the Metropolitan Motion Picture Theatres Association and Independent Theatre Owners Association, both of New York, attacked several provisions in the proposed revision of the New York State standard building code at the first public hearing last Friday in New York City.

Members of the State Board of Standards and Appeals, before whom the hearing was conducted, answered the protestations through their chairman, Raymond M. Fisher, giving the assurance that the board is "very receptive" to all suggestions.

Objections to the code were led by John McNamara, architect for the MMPTA, and Morton Sunshine, representing the ITOA. They argued that the theatres which will be affected by the revisions have been conforming to the present building law which, they said, has been providing adequate public safety, and therefore would amount to penalizing owners unnecessarily to force them to make the many expensive structural changes required under the provisions if they become law.

The proposed revisions in drive-in theatres was challenged on several counts by Philip Harling, assistant to S. H. Fabian, president of Fabian Theatres, at the hearing. Mr. Fabian owns several drive-in theatres in New York State.

Other meetings on the proposed revisions in the building code were held in Buffalo Monday, in Rochester Tuesday, in Syracuse Wednesday and in Albany on Thursday.

At the Buffalo meeting William T. Spann, Buffalo architect, told the board that the requirement that all new theatres seating 600 persons be of fireproof construction may work a hardship in some cases.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—Most of our patrons liked this one, but it wasn't up to Bogart's standard. Lizabeth Scott didn't do as well with him as others have. Played Wedensday-Saturday, May 14-17.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Although this is somewhat old, we had nice business. The kids all went for it as well as the older folks. Played Thursday-Saturday, May 29-31.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

RENEGADES: Evelyn Keyes, Willard Parker—A Western that was better than the usual run of such pictures. Plenty of action, good color and a fair story. It made money for us. Played Saturday, May 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SINGING IN THE CORN: Judy Canova, Allen Jenkins—If your patrons like Judy Canova and hillbilly pictures, look no further, as this will bring them in. Had a good Sunday. However, Monday was only fair. In fact, since the first of January, almost all the days have been only fair. We could use a half dozen Judy Canova pictures from Columbia a year. Played Sunday, Monday, May 18, 19.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

GALLANT BESS: Marshall Thompson, George Tobias—Not a bad picture for a horse feature. My patrons seemed to like it very much. Business was above normal. Played Sunday-Tuesday, May 11-13.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—Not a bad feature. Most people liked it, but I think it was the poorest photography in any picture this year. It was very dark and fuzzy. I know it was in the film because we have the best in projection. Played Sunday-Tuesday, May 18-29.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

IT HAPPENED IN BROOKLYN: Jimmy Durante, Kathryn Grayson—Satisfactory, but not one of the best musicals. It has a fair story which lacked any hit tunes, with the exception of Jimmy Durante's "It's from the Heart." Business was very much under normal, even for this good picture. There are all the indications that the adjustment period is here. Nature also is giving it a push here in the midwest. Too much rain and the season is four weeks late. If Pluvius does not let up soon, he will have the Government on his back. One thing they can't regulate is the weather. So there may be some red faces in the bureau that gives out those astronomical figures on crops. I trust not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LOST IN A HAREM: Abbott and Costello—Good comedy and good business. Abbott and Costello always please in a small town. Played Friday, Saturday, May 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—A good action picture for a small town. Business was good. Played Wednesday, Thursday, May 21, 22.—E. M. Freiburger, Paramount Theatre. Dewey, Okla.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—Most everyone seemed to like this one. It was played second with "Gallant Bess," but it seemed to hold its own very well. Most of my patrons like Wallace Beery. Played Sunday-Tuesday, May 11-13.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—Had nice business on this fantastic picture, which seemed to please. Played Friday, Saturday, May 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—This won't draw plaudits from the critics, but it certainly pleased our crowd. An above average crowd saw this and only a few expressed displeasure. Everyone was satisfied. The story is rather silly, but the human interest angle the horse racing section, all kept the patrons intensely interested. Played Monday, May 12.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—This is a good musical show but it was too old when I played it and business was just average. Played Sunday, Monday, May 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

SEARCHING WIND, THE: Robert Young, Ann Richards—We did not gross film rental. It was not a small town picture. Both Young and Miss Sidney are too mature to appeal to youthful patrons, and the war angle is still out. Played Wednesday, Thursday, May 21, 22.—E. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

COLORADO SERENADE: Eddie Dean, Roscoe Ates—Good Western picture in color, but Eddie Dean is still not very good at the box office. Here's a suggestion, PRC. When this writer was in Hollywood for the Variety Club convention, Gene Autry helped entertain the delegates by bringing on Rufe Davis, who tore the house down, and remember it was composed mostly of exhibitors. Rufe is really funny, so why not put him in the Eddie Dean pictures. Played Thursday, Friday, May 22, 23.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

NORTHWEST TRAIL: Bob Steele, Joan Woodbury—This is our first Western for our new theatre and we find that it is the same as other places. They love their Westerns. Played Thursday-Saturday, May 29-31.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Republic

G. I. WAR BRIDES: James Ellison, Anna Lee—Used on weekend double bill to fair business. Played Friday, Saturday, May 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HELDORADO: Roy Rogers, Dale Evans—Used on weekend double bill and, as usual with Rogers' pictures, did very well. Played Friday, Saturday, May 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROLL ON, TEXAS MOON: Roy Rogers, Dale Evans—Roy Rogers here does a fine business all the time. I played it second, but a great many came to see that feature only. Played Sunday-Tuesday, May 18-20.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

RKO Radio

BEAT THE BAND: Frances Langford, Gene Krupa—A fair little musical show but business was poor on account of rain. Played Tuesday, May 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—We booked this on popular request at our new Joy theatre and did very well. Played Monday-Wednesday, May 26-28.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CODE OF THE WEST: James Warren, Debra Alden—Another Western with the usual shooting. It satisfied and made us all very happy. Played Friday, Saturday, May 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEVIL THUMBS A RIDE, THE: Lawrence Tierney, Nan Leslie—This is a very good action picture which pleased all. Business was good. Play it. Played Tuesday, May 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOCKET, THE: Laraine Day, Brian Aherne—This feature was mediocre. Not much comment one way or the other. Played second with "Dead Reckoning." Played Wednesday-Saturday, May 14-17.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

NOTORIOUS: Ingrid Bergman, Cary Grant—Very good fan fare. Well received. Should do well in most situations. Played Monday, Tuesday, May 26-27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SONG OF THE SOUTH: Disney Feature Cartoon—This combination of live action and Disney cartoons did more business than I expected. It was above average. It seemed to please. Played Sunday, Monday, May 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SONG OF THE SOUTH: Disney Feature Cartoon—Almost broke the Sunday record, and did break the Monday record. Played June 1, 2.—Manager, Royal Theatre, Danville, Ind.

SONG OF THE SOUTH: Disney Feature Cartoon—Do not fail to play this one and give it your best. The parents bring the kiddies and the kiddies bring the parents, and all leave happy. Result: box office. What must we exhibitors do to convince Hollywood that it is such pictures as this and "The Jolson Story" that the American public wants. Played Tuesday-Thursday, May 27-29.—Ted Keelen, Royal Theatre, Sheffield, Ill.

TOM BROWN'S SCHOOLDAYS: Freddie Bartholomew, Jimmy Lydon—Played this on a weekend with our usual Western. No regrets. Played Friday, Saturday, May 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

FLIGHT TO NOWHERE: Alan Curtis, Evelyn Ankers—This was used on a weekend double bill with negative results. Played Friday, Saturday, May 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holm—This wasn't the picture I was expecting. I was a little leery of playing it first so I played it second, with "Pursued," and didn't have too much complaint. However, if it had been first or single, it wouldn't have done enough to pay to open. Played Sunday-Tuesday, May 21-24.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A smash box office attraction. This drew out the fans and sent them all home very happy. The color, acting and story were all good. This should make money in all theatres. Played Friday, May 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—This proved to be much better than expected and pleased a below average crowd. It was well done, and the suspense was good. Nancy Guild was good in her first role. Let's see more of her. Played Friday, May 16.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

FOOL'S GOLD: William Boyd, Andy Clyde—Used on weekend double bill. The kids all like "Hoppy" because he doesn't sing and "hang around with the girls too much." Played Friday, Saturday, May 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—This was another costume picture, which means we didn't gross film rental. It would be interesting to know if anyone does any business with such pictures and, if not, why are they made. Played Wednesday, Thursday, May 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

(Continued on following page)

(Continued from preceding page)

Universal

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Deanna Durbin, even in a picture with a Western background and Technicolor, couldn't do business for us. We played this Sunday and Monday. However, it is a good picture, but in a house where the patrons like action and Western pictures it doesn't belong unless you double bill. Played Sunday, Monday, May 25, 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THEY WERE SISTERS: James Mason, Phyllis Calvert—The verdict was practically 100 per cent that this was one of the best features to play our theatre. The acting, story and setting were practically perfect. Our crowds were very pleased. This is well worth playing. Played Monday, May 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Warner Bros.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—We had the Lions Club take this show over. They sold the tickets and really made money for their club. Good picture. Played Wednesday, Thursday, May 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NIGHT AND DAY: Cary Grant, Alexis Smith—This did not do any business for us, in spite of the lavish production and delightful color. Just no interest. Played Sunday, Monday, May 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—This was an interesting and fast moving feature that did very little business. We used it on Sunday and Monday and our patrons have been accustomed to getting something a little better. Played Sunday, Monday, May 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NORA PRENTISS: Ann Sheridan, Kent Smith—Did fair business on this drama. However, small towns don't care for drama. Played Wednesday, Thursday, May 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PURSUED: Teresa Wright, Robert Mitchum—A very good picture for those who like drama. It is well done. I think Teresa Wright is making a name for herself. It won't be long before she will be with the biggest names. Played Wednesday-Saturday, May 21-24.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

Short Features

Columbia

CUPID GOES NUTS: All Star Comedies—If your customers like slapstick comedy this one should be right down your alley. Plenty of laughs, with Vera playing a dual role.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IF A BODY MEETS A BODY: All Star Comedies—This aroused gales of laughter and I suppose that the crowd was pleased. These comics fail to appeal to me at all.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PORKULIAR PIGGY: Li'l Abner—Poor. These Abner cartoons are very poorly done. They are hardly worth playing time. Pass it up.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Metro-Goldwyn-Mayer

I LOVE MY HUSBAND, BUT: Pete Smith Specialties—Amusing Pete Smith comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I LOVE MY WIFE, BUT: Pete Smith Specialties—Amusing comedy by Pete Smith.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

THE ENCHANTED SQUARE: Noveltoons—A good color cartoon with Raggedy Ann. Not much comedy, but very good music and color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

RACING SLEUTH: Sportscope—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TWENTY GIRLS AND A BAND: Musical Featurettes—Average two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of June 9

CAPITOL: A Gun In His Hand ..... ***MGM***
I Love My Wife But ..... ***MGM***
Red Hot Rangers ..... ***MGM***
Feature: High Barbaree ..... MGM

CRITERION: Grappling Groaners ... ***Columbia***
Overture to William Tell ..... ***Universal***
Feature: The Web ..... Universal

GLOBE: Arrow Magic ..... ***Warner Bros.***
Flicker Flashback ..... ***RKO Radio***
Hobo Bobo ..... ***Warner Bros.***
Feature: Framed ..... Columbia

HOLLYWOOD: The Flying Sportsman of Jamaica ..... ***Warner Bros.***
Easter Yeggs ..... ***Warner Bros.***
Feature: Possessed ..... Warner Bros.

PALACE: I Am an Alcoholic ..... ***RKO Radio***
Let's Make Rhythm ..... ***RKO Radio***
Feature: Woman on the Beach ..... RKO Radio

PARAMOUNT: Brains Can Be Beautiful ***Paramount***
Moon Rockets ..... ***Paramount***
In Love ..... ***Paramount***
Feature: Dear Ruth ..... Paramount

RIALTO: Gun in His Hand ..... ***MGM***
Abusement Park ..... ***Paramount***
Feature: Scared to Death ..... Screen Guild

RIVOLI: The Enchanted House .... ***Paramount***
Feature: It Happened on Fifth Avenue .. Monogram

ROXY: Aladdin's Lamp ..... ***20th Cent.-Fox***
Fisherman's Nightmare ..... ***20th Cent.-Fox***
Feature: Miracle on 34th Street .... 20th Cent.-Fox

STRAND: So You Want To Be in Pictures ***Warner Bros.***
Hollywood Wonderland ..... ***Warner Bros.***
Inki at the Circus ..... ***Warner Bros.***
Feature: Cheyenne ..... Warner Bros.

WINTER GARDEN: Coo-coo Birds ... ***Universal***
Feature: Carnegie Hall ..... United Artists

Twentieth Century-Fox

THE HOUSING PROBLEM: Terrytoons—A cute cartoon. Well worth playing.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

MONKEY TONE NEWS: Dribble Puss Parade—Usual funny stuff for a Lew Lehr short.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Warner-Vitaphone

BIRTH OF A NOTION: Merrie Melodies Cartoon—Another good color cartoon from Warner Bros.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A BOY AND HIS DOG: Technicolor Specials—Good two-reeler in color. This is a good one.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE LAZY HUNTER: Sports Parade—A novel and interesting short with beautiful color. It was out of the usual rut which some of the shorts seem to fall into.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LYIN' MOUSE: Merrie Melodies Cartoons—This is a very funny comedy, with lots of laughs for the kiddies.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

PIGS IS PIGS: Blue Ribbon Hit Parade—Clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RABBIT TRANSIT: "Bugs Bunny" Specials—Good color cartoon with that great favorite, Bugs Bunny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU WANT TO BE A FATHER: Vitaphone Varieties—Good one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Deutsch Buys Hal Horne's Story Productions Interest

Armand S. Deutsch, president of Story Productions, Inc., Monday announced that he had purchased the stock interest which Hal Horne held in that company. Simultaneously it was announced that Mr. Horne acquired 100 per cent of the stock of Marquess Productions, Inc., a totally owned subsidiary of Story Productions. Mr. Deutsch will continue with plans to produce "This Side of Innocence," based on Taylor Caldwell's best-selling novel, in which Mr. Horne still retains an interest.

"Unfaithful" Dates Set

Warner Brothers will open "The Unfaithful" in more than 200 situations during the Fourth of July weekend. The picture stars Ann Sheridan, Lew Ayres and Zachary Scott.

Legion of Decency Gives Ratings to 12 Pictures

The National Legion of Decency in its review list for the week ending June 5, 1947, rated two pictures as unobjectionable for general patronage, six as unobjectionable for adults, while four were found to be objectionable in part. "Matura-Reise" (German) and "Song of the Wasteland" were unobjectionable for general audiences; "The Corpse Came C.O.D.," "Desperate," "Possesessed," "That's My Gal," "Two Many Winners" and "Violence" were classified as unobjectionable for adults. Listed as objectionable in part were "Little Miss Broadway" for "suggestive song and dance"; "Miracle on 34th Street" which "reflects the acceptability of divorce"; "The Queen's Necklace" (French) because off "illicit situation presented without compensating moral balance" and "excessive brutality," and "Woman on the Beach" reflecting "the acceptability of divorce."

Motion Picture Associates Starts Camp Fund Program

The Motion Picture Associates' Camp Fund Plan has been put into effect and 15 under-privileged children are in camps throughout New York and New Jersey, it has been announced by Fred J. Schwartz, president. The plan was first explained to members of the New York film organization during the winter and a request was made for applicants.

Railway Express Asks to Increase Freight Rates

Freight rates on film and motion picture equipment would be increased if the Railway Express Agency's request for permission to raise rates up to 17 per cent is approved by the Interstate Commerce Commission. Hearings were being held in Washington this week by the ICC with representatives of the the various industries presenting their views.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

Photographs of Wometco's new Miami theatre in the Better Theatres section of THE HERALD convinced us that Sonny Shepherd, who manages the Miami, and Ed May, manager of Wometco's new Lincoln theatre, also in Miami, are not kidding when they modestly refer to their respective houses as "The Showplace of the Americas" and "The Premiere Showplace of the South." The Miami and Lincoln run day and date, first run in Miami, with the two managers working out their campaigns together. Sonny handles publicity angles, while Ed's job is exploitation and promotions, which have been coming in strong from Miami recently.

This week the boys are in again with a new campaign for "Homestretch," which takes advantage of Miami's basic interest in racing. The personal columns of local papers were used to plant the line, "You can place bets on 'Homestretch'" with direct wires to the theatre for information. Then Ed handed out "confidential" tips on a winner, using beautiful gals to distribute these on the street, which was against a city ordinance, so they got a ticket; all of which was probably intentional on Ed's part, so he could rescue the professional models, with photographers.

A newspaper race track contest, "Horse Race IQ" and a Fashion Page tieup, with numerous fashion window displays and store cooperatives, completed the campaign. And, while we are thinking about Miami, did you notice how effectively, and how profitably, the new Miami theatre combines a Huyler's store with the street lobby and "refreshment" mezzanine, both inside and outside of the theatre? It's the coming thing; watch for this new development in theatre management and operation.

EXPLOITATION

HOWARD DIETZ, MGM vice-president in charge of advertising, publicity and exploitation, returning from London, says the British industry is more exploitation-minded than ever before, and for an interesting reason.

Shortages of newsprint have made necessary smaller newspaper displays; difficulties such as England has known have brought out showmanship of sheer necessity, the kind that gets results. Mr. Dietz cites the emphasis given to new campaigns and presentations, our American method of merchandising the picture.

And, in the same week, we note with pleasure 14 Gaumont-British managers listed to receive the HERALD and to become members of the Round Table, as contenders for future Quigley Awards.

— Walter Brooks

J. J. Parker's Broadway theatre, in Portland, Oregon, was again chosen by the Junior Rose Festival Association to hold their annual elimination contest of "princes" and "princesses" and, quite naturally, our old friend, Jack Matlack, was involved in the proceedings. As manager of the theatre, Jack presented the program on the Broadway stage, with the help of a selected committee of Rosarians.

Contestants were 10 years old, and winners were brown-eyed Kathryn, with the honeyed smile, who swims only under water, and Frank, an all-around man in major sports, who is also good with bubble-gum. Obviously, Jack not only had a good time with this colorful attraction, but he also created a lot of goodwill in handling it.

One nice thing about this business we're in, no matter how many years you're in it, there's always something new, always a new opportunity, never a dull moment.

We like, particularly, the full page advertisement for "Miracle on 34th Street" which appears in the New York *Daily News,* largest circulation in the world, for the opening at the Roxy theatre, on Broadway. It's no run-of-the-paper stuff, but something as out of the ordinary as the picture itself. It can be an inspiration to other managers.

In the full page lay-out, six cartoon characters, a Bronx waiter, a Roxy usherette, a Flatbush rooter, a Greenwich matron, a Columbia professor, a visiting Englishman and a Queens father, write in their individual hand-writing their opinions of the picture. It's an idea that can be copied elsewhere, to localize advance opinions, humorously and good-naturedly, and to sell "Miracle" as a heart-warming attraction.

That's what is so nice about this business we're in; when you find a picture that's so different it will be seen and remembered with affection you may capitalize that quality by keying your advance advertising in the spirit of things to come.

Independent druggists believe that Thursdays and Fridays are the best days for reaching their customers with advertising, according to a survey made by the National Association of Retail Druggists. Large volume store using newspapers heavily find the best days as follows: Sunday, 5.4%; Monday, 7.4%; Tuesday, 6.8%; Wednesday, 11.4%; Thursday, 49.9%; Friday, 41.3%, and Saturday, 6.8%. Some stores use spot radio to spread their messages out more evenly.

WINDOW IDEAS



Window in Hartley's, Miami Beach, Fla., was built entirely with the store's own equipment under supervision of Ed May, manager of the Lincoln theatre there.



Hunting equipment display ties-in with "The Macomber Affair" theme. The tie-up was promoted by Don Geddes of the Fifth Avenue, Seattle, Wash.



Manager Jack Hourigan arranged this attractive tieup for his engagement of "Song of the South" at the Princess theatre, Launceston, Tasmania.



Contrast is the theme of this unusual display arranged by manager Ben Domingo for his "Smash Up" engagement at the RKO Boston, Boston, Mass.



One of the many contest promotions for "Honeymoon" at the RKO Albee theatre, Providence, R. I., was this photo contest tieup arranged by publicity director Bill Morton, with a downtown photo-supply store.



A still from the press book forms the basis of this florist's window display, set by manager Howard Burkhardt, Loew's Midland, Kansas City, Mo.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ADOLPH BAKER
Malco, Owensboro, Ky.

G. E. BARES
Fox Astor, Milwaukee, Wis.

CHARLES BARNETT
Capitol, Martin, Tenn.

JAMES G. BELL
Penn, New Castle, Pa.

TOM BENNET
Linden, Columbus, O.

HERMAN BERLIN
Cambria, St. Albans, L. I.

GEORGE BERNARD
Odeon, Bury, Lancs., England

F. J. BICKLER
Jeffris, Janesville, Wis.

HELENE BOESEL
Downer, Milwaukee, Wis.

J. M. BOULDIN
Modjeska, Milwaukee, Wis.

W. E. CASE
Picture House, Monmouth, Mons., England

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

SAM COSTON
Lex, Chicago, Ill.

RALPH DILLARD
Avon, Savannah, Ga.

WILLIAM EAGEN
Longview, Longview, Wash.

J. D. EDWARDS
Park, Williamsport, Pa.

BILL GALLAGHER
Victoria, New York City

FRANCIS GILLON
Paramount, Cedar Rapids, Ia.

FRED GREENWAY
Palace, Hartford, Conn.

KEN GRIMES
Warner, Erie, Pa.

C. R. HACKER
Palace, Milwaukee, Wis.

LEO HANEY
Lido, Maywood, Ill.

THOR HAUSCHILD
Arcade, Cambridge, Md.

J. HEINEMANN
Towne, Milwaukee, Wis.

LEO HUFF
Lincoln, Goshen, Ind.

BOB HYNES
Criterion, Oklahoma City, Okla.

FRANCIS KENNEDY
Colvin, Buffalo, N. Y.

ROBERT KESSLER
Benn, Philadelphia, Pa.

E. F. KISTNER
Capitol, Whiting, Ind.

S. E. KLEPER
College, New Haven, Conn.

W. G. KLUG
Plaza, West Allis, Wis.

R. KOUTNIK
Paradise, Milwaukee, Wis.

LARRY LEVY
Colonial, Reading, Pa.

AURIEL MACFIE
Music Hall, Los Angeles, Calif.

ANGUS MACNAB
LaScala, Clydebank, Scotland

ED MAY
Lincoln, Miami Beach, Fla.

P. E. McCOY
Miller, Augusta, Ga.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BUZZY MIXON
Arcade, Williston, Fla.

M. NEUMAN
Fox, Stevens Point, Wis.

LOUIS NYE
Hoosier, Whiting, Ind.

C. R. OLSON
Parkway, Madison, Wis.

D. O'NEIL
Rialto, Milwaukee, Wis.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

H. PEARSON
Fox, Wausau, Wis.

DICK PEFFLEY
Paramount, Fremont, O.

ROY PEFFLEY
Vege, East Chicago, Ind.

CHARLES PENLEY
Empire, London, England

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

RALPH PHILLIPS
New Cross Kinema, London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY JUNE POWELL
Bison, Shawnee, Okla.

LEO RAELSON
St. Albans, St. Albans, L. I.

H. W. REISINGER
Loew's, Dayton, O.

L. ROSE
Fox, Marinette, Wis.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JAMES SANDERS
Palace, Leesburg, Fla.

JACK SEGAL
Biltmore, Brooklyn, N. Y.

WILLIS SHAFFER
Orpheum, Atchison, Kans.

BILL SHEKER
Strand, Memphis, Tenn.

ROY SHIELD
Royal, Enid, Okla.

SAM SHUMER
Strand, Perth Amboy, N. J.

PERCIVAL B. SINGH
DeLuxe, Port of Spain, Trinidad

MOLLIE STICKLES
Poli-Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's, White Plains, N. Y.

L. SZULCZEWISKI
Riveria, Milwaukee, Wis.

AL SWETT
State, Taunton, Mass.

RALPH G. TIEDE
Granada, Napanee, Ont., Canada

L. WATT
Florida, King's Park, Glasgow, Scotland

C. WESTPHAL
Jackson, Milwaukee, Wis.

R. M. WHITE
Orpheum, Elkhart, Ind.

E. WEINCHEK
Mirth, Milwaukee, Wis.

NATE WISE
Palace, Cincinnati, O.

R. J. ZACH
Shorewood, Milwaukee, Wis.

Around the Table

PHIL KATZ, of Warner's Kenyon theatre, Pittsburgh, promoted not one or two, but 13 bicycles to advertise his Saturday matinee for boys and girls, with local merchants contributing enough to pay for prizes and advertising. . . . ROY PEFFLEY, Voge theatre, East Chicago, Ind., is always a user of novelties. This time, a candle to burn at both ends, attached to a special herald for "Humoresque." . . . JIM BARNES, manager of Warner's Midwest theatre, Oklahoma City, had some unusual advertising for "Homestretch" including giant passes to the biggest men in town. . . . CLAUDE HUNTER, manager of the Odeon theatre, Kingston, Ontario, worked music tieups for "The Song of Scheherazade." . . . GABRIEL ROSENTHAL, manager of the Culver theatre, Brooklyn, cooperated with the recruiting service of the U. S. Marines to exploit "It's A Wonderful Life." . . . DICK PEFFLEY, of the prolific Peffleys, produced profitable partnership with the public library for Paramount theatre, Fremont, Ohio. . . . SAM COSTON, booked "It's a Wonderful Life" for a wonderful Mother's Day party at his Lex theatre, in Chicago's Woodlawn neighborhood.

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HANK HAROLD makes thoroughly professional use of press book advertising for the RKO Palace, Cleveland. . . . LAWRENCE J. CAPILLO, manager of the Star, Westbrook, Maine, put two ushers on motor bikes to advertise "The Chase." . . . L. C. CLARK, manager of the Bucklen theatre, Elkhart, Ind., turns in a good campaign book for his Spring Drive. . . . GEORGE KRASKA sends in a fine campaign book on "Ivan the Terrible" at the Kenmore theatre in Boston. He had the entire Boston Symphony Orchestra with Dr. Serge Koussevitsky, conductor, as his guests to see the Russian picture. . . . MORGAN DUVAL, manager of the Palace, Trail and Folly theatres, Duncan, Oklahoma, ran a congratulatory adv addressed to the graduates of Duncan Public School with an invitation to join his "Kollege of Entertainment Knowledge." . . . "BUZZY" MIXSON, manager of the Arcade theatre, Williston, Florida, put out a "storm warning"—which gets attention in his town, to advertise "The Hurricane."

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While NATHAN WISE was on his round of visits here in New York, he found time to plan a complete campaign for Eagle-Lion's "Repeat Performance" which opens at the RKO Grand in Cincinnati. . . . LOU COHEN of Loew's Poli-Hartford planted a co-op adv for "The Yearling" with a gift shop. . . . EARL WILSON, columnist, wrote characteristically about the "dadblamedest" premiere of "Repeat Performance" which he attended out in Zanesville, Ohio. . . . WILLIS SHAFFER, manager of Fox Atchison theatres, Atchison, Kansas, comes right back with another "author and artist" tieup, this time featuring JOHN MONKS, JR., and JOHN FALTER in the exploitation of "13 Rue Madeleine." Both celebrities are well known in Atchison. . . . MOLLIE STICKLES, up in Connecticut at Loew's Poli-Palace, Meriden, runs a special "School's Out" surprise show for boys and girls to celebrate the annual summer vacation. . . . THOR HAUSCHILD, manager of the Arcade, Cambridge, Md., issued an impressive looking "summons" to advertise "Mr. District Attorney."

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ANSEL WINSTON, manager of the RKO Coliseum, New York, had a "Buck Private's Fun Party" on stage, with audience participation, to advertise Abbott & Costello's latest. . . . ARTHUR GROOM, manager of Loew's Evansville, Ind., had a thirty-four chapter exploitation story on "Duel In the Sun." . . . CHARLES BARNETT, manager of the Capitol theatre, Martin, Tenn., sells a season ticket to four special children's shows sponsored by the P.T.A. . . . "GENE" KISTNER, manager of the Capitol, Whiting, Ind., has a stage show, of, for and by the kids who enjoy his Saturday matinees. . . . REG STREETER, manager of Warner's Mission theatre, out in Santa Barbara, Cal., sends us a neat campaign on "Jolson Story." . . . LARRY LEVY, manager and BILL RIDING, assistant, at Loew's Colonial, Reading, Pa., worked up a great campaign for "The Great Waltz" as part of "Sweetheart Week." . . . BILL MORTON featured a honeymoon contest with a downtown portrait studio to advertise "Honeymoon" at the RKO Albee theatre, Providence.

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LEO RAELSON, manager of the St. Albans Showplace, out on Long Island, runs a Saturday morning show paid for by a local merchant. . . . BETTY JUNE POWELL, of the Bison theatre, Shawnee, Oklahoma, built a regular road-show campaign for "Of Human Bondage." . . . MARK DU PREE, city manager of the Empire theatre, Daytona Beach, Fla., borrowed a distortion mirror to advertise "The Show Off." . . . MAX PHILLIPS, manager of the Regent theatre, Sudbury, Ontario, put his campaign for "I've Always Loved You" on a high level by using the mailing list of the Community Concert Association, approximately 3,500 names. . . . SID KLEPER, of Loew's Poli College theatre, New Haven, Conn., put a special book jacket on all copies of "The Egg & I" in lending libraries and book counters. . . . AL SWETT, manager of the State theatre, Taunton, Mass., writes that he is being transferred to the Cape's finest theatre, the Falmouth, at Falmouth, Mass.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

DISHONORED LADY (Hunt Stromberg-United Artists): Hedy Lamarr stars in this story of a modern career woman who is emotionally and spiritually starved. The picture features Dennis O'Keefe and John Loder.

Five minutes were sufficient to change Miss Lamarr's whole life in the picture. This suggests a newspaper or radio contest based upon the question: "What were the most important five minutes in your life?" Line up an important civic leader, businessman, social leader and writer to act as judges and tie-in with jewelry and department stores for promoted prizes.

Include a lucky picture promotion in your campaign. Have the local newspaper assign a girl photographer, dressed as the "Dishonored Lady", to take daily pictures around town in advance of and during the run of the picture. Announcement of the location and time that the "Dishonored Lady" reporter-photographer will take the lucky pictures should be made, and one lucky picture published daily.

A dramatic lobby piece can be built around the largest clock you can get locally. Overlay a cutout of Hedy Lamarr's face between the hands of the clock (hour hand at 12:00, minute hand at 12:05). Copy could read: "At 12:00 o'clock a lady with a future! At 12:05 a woman with a past!"

THE CORPSE CAME C.O.D. (Columbia): Here is a blend of mystery and comedy with George Brent and Joan Blondell. Bid for some extra newspaper or radio publicity by tying-in with a newspaper columnist or radio personality, and have him invite folks whose initials are "C.O.D." to be his guests at your theatre to see the picture. Limit the invitation to opening day or let it run all through the engagement, depending on your estimation of the number of folks in your town who might have those initials.

Arouse the curiosity of the folks who pass through the lobby by installing a "packing crate" peep box well in advance. Obtain, if possible, a genuine wooden packing case large enough to hold a one-sheet on the inside back wall, and deep enough to afford "peepers" a clear view in good perspective.

Play up the fact that the picture features three beautiful blondes by placing in the lobby a ballot box display for men to indicate their preferences for blondes, brunettes and redheads. The display should consist of a sign containing stills, copy and a ballot box with slips of paper and a pencil on a string.

Have your newspaper editor assign an inquiring photographer to ask the question: "What is the most unusual package you have ever received?"

Paints and Letters Window Cards for Corner Displays

A special bow in the direction of Norman Willis, manager of the Corbett theatre, Wildwood, Fla., who points a way to save a few bucks, in these days when a penny saved is well earned. Norman took fifty old window cards, the kind most of us throw away, turned them over, painted them an all-over bright red, and then lettered them in white, to attract plenty of attention on prominent street corners. (Next time the Seaboard Air Line stands us up at the Wildwood station for the Tampa connection, we're going to look around for indications of that Willis ingenuity.)

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Promotes Ford for Ballyhoo

Manager Adolph Baker promoted a new Ford from the local agency to be driven around town and parked in front of the theatre in the interests of "The Beast With Five Fingers" playdate at the Malco theatre, Owensboro, Ky. A sign on the car read: "You will be carried away by the new Ford (in case you should faint while seeing) 'The Beast With Five Finger.'"

Plants Stories for "Duel"

Considerable newspaper publicity was garnered by manager Joseph S. Boyle for his playdate of "Duel in the Sun" at the Poli Broadway theatre, Norwich, Conn. Advance and current stories appeared in both the *Bulletin* and *Record*. Window and other displays also were arranged by Boyle for "Duel."

Programs, Cards Aid "Years"

Five thousand weekly programs and 100 window cards were distributed by manager R. M. White to promote his playdate of "The Best Years of Our Lives" at the Orpheum theatre, Elkhart, Ind.

Denver Contest Aids "Farmer's Daughter"



Colorado's Governor Lee Knous crowns the "Magic Wand" contest winner on stage.

A contest to find Denver's "Magic Wand" girl, with Loretta Young's role in "The Farmer's Daughter" as inspiration, drew a wealth of attention to the opening of the picture at the RKO Orpheum theatre there. The contest was promoted by manager W. T. Hastings and sponsored by the *Rocky Mountain News*.

The *News* devoted 5,580 lines of white space to the contest, which drew more than 1,300 entries. Prizes worth about $3,000 were promoted from Denver merchants. The cooperating merchants devoted much of their advertising, especially radio, to the contest. Merchants also paid for the screen trailer and for incidental expenses involved in promoting the contest.

Governor Lee Knous of Colorado crowned the winner of the contest on the stage of the Orpheum. The ceremony was broadcast over station KLZ. After the coronation, merchants who had suitable window space used displays centered around the photograph of the winning girl. The playdate of the picture was plugged in each display.

The theatre staff was dressed as farmers and farmerettes, blue jeans, plaid shirts and wide-brimmed straw hats, for two weeks in advance and during the run of the picture. They also wore badges with the playdate imprinted.

Coston Uses Street Ballyhoo

A man carried a sign around town a full week in advance to exploit manager Sám Coston's playdate of "The Time, the Place and the Girl" at the Lex theatre, Chicago, Ill. A sign also was placed in front of the theatre a week in advance. It read: "You've got the time, this is the place, you bring the girl. 'Time, Place and the Girl' starts, etc."

Quigley Winner Honored Guest At Luncheon

by W. M. GLADISH
in Toronto

Ivan Ackery, manager of the Orpheum theatre, Vancouver, B. C., and winner of the 1946 Quigley Silver Grand Award, was the guest of honor at a Famous Players Canadian Corporation luncheon in Toronto, where he stopped off en route to the coast. The luncheon was held in the Vanity Fair room of the King Edward Hotel June 2.

Mr. Ackery, who had been feted in New York as the first Canadian winner of the Silver Plaque, was presented with a cash award by Famous Players Canadian Corp. with president J. J. Fitzgibbons doing the honors. In making the additional presentation in recognition of his achievement, the chief executive of the Canadian circuit declared that the Vancouver showman would be an inspiration to other Canadian managers.

After congratulating Mr. Ackery, Mr. Fitzgibbons added a solemn note by declaring that the lush years had come to an end in theatre operation and showmanship, such as had been developed by the Quigley Award winner, would now be required to sell pictures to the public and to insure the widest returns to the company and the distributors.

Gordon Lightstone, general manager of Paramount Film Service, Limited, added his praise for the achievements of the guest of honor in speaking on behalf of Canadian film companies. The luncheon was arranged by L. I. Bearg, Western Division manager of Famous Players Canadian Corp., who officiated as chairman, and the luncheon was attended by approximately 60 guests including circuit officials, representatives of distributing companies, executives of circuits affiliated with Famous Players and former associates in Toronto of Mr. Ackery.

It was brought out that Mr. Ackery had obtained his first theatre job in 1921 at the Capitol Theatre, Calgary, then under the management of Leonard Bishop, who is now manager of the Tivoli in downtown Toronto.

Among those at the head table in addition to the honored guest were Mr. Fitzgibbons, vice-president R. W. Bolstad, Mr. Bearg, Ray Lewis and Mr. Lightstone and William O'Neill, the last two from Canadian Paramount. The Quigley Plaque occupied a prominent place at the main table.

Holds Special Screening To Promote "Glory"

A special screening for town officials was arranged by manager Jack Campbell to exploit his engagement of "Theirs Is the Glory" at the Scala theatre, Runcorn, Cheshire, England. Prior to the showing of the picture, a short service was held in the theatre to pay tribute to those who gave their lives at the battle of Arnheim.

Neighborhood Promotion Turns Out to Be Whale of a Job



PULCHRITUDE: Left to right: Judy Blake, model; Ellen Lind, Millinery Fashion Bureau; Ona Natter, model; manager Mildred FitzGibbons; Jinx Falkenburg; Mrs. Mabel Cuming and Vyvyan Donner, Fox Movietone News; Dixie Reed, Smoky Chandler and Beall Baldwin, models.

When Mildred FitzGibbons, manager of the Roosevelt theatre, Flushing, N. Y., sent us an informal note, written in long-hand, as an invitation to her patrons to attend a Tuesday matinee, we thought it was going to be quite a party, with a list of celebrities headed by Jinx Falkenburg and Tex McCrary, Vyvyan Donner and her Fox-Movietone Fashion Models, and Alfred W. McCann, with his food program. Especially, since there were to be $600 in door prizes, all paid for through merchandising tieups. We thought, she can't do much better than capacity for an off-day matinee.

But there's more to the story. It's about the best piece of neighborhood publicity we've seen in a long time, the kind of community build-up which becomes the best public-relations in the world for the motion picture theatre. All public relations are local, so the advertising trades believe, and it is reasonable to think that this type of neighborhood service, many times repeated across the board, is a better accumulative process than high pressure activity, costing a million and engineered nationally.

The promotion has extended over 11 weeks and has brought together 72 women's groups and merchant tieups within the community. Miss FitzGibbons has inspired the publication of a program book and shoppers' guide which encourages patrons to "shop locally" in the neighborhood. A General Committee has been formed, to operate with the Broadway-Flushing Civic Association as a permanent part of community affairs. Flushing was the home of the New York World's Fair, back in 1938-39, and it's good to see that this promotional energy has lasted into the world of tomorrow.

Novel Ballyhoo Helps "Pursued"

Manager Al Swett had three boys carry signs though the streets to exploit "Pursued" at the State theatre, Taunton, Mass. The signs were worded as follows: "(1) We bow to your demand (2) Robert Mitchun in 'Pursued' (3) At the State, etc." As groups of people approached the boys would bend down to their knees with hands outstretched in an "Allah be praised" demonstration.

Juke Box Aids Dorseys

Patrons were invited to play their favorite Dorsey record free on a juke box set up in the lobby to exploit "The Fabulous Dorseys" at the Elgin theatre, Ottawa, Ontario, Canada. Dorsey recordings also were played over the loud speaker system, during intermission, two weeks before opening. The campaign was arranged by manager Ernie Warren.

Peffley Employs Novelty Trailer for "Hardy"

Manager Roy Peffley scrambled several feet of old film for a novelty trailer to exploit the opening of "Love Laughs at Andy Hardy" at the Voge theatre, East Chicago, Ind. It was put together upside-down, backwards and out of frame. Patrons got a big bang out of it as they thought something had gone wrong in the booth. The scrambled trailer was followed by another, with this copy: "Oops . . . Pardon us folks. We're all excited. We just heard about a . . . great picture coming . . . and it's kinda' got us in a dither, etc."

Cutouts Used for Flash Front

Blown-up cutouts were used for a flash front by manager Louis Nye to promote his engagement of "The Time, the Place and the Girl" at the Hoosier, Whiting, Ind.

McCoy Arranges Goodwill Visits

Manager P. E. McCoy arranged visits to various hospitals and organizations as a part of his build-up for the personal appearance of western star Tex Ritter at the Modjeska theatre, Augusta, Ga.

Ritter visited the crippled children's ward at University Hospital and the Red Cross Center at the Veteran's Hospital. The star and his boys gave a complete show at each hospital, giving patients autographed pictures. The shows were broadcast over loud speaker systems. The visits resulted in considerable free newspaper publicity.

Through tieups with the four Augusta radio stations, Ritter appeared as guest star on each of the four stations. The star also was guest on a 15-minute broadcast direct from Davidson's music department. The store ran advance ads, tying-in Ritter's theatre appearance, etc. The western star also appeared at a Kiwanis luncheon.

SHOWMEN IN NEW POSTS:

William Zeller, Sheridan, Chicago. Ed Maranski, Plainfield, Conn. Bernie Nagle, State Lake; Clarence Lambert, Logan; both in Chicago. Charles Boshart, Missouri; A. L. Lashway, Electric; James Foster, Orpheum; all in St. Joseph, Mo. Eugene Darlow, Vogue, Detroit. Edward Sollett, Capitol, Providence, R. I. Raymond Mangaudin, Park, Spencer, Mass. Liberty Koskinos, Town Hall, Oxford, Mass. Al Swett, Falmouth, Falmouth, Mass.

Leonard Devoy, State, Ukiah, Cal. Donald Christiansen, Porter, Woodland, Cal. Vince Paskvan, Pelican; Helen Dean, Pinetree; Ted Roberts, Tower; Kenneth Dennis, Esquire; Robert Dodson, Rainbow; all in Klamath Falls, Cal. James Cleveland, Lyric; George Siciliano, Strand; both in Modesto, Cal. Ray Jenson, Fortuna, Fortuna, Cal. Don Stevens, Liberty; Leslie Horton, Tower; William Hayden, Rialto; all in Eureka, Cal.

Richard Marberry, State and Liberty, Santa Cruz, Cal. William Souther, Monterey, Monterey, Cal. Frank Nash, Carmel, Carmel, Cal. Jack Farrell, Grove, Pacific Grove, Cal. Harold Brazil, Rio, Monterey, Cal. Joseph Wilson, El Rey, Tulare, Cal.



CANADIAN SHOWMEN WIN "VERDICT" AWARDS

Six prize winners share awards totaling $220 in Warner Bros.' "The Verdict" contest conducted among Canadian showmen. First prize of $100 was won by Harry Wilson, manager, and Robert Nelson, assistant manager, of the Capitol, Chatham; second of $50 by Lane A. Turoldo, Capitol, Brandon; third of $25 by Russ McKibbin, Victoria, Toronto; fourth of $15 by Henry Marshall, Regent, Ottawa, and fifth of $10 by Charlie Doctor, now manager of the Capitol, Vancouver.

On the recommendation of the judges, Warner Bros. set up a special prize of $20 for manager Carmen Gentile, Odeon, North Vancouver, a subsequent-run house. The judges did not feel that Gentile's effort should compete against first-run houses, especially since his outstanding campaign followed the strong promotion staged by fifth place winner Charlie Doctor, then manager of the Strand, Vancouver.

Cooperative Ads, Ballyhoo Sell "Duel in the Sun"

Three cooperative newspaper ads and street ballyhoo drew attention to manager Mollie Stickles' engagement of "Duel in the Sun" at the Poli Palace theatre, Meriden, Conn. The ads were promoted with the Charm Salon, Israel's Store and Victor Records. For street ballyhoo, each of 12 boys carried a letter of the title through the town. 3,000 tabloids were imprinted and distributed through newspapers, and placed in shoe shine shops. Sidewalks were stencilled four days in advance. In addition, book tieups, window displays, imprinted coasters and candy bags helped to exploit the playdate.

Garners Newspaper Breaks For "I'll Be Yours"

A three-column color picture of Deanna Durbin on the theatre page of the Syracuse *Herald-American* was promoted by manager Richard Feldman to publicize "I'll Be Yours" at the Paramount theatre, Syracuse, N. Y. This was in addition to a three-column mat in the newspaper the Sunday before playdate. The *Post-Standard* used a picture of Miss Durbin, in color, on the front page of their Sunday magazine section with a two-column story inside, mentioning the name of the picture, theatre and playdate.

Promotes Co-Op Newspaper Ads

Cooperative newspaper ads and window tieups drew attention to J. G. Samartano's engagement of "Duel in the Sun" at the State theatre, Providence, R. I. The cooperative ads were set with Gerber's, Fowler and Tamara Dance Studios, and Anton's.



John Hamilton, manager of the Sylvan theatre, Washington, D. C., was a recent visitor to the Round Table.

BIRTHDAYS OF THE WEEK:

M. A. Edwards
William Sherman
Roy Giese
R. V. De Gruy
Elmore Rhines
Harry Briggs
Jack Farr
Dean Lewis
William Pearce
Eugene Kistner
Thor Hauschild
Marsh Gollner
L. P. Hageman
Joseph Elkins
Charles Comar
Charles Epler
La Mar Keen
L. S. Back
Erik Paulson
Ray McCormack
Charles Deane
Robert Heekin
Vernon Everroad
Abraham Perlman
William Sage
Edward Amsden
Leon B. Scott
Joseph Wisser
Roy O. Prytz
G. A. Damon, Jr.
Christopher McHale
Henry C. Earle
Stewart Martin
William Yeakel
Charles Simpson
William Romanoff
Russell Bovim
Edmond Gentes
L. Vaughan
Jim Daugherty
H. P. Thompson
Gene Basle
James McAllister
Cecil B. Rosson
Mac Krim
Samuel London
Thomas Pyke
Albert Livermore
Jimmie Fisher
William Messer
H. W. Reisinger
Paul Ketchum
Philip Lerner
Bob Watson
Howard Simerson
Paul A. Fiset
Merrill Cowan
Clyde Young
Ernest Ingram
J. S. Holden

LIKE TO TRAVEL?

Motion Picture Herald can use a live wire showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in Mid-Western territory. Good salary plus commission.

Circulation Director
MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE EGG AND I (Univ.)

Final Report:

Total Gross Tabulated	$1,611,900
Comparative Average Gross	1,401,900
Over-all Performance	114.9%

BALTIMORE—Keith's, 1st week	170.9%
BALTIMORE—Keith's, 2nd week	102.5%
BOSTON—Memorial, 1st week	135.6%
BOSTON—Memorial, 2nd week	104.6%
BUFFALO—Lafayette, 1st week	165.7%
BUFFALO—Lafayette, 2nd week	113.0%
BUFFALO—Lafayette, 3rd week	75.3%
CHICAGO—Grand	171.8%
CHICAGO—Palace	172.6%
CINCINNATI—Keith's 1st week	243.3%
CINCINNATI—Keith's, 2nd week	180.7%
CINCINNATI—Keith's, 3rd week	168.6%
CINCINNATI—Keith's, 4th week	144.5%
CINCINNATI—Keith's, 5th week	132.5%
CINCINNATI—Keith's, 6th week	120.4%
CLEVELAND—RKO Allen, 1st week	216.5%
CLEVELAND—RKO Allen, 2nd week	118.5%
CLEVELAND—RKO Allen, 3rd week	110.2%
DENVER—Esquire	163.0%
DENVER—Paramount	224.4%
INDIANAPOLIS—Keith's, 1st week	205.4%
INDIANAPOLIS—Keith's, 2nd week	191.7%
INDIANAPOLIS—Keith's, 3rd week	150.6%
INDIANAPOLIS—Keith's, 4th week	95.9%
INDIANAPOLIS—Lyric, MO 1st week	115.4%
KANSAS CITY—Esquire, 1st week	176.1%
KANSAS CITY—Esquire, 2nd week	170.4%
KANSAS CITY—Esquire, 3rd week	125.0%
KANSAS CITY—Esquire, 4th week	90.9%
KANSAS CITY—Uptown, 1st week	201.4%
KANSAS CITY—Uptown, 2nd week	197.0%
KANSAS CITY—Uptown, 3rd week	134.3%
KANSAS CITY—Uptown, 4th week	97.0%
LOS ANGELES—Iris, 1st week	168.7%
LOS ANGELES—Iris, 2nd week	156.2%
LOS ANGELES—Iris, 3rd week	137.5%
LOS ANGELES—Iris, 4th week	106.2%
LOS ANGELES—Iris, 5th week	93.7%
LOS ANGELES—Ritz, 1st week	154.9%
LOS ANGELES—Ritz, 2nd week	115.9%
LOS ANGELES—Ritz, 3rd week	101.7%
LOS ANGELES—Ritz, 4th week	70.8%
LOS ANGELES—Ritz, 5th week	61.9%
LOS ANGELES—Studio, 1st week	148.8%
LOS ANGELES—Studio, 2nd week	125.0%
LOS ANGELES—Studio, 3rd week	119.0%
LOS ANGELES—Studio, 4th week	89.2%
LOS ANGELES—Studio, 5th week	65.4%
LOS ANGELES—United Artists, 1st week	258.3%
LOS ANGELES—United Artists, 2nd week	129.4%
LOS ANGELES—United Artists, 3rd week	123.5%
LOS ANGELES—United Artists, 4th week	100.0%
LOS ANGELES—United Artists, 5th week	70.6%
NEW YORK—Music Hall, 1st week	103.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	99.2%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	90.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	84.0%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Orpheum, 1st week	111.0%
OMAHA—Orpheum, 2nd week	105.5%
OMAHA—Omaha, MO 1st week	93.0%
(DB) For the Love of Rusty (Col.)	
PHILADELPHA—Goldman, 1st week	132.7%
PHILADELPHIA—Goldman, 2nd week	106.1%
PHILADELPHIA—Goldman, 3rd week	80.0%
PHILADELPHIA—Goldman, 4th week	66.3%
PHILADELPHIA—Karlton, 1st week	130.4%
PHILADLELPHIA—Karlton, 2nd week	87.0%
SAN FRANCISCO—Orpheum, 1st week	206.0%
SAN FRANCISCO—Orpheum, 2nd week	145.4%
SAN FRANCISCO—Orpheum, 3rd week	133.3%
SAN FRANCISCO—Orpheum, 4th week	87.8%
SAN FRANCISCO—Esquire, MO 1st week	63.6%
TORONTO—Uptown, 1st week	147.7%
TORONTO—Uptown, 2nd week	115.3%
TORONTO—Uptown, 3rd week	98.1%
TORONTO—Uptown, 4th week	117.1%
TORONTO—Uptown, 5th week	84.6%
TORONTO—Uptown, 6th week	81.0%

CALCUTTA (Para.)

First Report:

Total Gross Tabulated	$668,000
Comparative Average Gross	698,700
Over-all Performance	95.6%

BOSTON—Metropolitan	84.8%
(DB) A Likely Story (RKO)	
BUFFALO—Great Lakes	120.0%
CHICAGO—Chicago, 1st week	81.9%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	73.7%
(S) Vaudeville	
CHICAGO—Garrick, MO 1st week	98.1%
INDIANAPOLIS—Indiana	98.5%
(DB) Beat the Band (RKO)	
KANSAS CITY—Newman, 1st week	129.7%
KANSAS CITY—Newman, 2nd week	83.7%
MINNEAPOLIS—State	129.9%
NEW YORK—Paramount, 1st week	123.9%
(SA) Duke Ellington's Orchestra, others	
NEW YORK—Paramount, 2nd week	105.3%
(SA) Duke Ellington's Orchestra, others	
NEW YORK—Paramount, 3rd week	83.0%
(SA) Duke Ellington's Orchestra, others	
NEW YORK—Paramount, 4th week	74.3%
(SA) Duke Ellington's Orchestra, others	
PHILADELPHIA—Stanley, 1st week	149.3%
PHILADELPHIA—Stanley, 2nd week	106.3%
PITTSBURGH—Stanley, 1st week	113.9%
PITTSBURGH—Stanley, 2nd week	64.7%
SALT LAKE CITY—Centre	97.2%
SALT LAKE CITY—Capitol, MO 1st week	91.9%
ST. LOUIS—St. Louis, 1st week	89.1%
(DB) I Cover Big Town (Para.)	
ST. LOUIS—St. Louis, 2nd week	84.1%
(DB) I Cover Big Town (Para.)	
ST. LOUIS—St. Louis, 3rd week	79.2%
(DB) I Cover Big Town (Para.)	

HIGH BARBAREE (MGM)

First Report:

Total Gross Tabulated	$275,300
Comparative Average Gross	298,100
Over-all Performance	92.0%

BALTIMORE—Century	95.9%
BOSTON—Orpheum	84.6%
(DB) My Brother Talks to Horses (MGM)	
BOSTON—State	84.8%
(DB) My Brother Talks to Horses (MGM)	
BUFFALO—Buffalo	102.4%
(DB) Little Mr. Jim (MGM)	
CINCINNATI—RKO Grand, 1st week	114.2%
CINCINNATI—RKO Grand, 2nd week	76.1%
CLEVELAND—Loew's State	94.2%
KANSAS CITY—Midland	98.2%
(DB) Two Smart People (MGM)	
LOS ANGELES—Egyptian, 1st week	119.0%
LOS ANGELES—Egyptian, 2nd week	74.8%
LOS ANGELES—Fox Wilshire, 1st week	135.6%
LOS ANGELES—Fox Wilshire, 2nd week	81.3%
LOS ANGELES—Los Angeles, 1st week	96.7%
LOS ANGELES—Los Angeles, 2nd week	69.1%
PITTSBURGH—Penn	65.3%
PITTSBURGH—Ritz, MO 1st week	86.2%
ST. LOUIS—Loew's State	98.5%
(DB) My Brother Talks to Horses (MGM)	
TORONTO—Loew's	101.4%

19 Projects Get U. S. Approval

Applications to construct or remodel 19 more theatres throughout the couintry were approved by the Office of the Housng Expediter in Washington during the past week.

They are: L. W. Watts, Vivian, La., new theatre; William Bailey, South Bay, Fla., new theatre; Tri-Delta Amusement Company, Douglas, Ariz., maintenance and repair of theatre building; Louis Venous and Ernest B. Vishnefake, Fort Worth, Tex., screenhouse and projecton booth for outdoor theatre; Clifford W. Norris, Modesto, Cal., new theatre.

Also: Neal Robinson, Crestview, Fla., new theatre; A. Ernest Massman and Walter Thompson, Columbia Falls, Mont., theatre addition; Gilbert Romero, New Iberia, La., theatre; Underwood and Ezell, Beaumont, Tex., drive-in; and Harold J. Resweber, St. Martinville, La., theatre.

Also: Warners theatre remodeling, State College, Pa.; Steve Chorak, new theatre, Los Angeles, Cal.; E. R. Custer, Charleston, W. Va., open-air drive-in theatre; Silver City theatre, Alexandria, La., new theatre; Cannon Mills Co., Kannapolis, N. C., rebuild theatre; William Thieman, new theatre, Montague, Mich.

Also: A. D. Anderson, completion of theatre, Ohino, Calif.; Lincoln Realty Corp., foundations for open-air drive-in, suburban Omaha, Neb.; and James U. Harlow, new theatre, Llano, Tex.

Ready to Extend Television Nets

Washington Bureau

An informal conference on television transmission, attended by television broadcasters and the Federal Communication Commission early this week, brought out the fact that broadcasters now are ready to extend network operations beyond the scope provided by the American Telephone and Telegraph Company's coaxial cable system.

Discussions also pointed up the opinion of the broadcasters on the recently announced coaxial cable rate considered "exorbitant." The AT & T schedule proposed to the FCC a rate of 40 cents per month per circuit mile. Both Philco and the Allen B. DuMont Laboratories proposed a possible micro-wave relay system. The DuMont Labs said this transmission method could be put into operation within nine months from now at a rate of $5 per hour.

AT&T has announced that its New York-Washington cable will be ready to start regular commercial service in August. However, DuMont, Philco, NBC and stations in St. Louis, Los Angeles and Salt Lake City are said to be ready for network operations now and AT&T will not be able to take care of them until spring.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARMY SURPLUS — HOLMES AND LATEST model DeVry projectors at bargain prices! Gold Seal 2 unit ticket machines, $175; hand operated $90, all rebuilt. Many others available. Thide changeovers, complete, $32.50; Brenkert suprex lamphouses with Benwood-Linze rectifiers, perfect, $425. Catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York City 19.

16MM & 35MM WAR SURPLUS SOUND OUTfits—New Low Prices—16mm RCA $149.50; Bell & Howell, Ampro, Victor, DeVry from $195; Amproarc HI $1,295, 35mm Holmes LI Arc equipments, $1,295; DeVry HI theatre equipments, $2,495; rebuilt Super Simplex RCA sound, $3,850. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

DEBRIE 400 FT. CAMERA, MAGAZINES TRIpod and cases, $425, Powers GA machine $100. NEIL CREEDON, 51 Henry St., Glens Falls, N. Y.

MOTIOGRAPH DELUXE PROJECTOR MECHanisms, excellent, $69.50; BL Super Cinephor Lenses 3¼", 4½", $44.75; Preddey LI Arclamps, $89.50; closing out theatre amplifiers, $19.50 up; two unit manual Ticket Machines, $99.50; three unit $135; Public Address Systems, complete $44.50 up. Summer catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

500 AMERICAN HEAVY PANELBACK SPRINGedge chairs, excellent, $5.45; 200 veneer chairs, rebuilt, $3.95; 1050 Heywood-Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for list. Heavy green plastic leatherette, 50" wide (60 yd. rolls) Special $1.35 yd. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

THEATRES

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANT TO BUY SMALL THEATRE DOING good business in a small Virginia town. BOX 2124, MOTION PICTURE HERALD.

6 VIRGINIA THEATRES FOR SALE. REASONable terms to responsible theatre operators. Located in Norfolk, Portsmouth, Newport News. JEWEL PRODUCTIONS, 165 West 46th St., New York City.

SERVICES

CECIL DAVIS, COMPLETE THEATRE CHAIR rebuilder. New Veneer backs, bottoms, and 16 coil spring edge cushions made to order. Also seat and back covers, cotton cut to size. CECIL DAVIS THEATRE SEAT & EQUIPMENT CO., 4020 MacArthur, Oklahoma City, Okla.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

POSITIONS WANTED

PROJECTIONIST, 20 YEARS' EXPERIENCE, wants position, with house or apartment included, none other acceptable. EDWARD A. SWEET, Ticonderoga, N. Y.

YOUNG MAN DESIRES TO LEARN BOOKING. BOX 2129, MOTION PICTURE HERALD.

EXPERIENCED MANAGER WANTS POSITION with Independent or small circuit. Excellent references. BOX 2130, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BH SILENCED STUDIO CAMERA; UNIT EYE Shuttle; Mitchell erect viewfinder; 3—400' magazines, 5 lenses; excellent $2,450; 1000' Tripack 3 color magazine, $244.50; Moviola 5 sprocket synchronizer, $159.50; BH single system Camera with galvanometer; rackover; magazine; 6 lenses, vertical viewfinder, $4,250; Cinemart Hollywood Recording outfit complete, $2,250; Eyemo Turret 3 lenses; rackover; magazine; freehead tripod; motor, etc., $1,395; New Mitchell 24V Motors, $295; New 35mm Film Phonographs, $795. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

NEW EQUIPMENT

PROMPT DELIVERY COOLAIRE BLOWERS with motors, 8,500 cfm $172.50; 11,000 cfm $229.90; 13,500 cfm $276; 22,500 cfm $348; Air Washers, all sizes; Sunroc 15 GPM Water Coolers, $230; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm to 13mm, 1/3 cost, 77c; 500W Stereopticons, $27.50; Snowlike flameproof soundscreens up to 10', 21½c sq. ft. Summer catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BARGAINS. NEW LUXURY THEATRE CHAIRS $7.95; fast delivery. GE 7.5A 10-V SCB Exciters 30c; Film Cabinets $3 section; double bearing Intermittent Movements simplex style $72; Hardened ground sprockets $2.10; HD Rewinds $12.50 set; 10" Marquee Letters 65c; Forest 65/65 Suprex Dry Rectifier $400; "Strong" One-Kilowatt Lamps $600 pair. Get "Foto-Nite" facts. Makes theatres "Little-Gold-Mines." We sell for much less. Money back guarantee. AMERICAN THEATRE SUPPLY CO., Seattle 22.

NO WAITING FOR NEW CHAIRS — ALL veneers, $5.50—Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushion, $11; Full upholstered back spring edge cushion, $11.95 —Allsteel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N.Y.

RKO Pathe Takes "Seeds"

The Army, apparently having given up hope of adequate distribution for its "Seeds of Destiny" short subject, is understood to have turned the picture over to RKO Pathe, where scenes from it will be used in the "This Is America" short, "Passport to Nowhere." The film, "Seeds," produced by the Government, ran into many difficulties and was never distributed through regular channels.

Aronson, MPA Executive, Dies

Alexander S. Aronson, 62, who transferred from the Motion Picture Export Association to the Motion Picture Association last February, died Tuesday, June 10, in New York.

His experience in international distribution dated back to 1914. From 1931 until the outbreak of the World War he exported American films throughout Europe from his London headquarters. He had previously been MGM's general distribution representative on the continent.

Almost immediately after joining the Motion Picture Association last February as assistant to Gerald M. Mayer, managing director of the international division, he was hospitalized with a severe illness.

Mr. Aronson is survived by his widow, Lillian, and a daughter, Mrs. Harry Galland.

J. Warren Kerrigan, Early Screen Star

J. Warren Kerrigan, 67, one of the first stars of the silent screen, died June 9 at his home at Balboa Beach, Cal., of pneumonia. Mr. Kerrigan entered the industry in 1910 in "A Voice from the Fireplace." He had been an actor and model and was known then as "The Gibson Man." He became a screen star, going to Hollywood and forming his own company, J. Warren Kerrigan Productions. Among his pictures were "Captain Blood" and "Samson and Delilah." Mr. Kerrigan had been in retirement since his appearance in "The Covered Wagon." He is survived by his sister, Kathleen, and three brothers, Wallace, Robert and Edward. Services were to be held Thursday at Forest Lawn Cemetary, Hollywood.

John Decker

John Decker, 52, Hollywood artist, painter of stars and close friend of the late John Barrymore, died in Cedars of Lebanon Hospital, Hollywood, June 8, after an operation for chronic liver illness.

Shuberts Lose "Jolson Story" Damage Suit in New York

A $500,000 damage and injunction suit against Columbia Pictures by Lee and Jacob Shubert and their Trebuhs Realty Company, was dismissed in New York Supreme Court Saturday by Justice James McNally. The judge held the plaintiffs failed to establish a cause of action. The Shuberts had complained the story idea was contained in a tale written by Ward Morehouse, "Winter Garden," for which they had paid $750.

Retires After 37 Years

Edward Claeys of Martinez, Cal., has purchased the Quincy Log Cabin theatre in Quincy, Cal., from Paul R. Syrague, who is retiring from exhibition after 37 years.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Fiesta

MGM—Musical Color Treat

Mexico is a fitting background for this gay, tune-and-action-filled Technicolor production which spells good news for any showman in these summer days. Audiences should enjoy it.

The title "Fiesta" has no direct bearing on the goings-on in the film, but it could be taken to mean an hour and a half of thoroughly enjoyable relaxation with a picture that offers solid entertainment. It was shot almost entirely in Mexico and, besides its exceptionally good color, it offers hair-raising bullfight scenes, some exquisite folk dancing sequences and a number of haunting background melodies.

"Fiesta" has eye-appealing and talented Esther Williams; Ricardo Montalban, a young Mexican star who should catch on in this country; Cyd Charisse who excels in the dancing scenes, and an adaptation of Aaron Copland's "El Salon Mexico" which will send customers away humming.

The picture was produced by Jack Cummings and directed deftly by Richard Thorpe. George Bruce and Lester Cole wrote the original screenplay.

It tells of a young man, played by Montalban, whose father, offered by Fortunio Bonanova, has trained him to become a bull-fighter. Only his mother played by Mary Astor, knows that music is his real ambition. Miss Williams as his sister, takes one of his compositions to a famed Mexican conductor who recognizes its worth. Montalban has become successful as a matador and when he hears of the conductor's offer to teach him music—an offer withheld from him by his father—he leaves the ring during a bull-fight and disappears.

To get him back Miss Williams aided by Akim Tamiroff, fights the bull in his name and clears him of cowardice. Montalban hears his music played on the air and returns in time to save his sister from being gored by a bull. She marries John Carroll while Montalban returns to his music.

Camera work is excellent, especially in the dancing scenes. This is a happy picture and audiences should find its mood contagious.

Seen at the home office projection room. Reviewer's Rating: Excellent.—FRED HIFT

Release date, July, 1947. Running time, 104 min. PCA No. 11630. General audience classification.
Maria Morales.....Esther Williams
Chato Vasquez.....Akim Tamiroff
Mario Morales.....Ricardo Montalban
John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova, Hugo Haas, Jean Van, Joey Preston, Frank Puglia

Ivy

Universal - Inter-Wood — Charming Poisoner

The beguiling Joan Fontaine in her first picture since "From This Day Forward," released about a year ago, makes death by poison an attractively dangerous piece of business in this film based on "The Story of Ivy," novel by Marie Belloc Lowndes. "Ivy" is pretty much a showpiece for the star's talents—dramatic and physical—and in it she does very well.

The locale is England somewhere in the early stretches of the century. Married to Richard Ney, who has lost his money, Miss Fontaine is social and demanding. She is also immoral and ambitious to the point where millionaire Herbert Marshall is inveigled romantically. But Ney, the husband, has to be eliminated and so, too, must Patric Knowles, physician with whom Miss Fontaine has been carrying on. The dramatic weavings show how the attractive murderess poisons her spouse and permits Knowles to take the murder rap. Sir Cedric Hardwicke, as the Scotland Yard inspector, remains unconvinced and pursues the case, ex-officio, until the evidence becomes incriminating enough to seal the net against Miss Fontaine. In her frenzy of fear and uncertainty, she falls through an elevator shaft to a death which provides recompense for crime.

Sam Wood, who directed, struck for suspense and, in the main, achieved it. This is not a mystery murder tale since the audience is party to the enveloping crime from the very outset. Important adjuncts in the process of building the drama are generally excellent performances by all principal hands, led by Miss Fontaine but closely seconded by the reserved performance of Hardwicke with less spectacular opportunity; stunning production values achieved under the supervision of William Cameron Menzies, the producer; and the accompanying mood of the camera under the expert guidance of Russell Metty.

"Ivy," however, has its faults. It is too talkative and it is often too leisurely in pace. Restraint in performance, perhaps so voted by the director, appears to be a contributing factor insofar as pace is concerned. Over-all, on the other hand, "Ivy" is interesting and well done.

Seen at home office projection room where an audience made up largely of professional reviewers appears to have had their attention held. Reviewer's Rating: Good.—RED KANN.

Release date, July, 1947. Running time, 99 min. PCA No. 12328. Adult audience classification.
Ivy.....Joan Fontaine
Roger Gretorez.....Patric Knowles
Miles Rushworth.....Herbert Marshall
Jarvis Lexton.....Richard Ney
Inspector Orpington.....Sir Cedric Hardwicke
Lucille Watson, Sara Allgood, Rosalind Ivan, Lillian Fontaine, Molly Lamont, Una O'Connor, Isobel Elsom, Alan Napier, Paul Cavanagh, Sir Charles Mendle, Favin Muir, Mary Forbes.

Gunfighters

Columbia—Zane Grey in Cinecolor

It isn't often a showman can shout to his customers that he's got something new in Westerns for them to look at, but this is such a time, for Harry Joe Brown, producer of this Zane Grey novel ("Twin Sombreros"), gave his imagination free play in the undertaking and came up with some stuff, completely in the tradition of the medium, which hasn't been seen before. It's as well, perhaps, not to tell the public precisely what the new stuff is, for that would take the edge off it, but it can be said here that a sequence in which the villain tries to destroy the hero by riding his horse straight into his, knocking him off it, and undertakes to make his horse trample the hero to death, is a standout incident sure to stir the onlooker. Better simply to marquee the presence of Randolph Scott, Bruce Cabot and Barbara Britton, the fact of Cinecolor, the Zane Grey origin, and accentuate the freshness of the material without specifying. Superlatives may be used with confidence.

In addition to the material referred to as new stuff, the picture contains in abundance some of the sterner Western practices which haven't been seen well done since Bill Hart hung up his six-guns. Here, to the same gratifying result as in the old days, gun men meet by appointment or common design and "go for their guns" on split-second signal. And here, in a scene tense with drama, the hero persuades a villain to confess his crimes by shooting him first in the hand, then in the leg, and promising to take care of the left shoulder next, and so on—at which point the villain starts talking. But none of this impresses as bloodily as it sounds here, because the hero, a famed gunman as of the start of the story, has put his guns away and goes through most of the picture unarmed, resorting to the guns again only at long last to straighten up things for everybody, and then putting them away again.

Randolph Scott has here the best of his recent assignments, and the script by Alan LeMay gives him not only things to do but good dialogue to use between times. It also gives him not one but two leading ladies (playing a good girl and a bad girl, sisters, who look so much alike that even he doesn't always know which is which) and a story line which pays no attention to formula and gets more interesting by the minute as the film rolls along. At the root of the script is the determination of a cattle baron to preserve his vast grazing empire at any cost, including murder, but it's what goes on in the foreground, between the people concerned, rather than the familiar background problem, that makes the picture steadily entertaining.

Direction by George Waggner is highly effective throughout.

Previewed at Studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, July 15, 1947. Running time 87 min. PCA No. 12209. General audience classification.
Brazos Kane.....Randolph Scott
Bess Banner.....Barbara Britton
Bruce Cabot, Dorothy Hart, Charley Grapewin, Steven Geray, Forrest Tucker, Charles Kemper, Grant Withers, John Miles, Griff Barnett

Bob, Son of Battle

20th Century-Fox—Actor's Triumph

Although star billing, for box office reasons, goes to youthful actor Lon McAllister, it is the veteran British actor, Edmund Gwenn, who dominates every foot of this story of a dog, that has been a classic for half a century. In

what may be hailed as his greatest screen performance Gwenn's acting supplies insurance of success for showmen who will exploit it, together with young McAllister's name and the vivid Technicolor beauty of the story's Scottish settings.

The picture's title and story should have an appeal for two generations of theatregoers, for ever since Alfred Ollivant wrote it 50 years ago, it has been required and pleasant reading for youth and adult. Twentieth Century-Fox has subordinated the canine roles and given Gwenn the acting opportunity. As the pugnacious, sometimes sly, whiskey swilling, roaring Scot sheep-herder, his villainy and ornery tantrums throughout the film dominate the story.

For good measure there is piquant Peggy Ann Garner, who portrayed in her very best fashion, a 16-year-old highland lassie harried by a temporarily unrequited love for young McCallister, who upholds his star rating with a moving performance as the orphan son of the villainous Gwenn. Other potent names are Reginald Owen and Charles Irwin.

To Jerome Cady, who wrote the screen version of the famed novel, goes credit for successfully accomplishing a not easy task of heightening the human actors, particularly Gwenn, above the parts played by the dogs and still managing to retain the charm and plot structure of the book.

Director Louis King and producer Robert Bassler share heavily in the critical kudos the picture earns.

In constant conflict with Gwenn, his drunk and brutal father, McCallister leaves home and goes to live with a neighboring sheep rancher, whose daughter, Peggy Ann Garner, falls in love with him. In the meantime Gwenn, ostracized by the entire community, manages twice to win the annual sheep round-up with a dog suspected of being a sheep killer. Gwenn cherishes the dog even above his son.

Entering the dog in a final tournament, which will give him permanent possession of the prize cup, Gwenn is flabbergasted when his son, McCallister, wins the cup with Bob, son of Battle. Later it is revealed that Gwenn's dog is actually the killer of sheep in neighbor's flocks. In an unforgettable scene Gwenn is forced to kill his beloved, though villainous, pet.

The story's ending comes when it is discovered that, because of a technicality, Gwenn actually won the contest. The loss of his dog, the generosity of his neighbor, Reginald Owen, and of McCallister, his son, finally regenerate the old rogue.

Previewed at the studio. Reviewer's Rating: Excellent.—W.J.McG.

Release in July, 1947. Running time, 103 min. PCA No. 12241. General audience classification.

David M'Adam ..... Lon McCallister
Maggie Moore ..... Peggy Ann Garner
Adam M'Adam ..... Edmund Gwenn
James Moore ..... Reginald Owen
Long Kirby ..... Charles Irwin
Sam Thornton ..... Dave Thursby
MacKenzie ..... John Rogers
Leyland Hodgson, Harry Allen, Edgar Norton, Norma Varden, Jean Prescott, Houseley Stevenson, Cyril Thornton, James Finlayson, C. Montague Shaw, George Melford, Charles Knight, George Kirby, Ad Ferguson

I Wonder Who's Kissing Her Now

20th Century-Fox—Vaudeville Lives On

Every so often Twentieth Century-Fox brings forth a musical film produced in the high budget brackets and designed to attract and entertain audiences who enjoy good music, elaborate production numbers and touches of romance and comedy.

Such a picture is "I Wonder Who's Kissing Her Now."

Produced in Technicolor by George Jessel and under the direction of Lloyd Bacon, it is a gay, nostalgic journey back to the early 1900's. It is a picture that will thrill the grandparents as they relive their younger days, and for their children and grandchildren it will provide an hour and a half of entertainment in which they will again hear many of the old song favorites that still retain their quality and richness despite their age. Such songs as the title number, "Honeymoon," "Hello, My Baby," "Oh, Gee, Be Sweet to Me, Kid" and others are presented against the backdrop of musical halls and elaborate musical stage shows.

With a cast headed by Mark Stevens and June Haver, who prove their worth has star material, it is also a story of the minstrel-troubador Joe Howard and as such it is his compositions, which he wrote with Will M. Hough and Frank R. Adams, which provide the musical background and the song numbers for the picture. His early life, as presented here, was one of romantic complications as he climbed the vaudeville ladder of success. There were the personnel matters of business complications when a pretty singer tried to gain possession of his compositions; his romance with a Viennese music hall star who leads him on a merry romantic chase then marries someone else, and finally his marriage to the young girl whom he has looked upon as a sister.

The original screenplay was writen by Lewis R. Foster with additional dialogue by Marion Turk. Mr. Jessel and Charles Henderson wrote the special music and lyrics, and Alfred Newman was the musical director.

Previewed at the Twentieth Century-Fox home office projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, not set. Running time, 104 min. PCA No. 11339. General audience classification.

Joe Howard ..... Mark Stevens
Katie ..... June Haver
Lulu Madison ..... Martha Stewart
Will Hough ..... Reginald Gardiner
Fritzi Barrington ..... Leonore Aubert
William Frawley, Gene Nelson, Truman Bradley, George Cleveland, Harry Seymour, Lewis L. Russell, John "Skins" Miller, Lew Hearn, Eve Miller, Florence O'Brien, Emmett Vogan

Under the Tonto Rim

RKO Radio—Zane Grey Story

Here is a Western which is better than average because it has a good story with outdoor action which is presented in an exciting manner. To please Western fans there are many swift riding and shooting scenes.

The hero is Tim Holt, who ownes and opperates a stage coach line. A young girl, played by Nan Leslie, is kidnapped from the coach by a masked gang. Holt, with the assistance of his Irish-Spanish partner, played by Richard Martin, seeks to find the girl. He discovers that she is being held captive by her brother, who is the leader of the gang. Holt locates the bandits' mountain hideout, which is in the Tonto Rim territory, and leads the sheriff to it. In the climax therc is much hand-to-hand combat and shooting in which the ringleader is killed.

This film, which was based on a Zane Grey novel, was produced by Herman Schlom and directed by Lew Landers. Norman Houston wrote the screenplay.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, Block 7. Running time, 61 min. PCA No. 12238. General audience classification.

Brad ..... Tim Holt
Lucy ..... Nan Leslie
Chito ..... Richard Martin
Richard Powers, Carol Forman, Tony Barrett, Harry Harvey, Jason Robards, Robert Clarke, Jay Norris, Lex Barker, Steve Savage.

Killer Dill

Screen Guild Productions—Satire

Burlesquing the gangster films and tommy-gun-toting "public enemies" of an earlier era in truly humorous fashion that is consistently good for chuckles and laughter, and bringing Stuart Erwin back to the screen after a long absence, this limited budget film should find a profitable place on many a program.

Erwin is his capable old self, with drawling voice and hesitant mannerisms in the lead role, a sort of combination Caspar Milquetoast and Mr. Mitty portrayal that has him both as a timid lingerie salesman and as a pseudo tough guy. Head-over-heels in love, it is his frustrated romance, due to his shyness, that sets a chain of circumstances moving to involve him in a gangster warfare, and have him jugged as the killer of Public Enemy No. 21. A deft turn in the plot, during his courtroom trial, results in his acquittal on the killing rap but makes him Public Enemy No. 21. After a series of comic episodes in this reluctant guise he reveals the real killer and goes back to peddling nighties and wins his girl.

Production and technical values of the film, produced by Max M. King, rate high, and the direction of Lewis D. Collins is praiseworthy. Support by Frank Albertson, Mike Mazurki and Anne Gwynne is handled capably.

The rather smart screenplay was written by John O'Dea, with the original story of Alan Friedman as its basis.

Previewed at Pathe Laboratories, Hollywood. Reviewer's Rating: Good.—W. J. McG.

Release date, August 2, 1947. Running time, 75 min. No. 12177. Adult audience classification.

Johnny Dill ..... Stuart Erwin
Judy ..... Anne Gwynne
Allen ..... Frank Albertson
Little Joe ..... Mike Mazurki
Milburn Stone, Ben Welden, Dorothy Granger, Anthony Warde, Shirley Hunter, Charles Knight

Riff Raff

RKO Radio—Melodrama

This is a melodramatic story which concerns the search for a valuable map whose seekers do not hesitate to resort to violence and intrigue to gain their objective. The action is set in tropical Panama and a mood of excitement and suspense is well maintained throughout. The carefully worked out story and a group of good performances make this an interesting and at times thrilling drama of its type.

Pat O'Brien, a private investigator, is hired as a bodyguard for a man who has the coveted map in his possession. The map indicates the location of new oil fields in a South American area. The man is murdered and the map disappears. The technique of mystery story-telling is unusual because the audience knows where the map is hidden. O'Brien accepts an assignment from the Oil Company to find the map. Eventually after several conflicts with the thieves, O'Brien with the help of Anne Jeffreys finds the map.

Miss Jeffreys gives a good performance as a night club singer, who in addition to sleuthing assistance becomes romantically interested in O'Brien. Walter Slezak gives a characteristically effective performance and Percy Kilbride registers well as a taxi-driver and assistant to O'Brien.

This film was produced by Nat Holt and was under the direction of Ted Tetzlaff. Martin Rackin wrote the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, Block 7. Running time, 80 min. PCA No. 11795. General audience classification.

Dan ..... Pat O'Brien
Milinar ..... Walter Slezak.
Maxine ..... Anne Jeffreys
Percy Kilbride, Jerome Cowan, George Givot, Jason Robards, Marc Krah

Stepchild

PRC—Domestic Drama

This is a drama of a broken marriage and its effect on two young boys, aged seven and 10. The picture is burdened with a wordy script and many overly dramatic situations. As the film opens Brenda Joyce and Donald Woods are about to be divorced. The wife is a successful business woman who is too busy with her work to give proper attention to her two sons. When the divorce is granted, the father is given the custody of the children.

Terry Austin, as a scheming secretary, decides to marry Woods and wins the affection of the children until the day she marries their father. The stepmother mistreats the children and finally they run away. The father then discovers the true character of his second wife and the family is happily reunited.

Leonard S. Picker produced and James

Flood directed from a screenplay by Karen DeWolf based on an original story by Jules Levine. Jerry Briskin was the associate producer.

Seen at a New York projection room. Reviewer's Rating: Average.—M.R.Y.

Release date, June 7, 1947. Running time, 70 min. PCA No. 12312. General audience classification.
Dale Bullock... .....Brenda Joyce
Ken Bullock.....Donald Woods
Millie Lynne .....Terry Austin
Tommy Ivo, Gregory Marshall, James Millican, Griff Barnett, Selmer Jackson, Ruth Robinson

Seven Keys to Baldpate

***RKO Radio*—Melodramatic Adventure**

This is a new version of the exciting story, "Seven Keys to Baldpate." Mystery and adventure are combined in this thriller, which stars Phillip Terry. He, cast as an author, accepts a bet to write a story within 24 hours in the deserted Baldpate Inn. The owner of the inn made arrangements to have his secretary, played by Jacqueline White, attempt to scare the author and prevent him from winning the bet. However, a group of jewel thieves and murderers are using the inn as their rendezvous. The author thought he had the only key to Baldpate, but he finds there are six other keys. Some of the racketeers doublecross each other and there are several murders. Eventually the jewels are recovered, and the remaining racketeers are caught by the local police.

The hero gives a pleasing performance in the role of the author. He receives very good support from Eduardo Ciannelli, as the boss of the jewel thieves, and Margaret Lindsay, an accomplice, and Arthur Shields, as an insurance company investigator.

Novel and exciting situations are presented in rapid succession and there is no lag in the pace of the film, which was produced by Herman Schlom and directed by Lew Landers. The screenplay was written by Lee Loeb.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, Block 7. Running time, 68 min. PCA No. 12118. General audience classification.
Magee .....Phillip Terry
Mary .....Jacqueline White
Cargan .....Eduardo Ciannelli
Margaret Lindsay, Arthur Shields, Jimmy Conlin, Tony Barrett, Richard Powers, Jason Robards

(Review reprinted from last week's HERALD)

REISSUE REVIEW

WESTERN UNION

(Twentieth Century-Fox)

Starring Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore and John Carradine, this is a story of the westward expansion of the telegraph line from its Omaha base, an advance hindered by Indians, outlaws and members of the Confederate forces in the 1860's. When it was reviewed in the February 8, 1941, issue of MOTION PICTURE HERALD, the reviewer said: "'Western Union' carries a step further the production trend of making Westerns designed for key situations and higher allocations. Here the ingredients used to concoct an 'all out' western picture have skillful casting, able production and story values, and a highly appropriate use of Technicolor to convey a sense of the limitless outdoor scene." The picture is scheduled for reissue this month.

ADVANCE SYNOPSES

SONG OF LOVE (MGM)

PRODUCER-DIRECTOR: Clarence Brown. PLAYERS: Katharine Hepburn, Paul Henreid, Robert Walker.

BIOGRAPHICAL DRAMA WITH MUSIC. A concert pianist, Clara Wieck, marries a struggling young composer, Robert Schumann, despite her father's opposition. In the following years, she gives up her own career to advance his, and to care for the seven children of the union. Another musicians, Johannes Brahms, falls in love with Clara, but his love is not returned. She ministers faithfully to her husband until he loses his mind, and subsequently dies.

THE CRIMSON KEY (20th Century-Fox - Sol M. Wurtzel Productions)

PRODUCER: Sol M. Wurtzel. DIRECTOR: Eugene Forde. PLAYERS: Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Bernadene Hayes, Vera Marshe.

MELODRAMA. A private detective is hired by a woman to trail her husband, who is later killed. Shortly after, the wife is also found murdered. A large number of suspects are involved, and the murderer is revealed as a woman whom the husband had been blackmailing.

STRANGER FROM PONCA CITY (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Charles Starrett, Smiley Burnette, Virginia Hunter, Forrest Taylor, James Diehl, Paul Campbell.

WESTERN. A feud exists between the law-abiding citizens of Red Mound and the gun-toting, gambling element. The "Durango Kid," arriving in town to purchase a nearby ranch, soon finds out the instigators of the lawlessness and routs them.

RUSTLERS OF DEVIL'S CANYON (Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Peggy Stewart, Arthur Space, Emmett Lynn.

WESTERN. "Red Ryder," returning to his home town at the close of the Spanish-American war, finds that the locality is overrun with cattle-rustlers. He soon discovers that the town doctor is the leader of the group, and brings him and his men to justice.

STORK BITES MAN (UA-Comet)

PRODUUCERS: Buddy Rogers and Ralph Cohn. DIRECTOR: Cyril Endfield. PLAYERS: Jackie Cooper, Gene Roberts, Gus Schilling, Emory Parnell, Stanley Prager, Sarah Selby.

FANTASTIC COMEDY. The superintendent of an apartment house where no children are allowed finds himself in quite a predicament when his wife becomes pregnant. With the help of an imaginary stork and a big department store, he institutes a boycott against the apartment house when he and his wife are forced to move. The strategy is successful: he gets his job back, and he and his wife are reinstated in their apartment.

KEEPER OF THE BEES (Columbia)

PRODUCER: John Haggott. DIRECTOR: John Sturges. PLAYERS: Harry Davenport, Michael Duane, Gloria Henry, Jane Darwell, Jo Ann Marlowe, J. Farrell MacDonald, Will Wright.

SMALL-TOWN DRAMA. The elderly owner of an apiary befriends an embittered painter. The artist falls in love with a young girl but keeps the fact that he is getting a divorce secret. Through the gossip of a meddlesome neighbor, the couple are almost separated, but after several complications, the pair are reconciled through the actions of an orphan, whom they decide to adopt when they are married. Later, the bee-master bequeaths his house and grounds to the young couple.

SHORT SUBJECTS

YOUR DOCTORS—1947 (20th-Fox)

March of Time (Vol. 13, No. 11)

The progress made in medical science and the need for even further advances is the subject of March of Time's current offering. Like many of the company's predecessor films it is an excellent reportorial and highly informative study. Opening with scenes of the family doctor at work, it then takes the audience on a tour of such centers of medical knowledge as New York's Academy of Medicine, Mt. Sinai Hospital, the New York Psychoanalytic Institute and Boston's Lahey Clinic. It shows the miracles of a brain operation, the use of the recently developed artificial kidney, an RH blood transfusion on an infant, the use of atomic isotopes in treating cancer of the thyroid, and finally, several case histories of the ills of the human mind and how they are cured through psychiatric treatment.

Release date, June 13, 1947 18½ *minutes*

I AM AN ALCOHOLIC (RKO)

This Is America (73,108)

This short comes up to the standard established by the series for entertaining and informative subjects. It tells a fascinating story packed with human interest about a victim of alcoholism. The story of a problem drinker, Philip Brown, is shown. The organization and the humanitarian work of Alcoholics Anonymous, founded to rehabilitate alcoholics, are adequately described. The story material is handled in a skillful manner which should hold the audience's interest.

Release date, June 6, 1947 17 *minutes*

SO YOU'RE GOING TO BE A FATHER (Warner Bros.)

Vitaphone Variety (3404)

Joe McDoakes is about to become a father in this one. The baby turns out to be a girl who, 16 years later, develops into an obnoxious bobby-soxer with a pronounced likeness of her dad—Mr. McDoakes.

Release date, May 10, 1947 10 *minutes*

FISHERMAN'S NIGHTMARE (20th-Fox)

Dribble-Puss Parade (7951)

Inimitable Lew Lehr in a dreamy mood. This time he's a lazy fisherman who dozes off to sleep at Wakulla Springs, Florida. His underwater dream is described in the comedian's humorous style.

Release date, May 2, 1947 8 *minutes*

TWEETIE PIE (Warner Bros.)

Merrie Melodies Cartoon (2717)

It's an old story of the cat vs. the bird and, as usual, the bird wins out. Tweetie is brought into the house and arouses the envy of the old mean cat, who promptly sets out to oust the bird. But it's cold out and the bird has some tricks up his own sleeve.

Release date, May 3, 1947 7 *minutes*

IN LOVE (Paramount)

Speaking of Animals (Y-6-5)

A funny short purporting to prove that animals resent people using expressions like "He's a wolf," or "It's only puppy love." Here dogs, elephants, monkeys, coons and camels are given a chance to show that they too have that old feeling.

Release date, May 20, 1947 10 *minutes*

HOBO BOBO (Warner Bros.)

Merrie Melodies Cartoon (2719)

Bobo, a little elephant, gets tired of India and comes to the U. S. to join a circus. He disguises himself as a pink elephant and finds everyone acts very strangely towards him. Rain washes off his color and, after a great elephant hunt, he's committed to hard labor in the circus.

Release date, May 17, 1947 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

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COLUMBIA

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8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
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8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
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8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-48	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch.	5-22-47	....

COMMUNITY SING

8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	3349
8652	No. 2 It'e a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (Leibert)	5-22-47	....

SCREEN SNAPSHOTS

8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	8-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Ollywood) (10)	6-12-47	....

SPORT REELS

8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (9)	4-24-47	3669
8809	Grappling Groaners (10)	5-29-47	....

FLIPPY (Color)

7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	....

FITZPATRICK TRAVELTALKS (Color)

T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	....

PETE SMITH SPECIALTIES

S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-48	3239
S-853	I Love My Husband, But (9)	12-7-48	3460
S-854	Playing by Ear (9)	12-28-48	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	....
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	....

M-G-M TECHNICOLOR CARTOONS

W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	....

TOM AND JERRY CARTOONS

W-832	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	....
L6-5	Arctic Artisan	7-4-47	....

GEORGE PAL PUPPETOONS (Color)

U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	....

POPEYE THE SAILOR (Color)

E5-8	Rhodeo Romeo (8)	8-18-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3346
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	8-13-47	....
E6-3	Popeye and the Pirates	9-12-47	....
E6-4	Royal Four Flusher	9-12-47	....

POPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	....
J6-6	Twentieth Century Vikings	7-25-47	....

SPEAKING OF ANIMALS

Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-20-47	3679
Y6-6	As Our Friends	6-27-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	....
R6-10	Running the Hounds	7-18-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	....
FF6-3	Smooth Sailing	8-8-47	....
FF6-4	Paris in the Spring	9-26-47	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie	7-18-47	....
D6-3	A Bout with a Trout	10-10-47	....

NOVELTOONS (Color)

P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P8-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7.)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island	6-27-47	....
P6-5	Much Ado About Mutton	7-25-47	....
P6-6	The Wee Men	8-8-47	....
P6-7	The Mild West	8-22-47	....
P6-8	Naughty But Mice	10-10-47	....

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	....
K6-6	Everybody Talks About It	8-1-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,111	Lighthouse Keeping (7)	9-20-46	3289
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clowns of the Jungle (7)	6-20-47	....

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74,103	Donald's Dilemma (7)	7-11-47	....
74,104	Crazy with the Heat (7)	8-1-47	....
74,105	Bottle Beetle (7)	8-22-47	....
	SPORTSCOPES		
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
	EDGAR KENNEDY		
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-10-47	3539
73,404	Heading for Trouble (19)	6-20-47	....
73,405	Host to a Ghost (18)	7-16-47	....
	LEON ERROL		
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	....
	FLICKER FLASHBACKS		
74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (6)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (6)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598
74,207	No. 7 (9)	5-23-47	....
	THIS IS AMERICA		
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-4-47	3679
	MUSICAL FEATURETTES		
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	....
	RAY WHITLEY WESTERN MUSICALS		
73,501	Bar Buckaroos (10)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (16)	12-20-46	3587
	SPECIAL		
73,901	Football Highlights (19)	.....	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3536
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea	6-20-47	....
7258	Romance of the Fjords	6-27-47	....

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	SPORTS REVIEW (Color)		
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
	(Black and White)		
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind	7-18-47	....
	TERRYTOONS (Color)		
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....
	MARCH OF TIME		
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (19)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
	DRIBBLE PUSS PARADE		
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679

UNITED ARTISTS

LOEW MUSICOLOR

....	Tocatta and Fugue (10)	10-15-46	3274
	WORLD TODAY, INC.		
....	Wonder Eye (10)	5-16-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Overture to William Tell (7)	6-16-47	3669
	JUVENILE JURY SERIES		
2361	No. 1 (11)	12-16-48	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3	5-26-47	....
2364	No. 4	6-24-47	....
	VARIETY VIEWS		
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum	6-2-47	....
2346	Bronco Babes	6-23-47	....

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	NAME-BAND MUSICALS		
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	3575
2307	Tommy Tucker & Orch (14)	4-9-47	....
2308	Charlie Barnet & Orch (15)	4-16-47	....
2309	Charlie Spivak & Orch (15)	5-14-47	....
2310	Jitterumba (16)	6-25-47	....
2311	Record Party	7-2-47	....
	SING AND BE HAPPY SERIES		
2381	Bit of Blarney (10)	9-30-48	3225
2382	The Singing Barbers (9)	2-17-47	3480
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song	5-19-47	....
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning	6-9-47	....
	TWO-REEL SPECIALS		
....	Harnessed Lightning	.....	....
....	Fight of the Wild Stallions	.....	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	....
	TECHNICOLOR SPECIALS		
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (R.) (20)	5-31-47	....
	FEATURETTES		
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice In Movieland (20)	12-21-46	3460
3104	Dog In the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
	SPORTS PARADE (Color)		
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	....
3508	Flying Sportsman in Jamaica (10)	5-24-47	....
3509	A Day at Hollywood Park (10)	6-7-47	....
3510	Tennis Town	6-21-47	....
3511	Sportman's Playground (10)	7-5-47	....
	MELODY MASTER BANDS		
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (10)	7-19-47	....
	BLUE RIBBON CARTOONS (Color)		
3301	Fox Pop (7)	9-26-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles (7)	2-1-47	3489

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3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....
3309	The Sneezing Weasel (7)	7-26-47	....
	MERRIE MELODIES CARTOONS (Color)		
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	....
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy	6-14-47	....
3701	Inki at the Circus (7)	6-21-47	....
3702	Crowing Pains (7)	7-12-47	....
	"BUGS BUNNY" SPECIALS (Color)		
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575
	VITAPHONE VARIETIES		
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be In Pictures (10)	6-7-47	....
3406	So You're Going on a Vacation	7-5-47	....

MISCELLANEOUS

	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Operation Underground (Telenews) (18)	12-11-46	3349
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	8460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etrusean Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.)		
	Vol. I, Release 2 (10)	9-46	....
	Vol. I, Release 3 (10)	10-46	3396
	Vol. I, Release 4 (10)	11-46	....
	Vol. I, Release 5 (10)	12-46	3466
	Vol. I, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	....

REPUBLIC

584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
....	The Black Widow (13 episodes)	6-10-47	....
....	G-Men Never Forget (13 episodes)	.....	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3680-3681, issue of June 14, 1947.

Feature product listed by Company on pages 3668-3669, issue of June 7, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	B2B	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	60B	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2B59	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	328B
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	34B7	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	32B7	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-Shirley Temple	Block 7	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	.....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	27B6	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	..	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	B0m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	277B	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	...	.....	...	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	B25	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	33BB	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	B06	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	B0B	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	348B	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2B84	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	307B	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	323B	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	....
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	....	....
Cassidy of Bar 20	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	.....	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3667
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31,'47	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	.....	....	3679	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Aug. 15,'47	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3667
Dear Ruth	Para.	....	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3667
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3633
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3667
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1,'47	....	.....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	.. .
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	July 15,'47	87m	June 14,'47	3677	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	.....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heart of Arizona	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4619	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3667
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	Not Set	60m	May 17,'47	3630	....	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Aug.,'47	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3667
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	....	Joan Fontaine-Patric Knowles	July,'47	99m	June 14,'47	3677	....	....
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	104m	June 14,'47	3678	3563	....

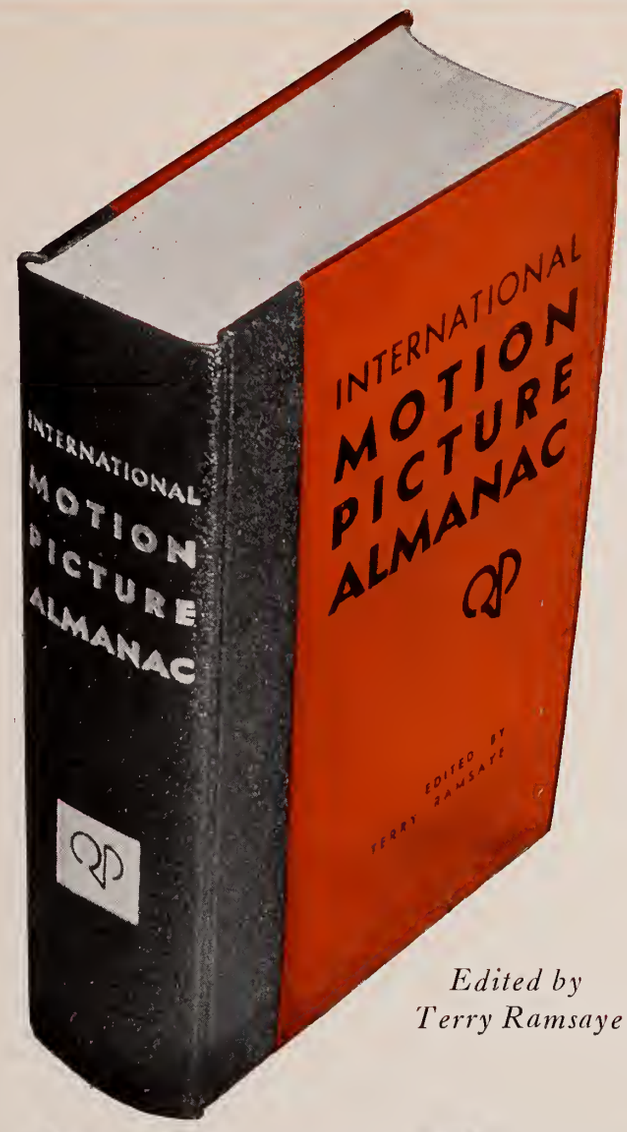
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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10,'47	....	.....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	64m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4621	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3667
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	Not Set	....	.....	....	3574	
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	....	Jean Porter-John Shelton	June 19,'47	....	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28,'47	101m	May 31,'47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3633
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	Not Set	....	.....	....	3575	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 22,'47	....	.....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23.'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3633
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	....	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	..	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3633
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	80m	.....	....	....	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	.....	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	3631	....
Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3667
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	Not Set	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 22,'47	93m	May 31,'47	3655	3475	3667
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff	RKO	....	Pat O'Brien-Anne Jeffreys	Block 7	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge, The	MGM	....	Van Johnson-Thomas Mitchell	Aug.,'47	....	.....	....	3611	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	....	.....	....	3679	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
Rustler's Valley	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	....	.....	....	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	...
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	May 3,'47	65m	.....	....	3127	...
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	...
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3286
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Keys to Baldpate	RKO	....	Phillip Terry-Jacqueline White	Block 7	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stalion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) June 27,'47	....	.....	....	3679	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	.....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	3655	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Sport of Kings	Col.	....	Paul Campbell-Gloria Henry	June 26,'47	....	.....	....	3655	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	....	.....	....	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	....	Jack Leonard-Mary Doogan	June 26,'47	....	.....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) July 28,'47	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

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This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	61m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3633
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Under the Tonto Rim	RKO	....	Tim Holt-Nan Leslie	Block 7	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	.....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	....	Jon Hall-Margaret Lindsay	June,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Feilds-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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Yes, brother . . . it's been a grand ride . . . on the Gravy Train! . . . Those hard-to-get patrons . . . have softened-up during the past *five years* . . . and SRO has come to look like your theatre's *monogram!* . . . But . . . there's a change comin' . . . and Fast! . . . Those eager-beavers . . . who *fought* to lay their dough at your Box Office . . . are again finding diversion . . . in motoring . . . traveling . . . making homes . . . and building families! . . . and SRO is becoming a *challenge* . . . instead of a *habit!* . . . Sure, the same folks are still around . . . and MORE of them . . . and *maybe* they'll be visiting you . . . with the same regularity . . . they showed in the past . . . BUT . . . *Don't Leave It To Chance!* . . . Get Back To Showmanship! . . . NOW . . . with increased Advertising and Publicity! . . . Away-from-theatre! . . . IN your Theatre! . . . ON your *Screen!* . . . Play it SAFE . . . with The PRIZE BABY! . . . He's LOADED . . . with SHOWMANSHIP!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

News Hounds

Saddle Pals

Scared to Death

TELEVISION BOOMS AS IT FINDS AUDIENCES IN CORNER TAVERNS

JOHNSTON SAILS TO SELL MARSHALL'S UNITED STATES OF EUROPE

TRADE COMMISSION ACCUSES UA FOR "COLONEL BLIMP" ADS

THE BOX OFFICE CHAMPIONS

VOL. 167, NO. 12, JUNE 21, 1947

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VACATION FROM GUNPLAY!

Imagine! M-G-M's "CYNTHIA" hasn't a gun or a gangster in it! Exhibitors tell us that while there's always room for those thriller-killer films their public is hungry for a change of pace in entertainment, at least *one* picture without murder and mayhem in it. "Oh, how we could clean up right now," showmen say, "with a picture in the Green Years manner!" That's "CYNTHIA"!

That's why everybody's saying "I fell in love with 'CYNTHIA'." Walter Winchell said it. So did Louella Parsons, Hedda Hopper, Jimmy Fidler, Earl Wilson, Louis Sobol and many others. "CYNTHIA" is the heart-beat of life. It's young love's first dream, first trouble, first ecstasy! And in it beautiful Elizabeth Taylor, the "National Velvet" girl, reaches maturity and stardom!

There's box-office money in "CYNTHIA". Wonderful tie-ups. Smart promotion. A profitable effort for your showmanship! And a picture your patrons will be grateful for!

★

M-G-M's "CYNTHIA"—ELIZABETH TAYLOR, George Murphy, S. Z. Sakall, Mary Astor with Gene Lockhart, Spring Byington, James Lydon, Scotty Beckett • A Robert Z. Leonard Production • Screen Play by Harold Buchman and Charles Kaufman • Based on a Play by Vina Delmar • Directed by ROBERT Z. LEONARD • Produced by EDWIN H. KNOPF • A Metro-Goldwyn-Mayer Picture

Next Month brings the thrill of

"POSSESSED"

A tremendous acting achievement!



A tremendous entertainment!



A picture to exclaim about!



from WARNERS!



JOAN CRAWFORD · VAN HEFLIN

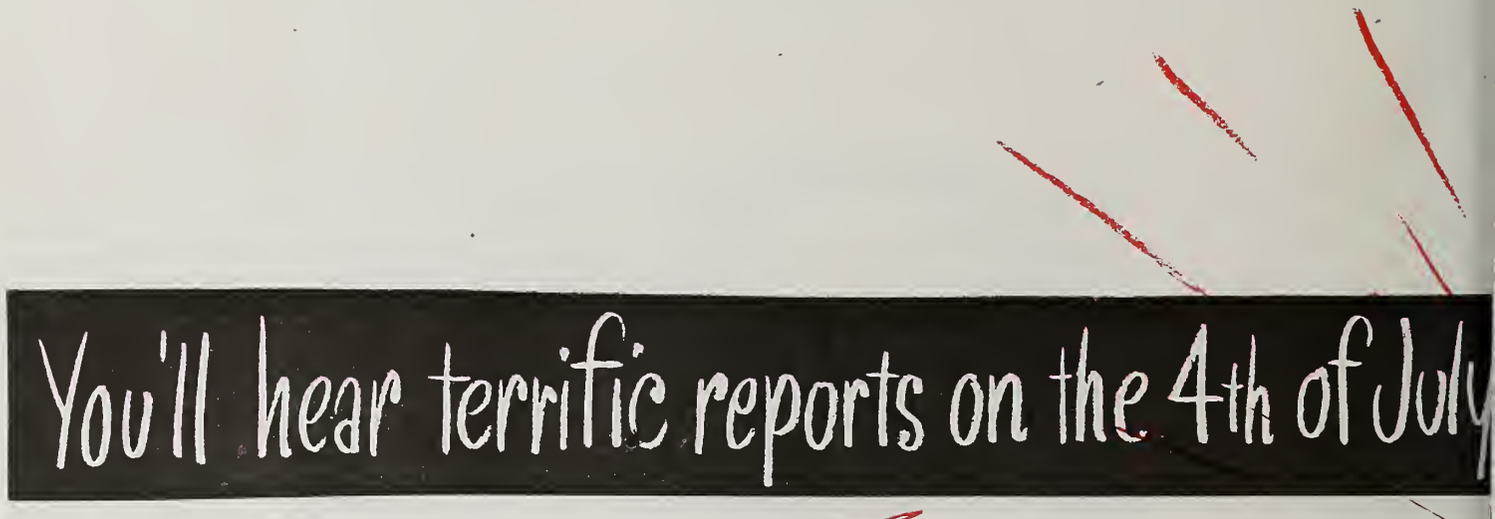
"POSSESSED"

with RAYMOND MASSEY · GERALDINE BROOKS

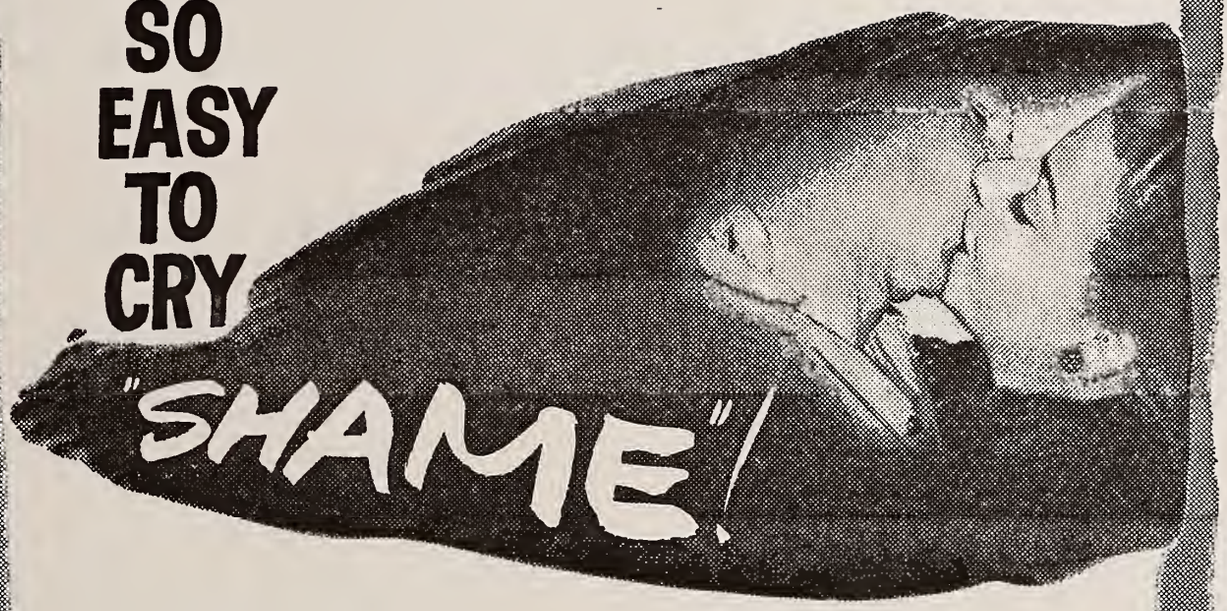
DIRECTED BY CURTIS BERNHARDT PRODUCED BY JERRY WALD

Screen Play by Silvia Richards and Ranald MacDougall • Based upon a story by Rita Weiman
Music by Franz Waxman • Director of Photography Joseph Valentine, A.S.C.

–but First Comes this →


You'll hear terrific reports on the 4th of July

IT'S SO EASY TO CRY "SHAME"!



IF SHE WERE YOURS COULD YOU FORGIVE?

ANN SHERIDAN
LEW AYRES
ZACHARY SCOTT

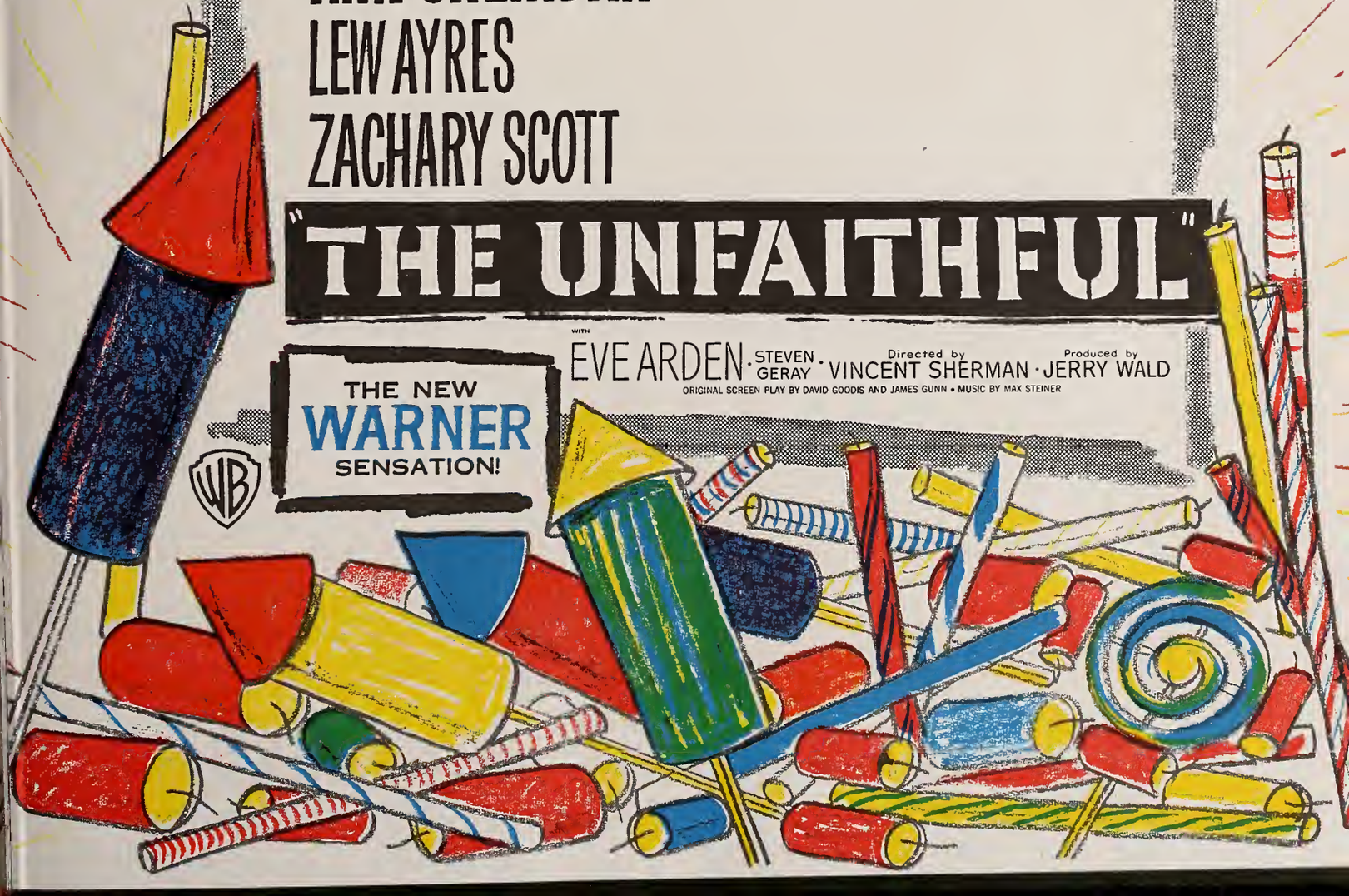
"THE UNFAITHFUL"

WITH

EVE ARDEN · STEVEN GERAY · Directed by VINCENT SHERMAN · Produced by JERRY WALD

ORIGINAL SCREEN PLAY BY DAVID GOODIS AND JAMES GUNN • MUSIC BY MAX STEINER

THE NEW **WARNER** SENSATION!



A BOXOFFICE MIRACLE EVERYWHERE!

Miracle On 34th Street

TOPPING THE MIRACLE RECORDS OF 'MARGIE,' 'SMOKY,' 'STATE FAIR'!



CHICAGO
MILWAUKEE
DALLAS
LOS ANGELES
TOLEDO
PITTSBURGH
HARTFORD
NEW YORK
CLEVELAND
ROCHESTER
BUFFALO
SALT LAKE CITY
SAN FRANCISCO

AND EVERYWHERE!

The Entire Industry Is Talking About These Miracle Hits From 20th Century-Fox

BOB, SON OF BATTLE In Technicolor · KISS OF DEATH · MOTHER WORE TIGHTS In Technicolor · I WONDER WHO'S KISSING HER NOW In Technicolor
FOXES OF HARROW · NIGHTMARE ALLEY · FOREVER AMBER In Technicolor · DAISY KENYON · CAPTAIN FROM CASTILE In Technicolor · GENTLEMAN'S AGREEMENT

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 12 June 21, 1947

THE SAFETY OBLIGATION

OFFICIAL examination of film handling and distribution practices in Rome, in sequel to the Minerva fire with its loss of thirty lives, has found general negligence and flagrant violations of safety regulations. Of thirty distributors, including both domestic and foreign concerns, twenty-nine were found at fault in film storage and handling. Only one, Twentieth Century-Fox Film Corporation, was given a clear report.

The American film industry, with its excellent record in safety practices and devices at home, has both opportunity and obligation of leadership in motion picture safety abroad, in behalf of the common interest of the whole industry. It is to be expected that, as a sequel of war and its destructions overseas, there should be perhaps less intensity of attention to the requirements of safety, on both equipment and manpower, than our experience dictates. In lands of debacle, safety costs may erroneously seem a luxury.

The consequences of neglect and indifference are inevitably more expensive than all the efforts and precautions, at whatever cost, to avoid disaster. Currently the American landscape is littered with the tragedies of human failure in dealing with the danger-laden mechanisms of aviation. Every disastrous error in the technologies is a mistake that somebody made. We cannot afford mistakes.

■ ■ ■

GOVERNMENT CONTROL

UNNECESSARY perplexities appear in the charge of the Federal Trade Commission against United Artists Corporation, alleging misrepresentation in the advertising of "The Life and Death of Colonel Blimp", a British production somewhat more notable for the attention that it has drawn from the critics and commentators than from audiences.

In substance, the Federal contention is that the picture has been misrepresented to the customers because it has been reduced in footage since its initial presentation.

The Washington editorial representative of *Motion Picture Herald* has been unable to learn from the Commission the origin of the complaint or the identity of the original complainant.

United Artists stands accused by an unknown accuser. And the annonymously made charge against a leading component of this industry is broadcast by an agency of the Government. That is not in the law of the land nor any of its previously accepted practices.

Who says or contends that they have been misled by an abridgement of the picture? Why? In what respect. What are they short of?

Much is at stake. The revision of pictures in the course of exhibition experience is a common practice, consistent with good merchandising. The same order of revision is commonly applied to productions of the speaking stage, without complaint from either the customers or the competitors. Also, it is not uncommon for author and publishers to revise books between editions. Looking afield, one may recall some instances in which motor car manufacturers have made radical changes in their mechanisms in midseason with no announcement of a modification of the model.

It is safe to assert that there is no known instance of the revision of a motion picture in the process of exhibition for the purpose of taking something of value away from the customers.

Specifically as to "Colonel Blimp", it is the opinion of this somewhat seasoned observer, who sat through its extraordinary footage at the first American preview, a sharp reduction of screen time and a heightening of its tempo in behalf of the American taste was profoundly indicated.

The matter of this picture is, however, of considerably less importance than the principles involved. Various bureaucrats and bureaus in Washington have for long been addressed at assorted devices for establishing a control of the screen, by approaches both direct and indirect. Is this another of them?

■ ■ ■

THE weekly report on new *Herald* subscribers, arriving again this Monday morning, is ever a compact document of implied geographical adventure, conveying a feeling of the contact that ties this desk to the far places. Listed on the pages at hand are Praha in Czechoslovakia, Putaruru, New Zealand, whole spatterings of Europe, Penang in the Straits Settlements, Soerabja in the Netherlands Indies, Calencia del Sid in Spain, and such romantic addresses as Barron-in-Furness over in Lancashire and, of course, many such oddments here in the United States as Uvalde and Angels Camp and Ojai.

■ ■ ■

TELEVISION KNOTHOLE

AT LAST, television, as reflected by trade reports available this week, has got its first real job. It has become the electronic knothole in the ballpark fence, delivered on the wall of the corner saloon and wayside tavern, somewhere between the juke box and the pinball games.

This humble beginning is not recorded in scorn. It may be recalled by some of our pioneers that they first presented motion pictures in penny arcade peep-show machines, presenting snatches of prizefights and such masterpieces as the American Mutoscope and Biograph Company's first real hit, entitled "Girl Climbing Apple Tree".

The boom is on now in tavern television equipment. Perhaps, by the time that market is saturated, some aspect of indicated consumer interest will inspire the artists of television production to seek bigger and better knotholes. It was so in the motion picture business, and television is a sort of motion picture business. Meanwhile, the customers now are acquiring something beyond a thirst to keep them lingering about the bar.

Just coincidentally, one is reminded the while that there is an upturn, too, in the soft drink and confectionery services that tend to expand in the motion picture theatres. At the moment the line of demarcation seems to be between television-and-beer and pictures-with-cola. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Rough Rider

ROD CAMERON, the screen cowboy, was scheduled to undergo a shoulder operation in Oklahoma City General Hospital last week for an injury suffered when he was thrown by a pint-sized Shetland pony during the recent Woodward Relief Rodeo. During the last performance of the rodeo it was announced that Cameron would ride the "wildest" horse in the rodeo. The gate opened and Cameron emerged astride a pony so small that the cowboy's feet touched the ground. After riding a few feet Cameron tumbled off the small horse and was carried away on a stretcher. The crowd laughed and cheered, thinking the performance a part of the show.

Broadway Record

LAST SATURDAY "Life With Father" played its 3,183rd performance to establish a new record for stage shows. "Tobacco Road" once held the record with 3,182 performances. "Father" opened on Broadway November 8, 1939, and since then has earned $10,000,000. The record-breaking performance was a gala event, with an invited audience, and with Howard Lindsay and Dorothy Stickney, who originated the roles, returning to the stage again for two weeks of performances. And Warner Brothers was happy about the affair too. Warners has had a film version of "Life With Father" in cans for a long time. This week came the news that the film version would receive its world premiere in Skowhegan, Maine, on August 14, the place and day where the play was first tried out in 1939.

Retiring

AMADEO GIANNINI, colorful head of the Bank of America, announced in New York Thursday that he was retiring as active head of the world famous bank which he founded in 1904. Mr. Giannini was one of the first bankers to finance production and his bank today continues such financing. The banker left New York Friday for South America.

Manifesto

Brussels Bureau

REPRESENTATIVES of nine nations attending the current Film Festival here have signed a manifesto setting forth "the principal tasks" of educational film producers and have laid the groundwork for the creation of a World Union of Educational Producers to be held in Prague early in 1948. The tasks include: "Opposition to the enemies of peace and democracy; opposition to all national oppressions, racial, economic and religious; opposition to destitution, illiteracy, ignorance and other social scourges; combat for peace and cultural and economic renascence; fighting for the independence of oppressed peoples; free expression of thought; distribution of that knowledge which, at the present moment, is available to everyone." Iris Barry, film librarian for the Museum of Modern Art, New York, signed for the USA.

Survey

Hollywood Bureau

THE SOCIETY of Independent Motion Picture Producers will undertake a survey of distribution patterns of motion pictures produced by SIMPP members and Robert J. Rubin, former special aide to the United States Attorney General and west coast antitrust expert, has been engaged for the purpose. Mr. Rubin's official capacity is assistant to Donald Nelson, SIMPP president. However, he will give special attention to investigating any artificial impediments in the distribution of independent films.

Boom in Tokyo

SHOW BUSINESS is booming in Tokyo. The Motion Picture Export Association has reported that so many Japanese want to buy theatre tickets that exhibitors are hard put to find a place to put up a projector. Since a Building Restriction Act practically makes it impossible for new theatres to be built, exhibitors are looking for space in department stores, auditoriums and public meeting places. Only recently, three amusement concerns bid avidly for the hall of the Kojunsha Club in Tokyo. The Subaru Company, which won the bid, will spend 700,000 yen to put the hall in shape. It will operate as a second run theatre under the Nikkatsu circuit which releases MPEA product.

Educational

WARNER BROTHERS made "Devotion" for entertainment purposes, but the Capetown, South Africa, Educational Censor Board believes the feature, a fictionized biography of the Bronte Sisters, is an educational picture. No educational picture has to pay an import duty. So Capetown will refund the entire import duty on the picture.

TELEVISION rounds corner and stops off at the bar Page 13

JOHNSTON to urge European unity on Continental visit Page 14

ON THE MARCH—Red Kann in comment on industry affairs Page 16

UNITED ARTISTS accused by Trade Commission on "Blimp" ads Page 18

RANK'S visit bears fruit: U. S. circuits pledge more playing time Page 19

PICTURES once again are chief relaxation on board steamships Page 22

INDUSTRY is deep into 16mm distribution on world-wide basis Page 23

BOX OFFICE Champions for the month of May Page 26

BRITISH educators frown upon Rank's nationwide cinema clubs Page 27

PARAMOUNT quarter net put at $9,522,000 by Balaban Page 28

LABOR dispute halts Mexican production for total of 25 days Page 32

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SERVICE DEPARTMENTS

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Short Subjects Chart Page 3692

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Not Gone Yet

THE FOURTH world premiere of MGM's "Gone With the Wind" will be held at Loew's Grand in Atlanta June 25—the same theatre where the previous three world premieres were held December 16, 1939; December 13, 1940, and April 30, 1942. Although the second engagement, this time around, is scheduled for Shea's theatre, Erie, Pa., on June 27, no definite date has as yet been set for New York showing. When the picture originally opened simultaneously at the Astor and Capitol in New York on December 19, 1939, it ran for 43 weeks at the Astor on a reserved seat plan and for 11 weeks' continuous run at the Capitol. "Gone With the Wind" has never been cut from its original footage, says MGM, and it won't be cut this time either.

Private Life

WHEN Roy L. Butterfield, principal of the Benjamin Franklin High School in Rochester, N. Y., retired recently, his son, Alfred Butterfield, editor of RKO Pathe News, was on hand to mark the occasion with a special screening. The film, a one-reel short, was specially shot for Mr. Butterfield and showed a typical day in his father's life. To make sure of accuracy, the Pathe editor wrote his own commentary and also narrated it.

Escape

FURTHER testimony on the motion pictures as "escapism" came last week. It is at hand in a New York *Times* dispatch from Jersey City, where three young criminals were recaptured the other day. They had fled from the Ohio State Reformatory. They were seized in the Palace theatre, Jersey City, while escaping life's problems through the medium of "Wild Bill Hickok Rides Again."

Rank Premiere

THE FIRST Anglo-American press preview of a British picture to be staged in Hollywood will be held at the Carthay Circle theatre July 7 when Powell and Pressburger's Technicolor picture, "Black Narcissus," will be shown to an invited audience. J. Arthur Rank, the man behind the production, now vacationing in Del Monte, Calif., will attend the Hollywood premiere. July 9 he and his party, including Nate J. Blumberg, president of Universal Pictures, will leave Hollywood in their private car for New Orleans where Mr. Rank will address southern exhibitors there at the invitation of E. V. Richards, Paramount partner and well-known Southern exhibitor. Mr. Rank cut short his Hollywood visit and rerouted his return to New York in order to take advantage of Mr. Richards' invitation. He sails for England July 17.

Canadian Blot

Montreal Bureau

THE CANADIAN Parliament heard protests Monday from its own members on the proposal by Twentieth Century-Fox to produce a picture detailing the story of Canada's year-old Russian spy investigation. George Black, a member of the opposition, rose from his Parliament seat Monday to ask if the company was to be "allowed" to portray "the blot on the history of Canada."

The answer came from External Affairs Minister St. Laurent, speaking for the government, who said that without a revision in existing regulations, the government would not stand in the way of the project. However, Parliamentary objections to the film contend that it will tend to show that the expionage system had insinuated itself even into the Canadian civil service and the House of Commons.

Twentieth-Fox has been in Ottawa during the past few weeks looking over sites for filming background for the spy story which has already been featured in several national magazines. Igor Gouzenko, the former Russian embassy clerk accused of espionage, is now in protective custody.

Pay in Advance

A PLAN for the financing of production through advance payment of exhibitor rentals is currently explained by Jerome B. Rosenthal, counsel for several producers, directors and actors. Says Mr. Rosenthal: If exhibitors would pay their rentals in advance for a picture only in the planning stages, then that picture could be more readily financed, exhibitors might share in the profits, and the theatregoer might have to pay a smaller admission charge. Mr. Rosenthal left Hollywood Sunday for Chicago to present his plan to Jack Kirsch, national Allied president, and plans to proceed east to confer with Herman Levy, general counsel for the Motion Picture Theatre Owners of America.

PEOPLE

MESSMORE KENDALL, president of the Capitol theatre in New York, and author of "Never Let Weather Interfere," was given a degree of Doctor of Letters by Tufts College in Medford, Mass., Sunday.

LOUIS VAN BAALEN, associated with the film industry for 13 years, has joined Producers Releasing Corporation as salesman in the Cleveland branch, where he will work under MARK GOLDMAN, branch manager.

WILLIAM F. SCHNEIDER, who recently resigned as assistant advertising manager of Paramount Pictures, has joined the advertising firm of Donahue and Coe, Inc., in New York, as assistant to LLOYD SEIDMAN, vice-president in charge of the local theatre department.

LYNN FARNOL, eastern advertising and publicity head of Samuel Goldwyn Productions, Inc., celebrated his twentieth anniversary with the company Sunday.

LEONARD W. BROCKINGTON and GEORGE W. PETERS have been elected vice-presidents of Odean Theatres of Canada, Ltd., it was announced last Thursday by J. Earl Lawson, president and head of the J. Arthur Rank interests in the Dominion. ALLAN E. ROBINETTE was elected secretary.

DOLORES DEL RIO, one-time Hollywood film star and currently appearing in films produced in Mexico, has returned to her home in Coycoacan, Mexico, after a six-week visit to New York.

AXEL MONSON, head of the Ampro Corporation in Chicago for 32 years, has retired from active duty but will continue as chairman of the board. Mr. Monson will be succeeded by A. J. Palmer, former vice-president of General Precision Equipment Corp.

ALFRED JUNGE, MGM British studios art director, and HUGH FINDLAY, publicity chief there, will leave the MGM Culver City studio July 3 for London after a month's visit.

CLAYTON ROBBINS, formerly merchandise manager of Western Electric of Great Britain, motion picture equipment and service subsidiary of the Westrex Corp., has returned from London to retire. He is the first Westrex employee to retire on pension.

NORMAN ELSON, Trans-Lux Theatres vice-president, left New York Monday for a business trip to Mexico City. He will return later this month.

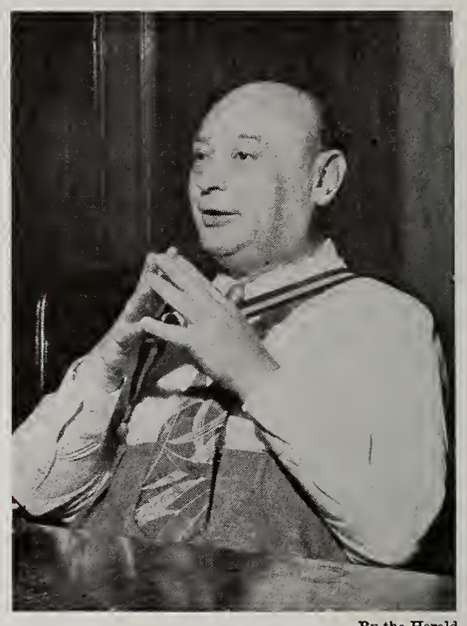
THOMAS J. HARGRAVE, president of the Eastman Kodak Company, Tuesday was appointed executive chairman of the Army-Navy munitions board by President Truman.

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THIS WEEK the Camera reports:

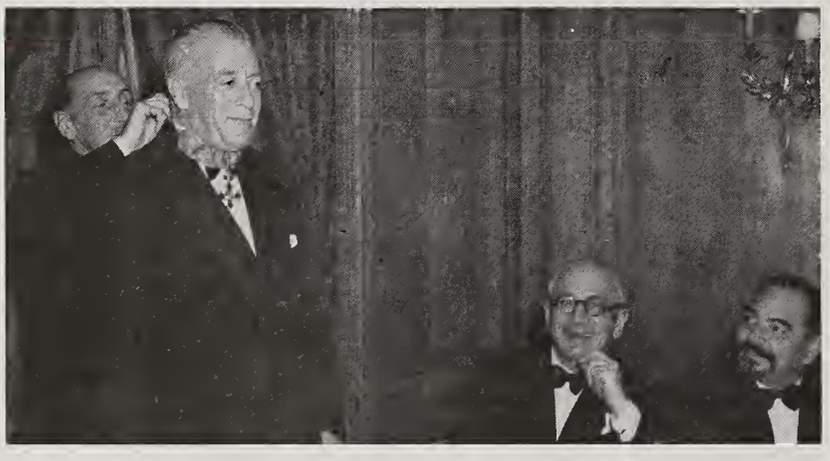


IN PRODUCTION, for the first time in 10 years. A scene at the lot as Triangle Productions began "Sleep, My Love", starring Claudette Colbert, Robert Cummings and Don Ameche. Mary Pickford, resuming picture making, discusses the script with partners Ralph Cohn, left, and Buddy Rogers, right, and with Mr. Ameche.



By the Herald

BORIS MORROS, producer of "Carnegie Hall", as he returned to New York after a month abroad. He deplored European nationalism and suggested better pictures would answer dangerous competition.

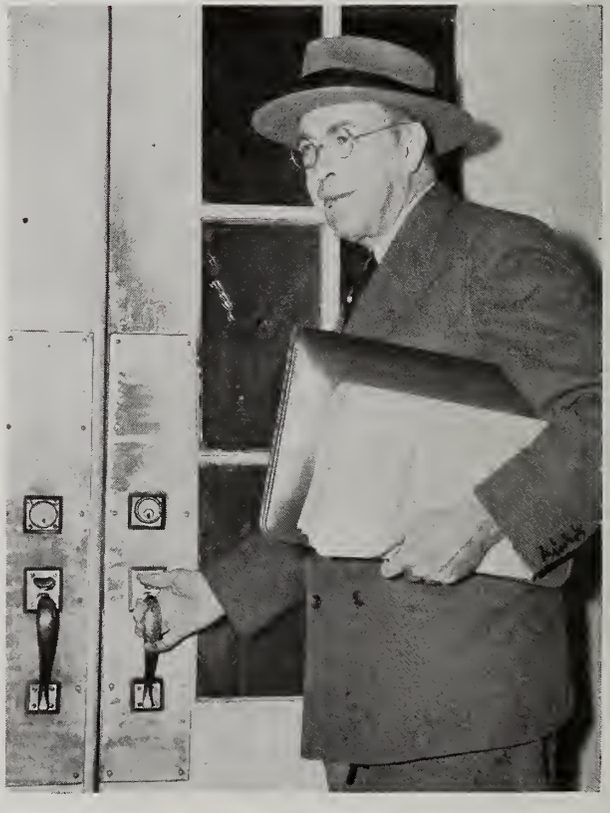


GRAND OFFICER of the Imperial Order of St. George of Carinthia: that's Phil Reisman, RKO foreign distribution vice-president, shown being decorated in Paris by M. Blais, Italian Embassy. Others are Adrian Remauge, Pathe Cinema, and Eduardo Villasenor, RKO Mexican studio.



By the Herald

RECEPTION in New York, left. Roy Rogers, Republic's King of the Cowboys, was host. The star has been drawing big crowds to his Thrill Circus at the Polo Grounds there.



FINAL CALL at the White House by Stanton Griffis, Paramount executive committee chairman. Mr. Griffis is now at Warsaw, as U. S. Ambassador.



HUBERT McNALLY, RKO Radio Pictures manager in Eire, arrived last week in New York and, after briefly visiting friends and the home office, left for California. He will return to New York in July.





IN PORTLAND, Ore., above, at the reception for Preston Foster, accompanying the opening of Ted Gamble's Century theatre with "Ramrod": left to right, Roy Brown, buyer; Mr. Foster, Mrs. Brown, Mrs. Foster, Mrs. Willard Gamble, Mrs. Ron Gamble, Ron Gamble, Mrs. Ted Gamble and Willard Gamble, general manager.

IN TORONTO, left, at the Paramount Film Service, Ltd., annual convention: seated, Oscar Morgan, short subject sales manager; Gordon Lightstone, Canadian manager; Charles M. Reagan, distribution vice-president; Curtis Mitchell, advertising, publicity, and exploitation director. Standing, branch managers Bob Murphy, Syl Gunn, W. O. Kelly, P. J. Hogan, Tom Dowbiggin, and Russ Simpson.



WILLIAM SHELTON this week became Siritzky International Pictures general sales manager. He has been RKO Central Europe assistant sales manager.



ARTHUR PINCUS, MGM International assistant publicity director, returned to New York last week from Europe and told of European publicity methods.



MAX GUMPEL, foreign distribution manager for Associated British Pictures Corp.-Pathe, Ltd., has returned to London after a one-week stay here and in Canada.



BEFORE THE PREMIERE of Eagle-Lion's "Lost Honeymoon" at Loew's State, New York, Thursday, Bob Stanton, singer, Frances Rafferty, starlet, and Max Youngstein, E-L publicity, advertising, exploitation director, examine the pressbook.

BRITISH EXHIBITORS WORK AND PLAY AT RESORT TOWN CONVENTION

A LIVELY MEETING it was, as British independent exhibitors, members of the Cinematograph Exhibitors Association, met for the first time in several severe years at a resort town, Eastbourne, in Sussex. It was lively for the rounding gaiety of convention time in such a town, and lively for the bitter attacks made during the sessions against British producers' advertisements urging Britons to see only British pictures. Exhibitors felt, as elsewhere, that prosperity for them is an unhampered flow of American pictures. On this page are some convention scenes, none of them of business accomplished.





Peter and Hope Burnup, Quigley Publications' representatives; Noel Ayres, exhibitor; Mrs. Ayres, and Douglas Abbey of Paramount.



HIS WORSHIP the Mayor of Eastbourne [Alderman E. C. Martin], with actresses Hazel Court and Greta Gynt, and actor Jack Warner. The Mayor was happy a convention had come to town.

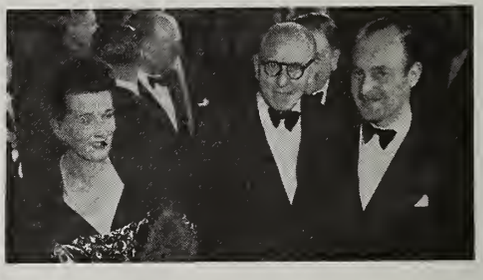
A TABLE at the left, containing D. J. Goodlatte, left, newly appointed director and assistant manager of Associated British Cinemas, and Sydney Lewis, the company's public relations officer.



THE PRESIDENT of the CEA, B. T. Davis, left, of Birmingham, Mrs. Davis, and David Gilpin of Paramount engage in a lobby chat.



Sir Arthur Jarratt, managing director of British Lion; Lady Jarratt, and Hugh Quennell, chairman of British Lion.



ENTRY, as Mrs. E. T. Carr, Mr. Carr and John Woolf arrive at the show, one of the convention features. Mr. Carr and Mr. Woolf are joint managing directors of General Film Distributors.



CONGRATULATIONS, left, from his fellow exhibitors, to Sir Sidney Clift, center, of Birmingham, a former CEA president. Sir Sidney was knighted in the King's recent Birthday Honours list.

GREETINGS to the guests, right, by Dennis Walls, CEA vice-president, and Randolph Richards, local exhibitor.



TELEVISION ROUNDS CORNER AND STOPS OFF AT THE BAR

Taverns Find Telecast of Sport Events Lucrative Business Attraction

by FRED HIFT

Television, struggling for sustenance in a hostile world of "you gotta show me," has gone around that corner—to the saloon.

In New York and New Jersey alone this week the number of tavern installations was estimated at about 3,200 and there seems hardly a bar left which does not display the "Television Today" sign in its window, with sporting events the feature attraction.

Chicago and Washington Taverns Doing Well

Reports from Chicago and Washington indicate that this latest television "wrinkle" also is packing them in there, with tavern business up an average of 20 to 30 per cent as a result. So far theatre men have given little indication of worry over this development and no atttendance fluctuations, attributable to the medium's bid for attention, have been recorded.

Every since television has come of age, sporting events have been among its best-loved and best-presented offerings. The television camera, aided by new developments which permit it to operate with a minimum of light, has gone out to the race track, the baseball field, the boxing ring and the tennis court to capture action and excitement and to transmit it instantaneously and clearly to the receiver screen. It is generally agreed that reception to date is not perfect and cannot be compared to the flickerless depth of the motion picture, but it is good enough to sustain interest, especially when larger-size screens are used.

A few weeks ago, when the circus was playing Madison Garden and every seat was sold out, a long line still stretched up Eighth Avenue waiting for admission. Then suddenly a sign went up in the tavern window across the street:

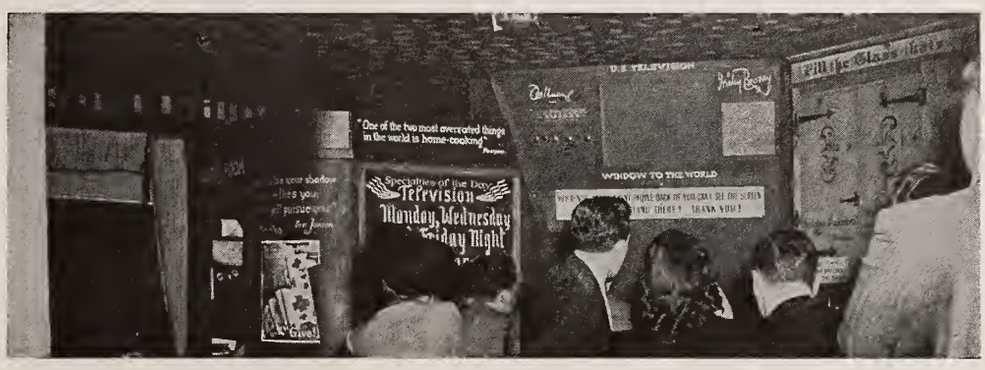
"Circus Tonight—Big Television Show."

The line melted like snow in the sun and everyone adjourned to the bar to watch the televised proceedings.

Restaurants, Hotels and Clubs Installing Sets

Bars are not the only public places where television receivers have been installed as added attractions. A number of New York restaurants, hotels, hospitals and clubs also have sets operating. The cost of the average, 10-inch screen instrument runs to about $450. This includes installation and service guarantee.

In most of the larger places either two





CROWDS, afternoon and evening, in fashionable New York lounges, top picture, and saloons, above. Television draws them, for prize fights and baseball. At the right, television's presentation of baseball is aptly heralded.



By the Herald

receivers, facing in different directions, are used or a mirror arrangement makes it possible for patrons in any corner of the room to watch the screen. At present at least four companies are producing television receivers which can be adapted for use in public places. Output last month was estimated at 9,000 sets. Several tavern owners, recognizing the drawing power of television, are sending out cards to their clientele informing them every week of special events due to be telecast.

Push Receiver Sales To Public Places

Several of the set-distributing companies, taking their cue from success of television in bars and grills, are pushing the sale of receivers to public places in preference over home users. They are also sending out promotional material in line with this policy. Television audiences have grown correspondingly.

At this writing television schedules of the three New York channnels average from five to six hours daily. Further expansion is reported not far off. The home games of all three New York major league baseball teams are telecast by one or the other of three New York stations currently operating. Three times a week over at least one channel the viewer can tune in on a boxing or wrestling match and horse races, midget auto races, basketball, soccer, hockey and football all come in for their share of airtime.

A recent report from the Federal Communications Commission showed that the U. S. now has 11 stations on the air regularly. Altogether 65 commercial stations have been authorized. Of this number six are licensed and 59 have received construction permits. Indications are that in the not too distant future 37 cities in 24 states will provide their areas with television service. Los Angeles leads the parade with one station on the air and a total of 13 grants and applications. It is followed by New York, Ohio and Pennsylvania, in that order.

JOHNSTON TO URGE EUROPEAN UNITY

Backs Marshall Plan on Nine - Country Trip to Study Film Problems

Eric Johnston, president of the Motion Picture Association, who starts his nine-country European trip next week, intends not only to discuss film industry problems in the various areas, but also will urge government and economic leaders to pay heed to Secretary of State Marshall's recent call for European economic unity as a means of realizing "integrated" American support.

This was disclosed this week by Gerald Mayer, head of the MPA's international division, who, with Joyce O'Hara and Edward T. Cheyfitz, Mr. Johnston's advisors, will accompany the MPA head. The party will leave June 22 and is expected back July 26. Countries to be covered include Belgium, France, England, Holland, Denmark, Sweden, Norway, Germany and Britain. A southern-Europe trip is planned later.

Cites Marshall Program

"The difficulties of the U. S. film industry abroad are closely tied up with the precarious European economic situation," Mr. Mayer said. "The broad program outlined by Secretary Marshall would benefit us just as it would other American industries." In a speech June 5 Mr. Marshall called on European countries to get together and decide on their needs for economic rehabilitation "so that United States aid can be provided on an integrated instead of a piecemeal basis."

While Mr. Mayer is gone, John McCarthy will take his place, aided by Fred Spencer, named to represent the MPA in India, and who will delay his departure pending Mr. Mayer's return. In another personnel shift, Robert Vining, formerly Motion Picture Export Association representative in Berlin, will go to London as assistant to MPA's Fayette Allport. Joachim Rickard now is touring Latin America as MPA representative there.

Continue Selectivity Program

Mr. McCarthy will carry on the selectivity program which was to have been developed by Alexander S. Aronson, who died recently. Several committes now are screening films destined for export, Mr. Mayer said. So far few films have been rejected. "We have no intention of sending propaganda films abroad," the MPA executive stated. "All we want is a fair balance so that no misrepresentation is possible.

Mr. Johnston's party first will go to Belgium where, on June 26, the MPA head will deliver a speech at a luncheon. On June 30, in Amsterdam, the Netherlands, U. S. Ambassador Baruch will hold a dinner for Mr. Johnston at which the heads of the Netherland Bioscoop Bond will be present. Later discussions will center around the necessity for the elimination of the 28-week quota on U. S. films now in effect in that country. (Holland, an MPEA country, is one of the few Export Association areas from which larger-scale remittances have continued to flow regularly.)

Tax Elimination Sought

In Denmark, Mr. Johnston will seek the elimination of the discriminatory 10 per cent tax on remittable funds which is levelled on top of all other taxes, Mr. Mayer said. In Sweden, the MPA head intends to survey that country's labor legislation. The industry's problem, which arose a while back when the Swedes suddenly stopped remittances on the grounds that their gold supply was running low, also will be discussed. There has been some talk that remittable American earnings may be cut to 50 per cent.

In Norway, the industry's annual contract is due to expire September 1 and Mr. Johnston will take up the question of renewal. Only a portion of the money earned by American films there is remittable. Mr. Mayer also said that the MPA had received a number of complaints about the type of U. S. product shown in Norway and that Mr. Johnston intended to look into this

The reasons for Mr. Johnston's trip to Warsaw are not quite clear. This is Export Association territory and U. S. films are now showing there. According to Mr. Mayer, the MPA head will go to Poland "to get a balanced picture." He had no comment on whether any meetings with Russian officials were planned, but confirmed that the Soviets were continuing to show interest in getting American features. However, he complained, "they still keep asking us for pictures showing the U. S. in an unfavorable light."

The party's Berlin visit will be given over largely to talks with army officials. Mr. Mayer said he was in support of "limited" German production on the ground that, first of all, the German had, like every other country, "a right to produce" and, secondly, that anything that could be done to ease the load of the American taxpayer in Germany, would be welcome.

British Oppose Reich Films

Meanwhile, it was understood that at a recent British Film Producers' Association meeting in London, the question of German film export was discussed. It is understood that the British Foreign Office at one time favored such a move, but that public pressure had caused reconsideration. At the British Producers' meeting several of the Council's members are said to have taken a stand against German film export.

Mr. Johnston's visit to France will be routine, Mr. Mayer said, while in London he will repeat his efforts to have the present British quota extended for another year. In Geneva, the MPA head will check on progress made at the reciprocal trade talks. The Association has taken extraordinary interest in these Geneva talks because, as Mr. Mayer said, "for the first time, with the exception of the Blum-Byrnes accord, films stand to be given their rightful place in the bi-lateral treaties."

SEE BELGIUM STUDYING POSSIBLE FILM QUOTA

As Eric Johnston this week was preparing to leave on his European tour, news from Belgium indicated that the MPA president had another country to worry about. Belgian officials were reported considering the imposition of a rental ceiling of approximately 45 per cent on all foreign films. It is understood that this would be done by decree and the measure might be the forerunner of more drastic quota legislation. American distributors were perturbed by the report, since Belgium so far had been regarded as one of the few European countries with a market as free as that of the United States.

Johnston Says U. S. Must Aid World Economically

Eric Johnston, president of the Motion Picture Association, declared that the United States must help finance the reconstruction of a considerable part of the world, "if the world is ever to rise economically again." Speaking Monday at the commencement exercises of Washington State College, Mr. Johnston said that economic aid by the U. S. to destitute nations is "an investment in peace and security and the revival of world trade. But more important," he continued, "it is a moral obligation. We cannot preach the spiritual values of democracy while we sit back and count the folding money in our sock."

Paramount Partners Discuss Advertising Problems

Paramount partners completed late last week at Chicago a discussion of mutual advertising problems. Leonard Goldenson, vice-president of Paramount in charge of theatre operations, participated in the Chicago discussions with advertising executives of the company's partner and affiliated theatres, including Balaban and Katz, Great States, M. and P. Theatres, United Detroit Theatres, Tri-States Theatres, Wilby and Kincey, Minnesota Amusement Company and Famous Players Canadian.

WARNER BROS., *whose continuing policy is combining good citizenship with good picture-making, is proud to announce the forthcoming motion picture production of*

THE PATRIOTS

from the prizewinning play by Sidney Kingsley.

Our motion picture, like the play, will examine the roots of American democracy with the eyes and ideals of our country's founding fathers.

Its theme will be Thomas Jefferson's--- "I believe, indeed I know, this Government is the world's best hope."

An all-star cast will be chosen to portray the great figures who gave us the American Heritage.

We are proud of the privilege, and welcome the responsibility, of bringing this momentous American story to the screen.

Jack L. Warner

ON THE MARCH

by RED KANN

THE Loew circuit comes up with a long-range graph which will surprise. It is an 18 year compilation of average admission prices which prevailed in its string of theatres, bunched principally in Greater New York but scattered broadly enough to include cities like Cleveland, Pittsburgh, Boston, Washington, Baltimore, Atlanta, St. Louis and New Orleans. Then, of course, others like Indianapolis, Louisville, Memphis, Providence, Nashville, Reading, Akron, Dayton, Columbus, Norfolk, Richmond, Evansville and various Connecticut centers like New Haven, Bridgeport, Meriden, Hartford and Waterbury.

Disregarding policy—stage shows in or stage shows out—what was done here was to take total paid admissions, less tax, and divide them by the number of tickets sold during each seasonal period. Thus, high admissions wherever prevailing fell into the hopper along with the more modest for a levelling off process out of which came mean averages.

The story on these averages is on the arresting side because these statistics show that increases, particularly in the war years, were startingly less than popular impression, never excepting our own, had allowed. It has to be remembered, on the other hand, that this breakdown reveals nothing as to individual price levels at individual theatres. Such an intent, it is pointed out, had nothing to do with the compilation in the first, or any other, instance. The purpose was to arrive at averages, and this is what the chart purports to have accomplished.

The table which is a necessary part of this account divides into three columns, placed in display forthwith. The first column offers averages in out-of-New York situations, the second in the metropolitan area while the third consolidates the first and second for an arrived-at average over the entire circuit. Thus:

Season	Out of N. Y. (In Cents)	In N. Y. (In Cents)	Average for Circuit
1929-30	40.36	35.66	38.01
1930-31	38.31	32.88	35.60
1931-32	35.25	31.54	33.40
1932-33	31.30	28.84	30.07
1933-34	30.60	28.70	29.65
1934-35	31.34	28.43	29.89
1935-36	31.41	27.77	29.59
1936-37	32.17	29.11	30.64
1937-38	32.31	29.61	30.96
1938-39	32.55	29.62	31.09
1939-40	35.85	30.61	33.23
1940-41	34.07	30.31	32.19
1941-42	34.49	31.71	33.10
1942-43	35.58	35.60	35.59
1943-44	38.92	39.95	39.44
1944-45	40.19	41.80	41.00
1945-46	42.36	45.18	43.77
1946-47 (36 weeks)	45.81	48.86	47.34

Probably it will prove astonishing and scarcely believable that, according to these figures, the average admission over the Loew chain in 1929-30, was 38.01 cents and only 35.59 in 1942-43 when the boom was gaining size and that the plus differential between that now far-off season and the first 36 weeks of the 1946-47 year was only 9.33 cents. Astonishing or scarcely believable as it may be regarded, this is what the chart reveals. There are all sorts of other comparisons available for those who care to take time out to wield their own yardsticks with the above chart as the springboard for their calculations.

But a nice state of bewilderment is certian to be the end result by seeking to superimpose the conclusions recently drawn by the Bureau of Labor Statistics which selected 34 cities ranging from New York with the largest population to Jackson, Miss. with the smallest in the string. Setting up a 1935-39 index at 100, or par, this Government bureau states it figured out admissions had skyrocketed from 111.5 points in December, 1941 to 163.7 points in December, 1946 which makes it an increase of 52.2 per cent in five years. However, there are those who believe the basis set up by Washington cannot be conclusive so long as it neglected to dig further back than 1935-39.

This, of course, turns out to be a matter of opinion. And opinion, like statistics, can rest its findings on a lot of things. It depends where one sits and what he's looking for. Or not looking for.

In the delightful "Miracle on 34th Street," Macy's finally tells Gimbel's and Gimbel's gets around to returning the compliment. They describe the unique idea of sending the customer to the competitor for the best buy as the smartest merchandising idea of the ages. It confuses the buyer at first, but soon he catches on and likes the twist even if he fails to understand it completely at all times.

Whether the influence of the picture or a post-war swing to pre-war courtesies is not provable, but the important member of our family is responsible for this true-story account:

Objective was a particular type of summer shoe. It was not available at Delman's, but this bit of information voluntarily offered by the salesman was:

"Let me think. Only the other day some store advertised just what you want. If I could only think of which one it was. . . ."

And at Saks Fifth Avenue where the objective was a silk scarf. "We haven't got it, but why don't you try Best's? They had a whole window full of them in pure silk, too. That's where I'm sending everybody," contributed the sales clerk.

MPTOA Pleads For United Front To Fight Taxes

A united exhibitor front is especially important at this time if theatres are to win relief from the Federal admission tax, Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, said in St. Louis this week as he again urged the need for greater unity among exhibitors and exhibitor organizations.

"The maintenance of a united front with other exhibitor organizations is the constant aim and desire of the MPTOA," he said. "We believe this to be especially important on the Federal tax problem."

Mr. Wehrenberg cited the efforts of the MPTOA, through A. Julian Brylawski and in cooperation with Ted R. Gamble, representing the American Theatres Association, to get the Federal admission tax reduced. He expressed the hope that other exhibitor groups would join in the tax reduction effort.

At midweek the ATA was in the process of completing its draft of proposals for an admission tax reduction. It will be submitted to the MPTOA and if both are in agreement it will be submitted jointly to the House Ways and Means Committee for consideration.

Meanwhile, the 11-man general business tax study group, named to advise the committee on revising the Internal Revenue Code, issued a call in Washington last Friday for a "thorough revision of Federal tax laws." J. Cheever Cowdin, chairman of the board of Universal Pictures, is a member of the tax study group.

Sunday in Atlantic City, N. J., a three per cent tax on luxury items, including theatre admissions, became effective. A restraining order sought by a local taxpayer to prevent the collection of the tax was denied by the Supreme Court in Burlington. In addition to theatre admissions, liquor, tobacco and hotel rooms also are taxed.

After October 1, Ohio cities will be permitted to levy admission taxes without limit. Only Governor Thomas J. Herbert's signature remains to make repeal of the present state three per cent admission tax effective, following passage of the repeal measure by the Ohio legislature.

Ford, Cooper, RKO To Make "Unusual Adventure" Films

John Ford and Merian C. Cooper, with RKO, have formed ARKO, Inc., in Hollywood to make "unusual adventure" pictures. It will be separate and distinct from Argosy Pictures, which they also head, and which will continue to produce pictures in the normal pattern. First film of the new company will be "Mr. Joseph Young of Africa" which will go into production about August 1.

WARNER BROS.' TRADE SHOWINGS OF

ERROL FLYNN · BARBARA STANWYCK

in

"CRY WOLF"

and introducing

GERALDINE BROOKS

Directed by **PETER GODFREY**

Screen Play by Catherine Turney
From the Novel by Marjorie Carleton • Music by Franz Waxman

Produced by **HENRY BLANKE**

MONDAY, JUNE 30th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

U. A. ACCUSED ON "BLIMP" PROMOTION

Trade Commission Claims Ads Failed to Cite Cut Length; U. A. to Fight

Washington Bureau

The Federal Trade Commission last Friday in Washington accused United Artists, its president and its controlling stockholders with using misleading advertising in promoting the British picture, "The Life and Death of Colonel Blimp," first shown in America as "Colonel Blimp" in April, 1945.

Specifically, the commission charges that the advertisements used represented the picture to be "the original, complete full-length picture of that name" when actually, since about October, 1945, the feature has been a "materially revised, shortened, and abridged production."

Originally 14,700 Feet

According to the FTC, the feature originally was 14,700 feet long, running approximately two and a half hours. After it had been edited to a length of about 8,400 feet, the Commission stated, the feature's running time was reduced by one hour, and this without any announcement of the cutting.

The Commission named Edward C. Raftery, U.A. president, and Mary Pickford, Charles Chaplin and David O. Selznick who constitute "substantially all the stockholders." Mr. Selznick recently sold out his interests in the company.

According to the FTC, U.A. has distributed the feature in the United States under terms of a five-year contract with General Film Distributors, Ltd., London, agreed upon in November, 1944.

The FTC complaint alleges that the cutting of the feature was done in October, 1945, after the respondents had put the original full-length picture through "the usual publicity routine," including a premiere showing, where press representatives gave it "almost universally favorable comment."

Cite 6,000 Contracts

By June, 1945, the complaint continues, some 6,000 contracts had been obtained for showing the feature and about half had been played off. After the cut was made, "substantially and materially changing the film and the story it carried," the respondents continued to advertise and distribute it without any announcement of the change, and continued to use in advertisements the "laudatory comments which were contained in reviews of the complete original production."

Summing up, the FTC stated: "The respondents' representations, coupled with their failure to reveal the fact that the film had been materially revised, are misleading to both motion picture exhibitors and the general public, in violation of the Federal Trade Commission Act."

The respondents were given 20 days to file answers to the complaint, after which a hearing will be held. If the commission should find the complaint justified, it could issue a "cease and desist" order, violations of which would be punishable by fines.

U. A. to Fight Charge

In New York, Mr. Raftery termed the FTC's action as "the first atempt on the part of a governmental body to tell a motion picture producer how he must cut a picture for public consumption" and declared that he and his company intended to fight the action of the Commission.

Although the FTC refused to reveal whether the complaint came from the industry or from the Government, spokesmen for the Commission reported they often had complaints from the industry.

However, FTC records show they have investigated only five similar cases since 1923. Two were in that year, one in 1925, one in 1933 and one in 1938.

The 1938 complaint was against a picture using the same title of a popular book, but which was not a screen version of that book. The 1933 complaint was against a picture advertised as filmed in Africa, showing wild animals, but which had been filmed in a studio, using trained animals.

While the FTC reports that it regularly inspects all advertising in periodicals and all radio advertising scripts, it does not check motion picture trailers.

Ad Difficulty Before

This is the second time that the advertising for "Colonel Blimp" has run into trouble.

In April, 1945, when the picture was playing at the Gotham, New York, a national magazine and New York newspapers took exception to the misleading advertising used at that time and turned their attack against those promotion methods to an attack on the industry as a whole.

Advertised then as "the lusty lifetime of a gentleman who was quite a rogue," and with the marquee decorated with pin-up girl pictures, the feature's advertising drew this comment from *Time* magazine: "Such advertising was outlawed years ago in another field by the Food and Drug Act."

Maine House Purchased

The Opera House at Calais, Me., has been purchased by the Lockwood & Gordon circuit of Boston. The theatre has been closed about 10 years.

LATE REVIEW

Brute Force

***Universal*—Penitentiary Melodrama**

Producer Mark Hellinger supplies here another examination of criminals and what makes them tick, concentrating this time on convicts within a penitentiary, dominated by an administrative policy of brute force which collides with man's insatiable thirst for freedom. Violence and its suppression, bloodshed and its penalties, hate and suffering are key ingredients in Richard Brooks' screenplay. Directed in hard as nails manner by Jules Dassin, the picture is a powerful, but depressing, bid for box office interest.

Burt Lancaster, Hume Cronyn, Charles Bickford and Sam Levene stand out in the large cast in which men are featured predominantly, although Yvonne De Carlo, Ella Raines, Ann Blyth and Anita Colby, each appearing in one short sequence, are names available for billing, and Howard Duff, who is radio's "Sam Spade," is separately exploitable as making his film debut.

Cronyn plays effectively the somewhat psychopathic prison officer, plotting to unseat the warden and using willing or unwilling stool pigeons to gain his own ends. Lancaster grimly portrays a convict leader whom fellow inmates, desperate for escape, obey disastrously in a brutally melodramatic prison break attempt which brings the picture to an end in Cronyn's own death, and many others. Although the film is, in a sense, an argument for tempering justice with mercy, the emphasis is on opposite policy throughout.

Previewed at the Academy Award Theatre. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 12137. General audience classification.

Joe Collins.....Burt Lancaster
Captain Munsey.....Hume Cronyn
Gallagher.....Charles Bickford
Gina.....Yvonne De Carlo
Ann Blyth, Ella Raines, Anita Colby, Sam Levene, Howard Duff, Art Smith, Roman Bohnen

Interstate Head Urges More Suburban Houses

More new suburban theatres are needed to meet the requirements of increased populations in the Southwest. This was the opinion delivered by Karl Hoblitzelle, president of the Interstate Circuit, as his company met Tuesday in Galveston for the opening session of Interstate's first postwar convention. Over 190 managers and assistants heard Mr. Hoblitzelle urge a return to show business with efficient, economic management and operation. R. J. O'Donnell, general manager of Interstate, opened the convention by praising the company's personnel for their service during the war. The convention was to continue through Friday.

Distinguished Gets Rights

Martin Levine, head of Distinguished Films, importer and exporter of foreign language motion pictures, has announced that his company has acquired the American and Canadian rights to the Italian film, "Vengeance," starring Anna Magnani. The film will open in the autumn.

Distributor Named

Film Guild of America, Inc., with offices and film library in Chicago, has been named exclusive midwest distributor of Official Films.

RANK'S VISIT BEARS FRUIT: CIRCUITS PLEDGE MORE TIME

Davis Announces Verbal Deal in London; 3,000 Houses To Play Films

by PETER BURNUP
in London

The first results of J. Arthur Rank's visit to the United States emerged last week when, at a well attended press conference, John Davis, the British film leader's second in command, disclosed that the five leading American circuits—Loew's, Paramount, RKO, Warners and National Theatres—had pledged playing time to British-made product.

With his announcement it seemed that one of the main objectives of the Rank trip to the U. S. had been achieved. Mr. Davis said that no actual contracts had been signed, but that he was satisfied the American executives "would keep their word."

Deal Described as First "Positive Opportunity"

"The arrangement gives us our first positive opportunity to show British films in the important United States theatres. In the last six months our films have made more progress in America than ever before," Mr. Davis told reporters.

He said that, in line with the agreement, some 3,000 U.S. houses would present from 12 to 15 British pictures this year. He added that the arrangements with Warners did not imply any link between the Rank interests here and the Warner-controlled Associated British Pictures Circuit.

Mr. Davis then proceeded to paint an optimistic picture of the increased acceptance of British product in the U.S. as evidenced at the box office. "Our 1947 revenue will be far in advance of the $8,000,000 we estimated we should receive for 1946," he declared. He refused to divulge the exact amount of dollars remitted to Britain, but said that it was increasing monthly.

Underlining this statement he pointed out that such Rank pictures as "Great Expectations," "Odd Man Out" and "Stairway to Heaven" are expected to gross in excess of $8,000,000 on the American circuits alone this year. However, he conceded that one of the major obstacles yet to be hurdled is that British stars and directors are unknown to American audiences. This, he said, was now being corrected.

Cites Decided Progress in Other World Markets

In the rest of the world markets the British pictures also have greatly improved their position and this year are expected to gross two or three times more than they did during the past year, the Rank executive said. In South America, for instance, Mr. Rank's pictures have grossed $1,250,000 during the past eight months. "All of this money will gradually reach Britain," he declared.

Mr. Davis also touched on the delicate question of American playing time in Britain which faces a possible cut under the proposed changes in the British quota laws. This threat, he said, undoubtedly contributed to a "receptive reaction" in America, but at the same time he described Mr. Rank's talks in the U. S. as having been "on the friendliest basis." He expressed the hope that, with American cooperation forthcoming, the threatened cut in playing time in England may be averted.

Of Mr. Rank's production plans, Mr. Davis said only shorts and children's films would be made in Canada. Plans for Australian studios have been deferred by Mr. Rank and he now is planning to make two outdoors pictures a year there. Next spring Mr. Rank, accompanied by Mr. Davis, plans to visit Australia and New Zealand.

Says British Films Doing Well in South Africa

British films are doing well in South Africa, the Rank aide said. Two outdoor subjects are in preparation there. Regarding the problems facing British pictures in Europe, he stated that the situation had been complicated as the result of the release on the continent of a seven-year supply of American product. Nevertheless, satisfactory deals have been concluded with many countries.

Concerning the quality of British product Mr. Davis said the Rank studios were "trying to make films for the international market," but added: "We still call them 'British' because we believe this to be a hallmark of merit recognized the world over."

In September Mr. Davis plans to visit Egypt for the opening of the million dollar Odeon theatre in Cairo. Plans for a similar house in Alexandria are far advanced, he said. He also reiterated that Mr. Rank would leave theatre acquisition in the U. S. to Universal-International.

Mr. Davis said that Mr. Rank had concluded "a satisfactory arrangement" for the interchange of American-British television patents with the E. N. Rauland Corporation of Chicago. Britain was as far advanced in television as the United States, he asserted. In 1947 Mr. Rank is expected to equip three experimental television theatres in and around London.

The announcement of the American circuits' agreement with Mr. Rank, providing for playing time for British films on a widely increased scope, did not surprise the American industry in New York. Its spokesman had long contended that Hollywood welcomed British competition; that American theatres were willing to play British pictures of high quality, and that the industry was fully aware of Britain's plight.

Johnston Expected to Be Aided by Arrangement

British spokesmen have constantly stressed that, unless British films were made to earn more dollars in the U.S., a cut in American playing time was inevitable. When Eric Johnston, president of the Motion Picture Association, visits Britain next month, the expressed American willingness to give British films here a chance is expected to aid him in his task of persuading British legislators to extend the present quota laws for another year.

The total number of Rank films due for release in this country during 1947 is approximately 23. Total Rank production for this year is set at 35 to 40. Universal-International will release a maximum of 12; Eagle-Lion has contracted for the distribution of at least five, and Prestige Pictures, which handles the more "arty" British product, has six on its release list with three additional films released in 1946.

Only 50% of Gross Actually Is Remitted to Britain

In evaluating British income in this country it has been pointed out that only about 50 per cent of the actual gross is remitted to Britain. The other 50 per cent goes for distribution, advertising and exploitation, prints, etc. It is generally conceded that British films require special exploitation effort. "Henry V" has grossed about $1,000,000 in the U.S. so far, after having been given very special handling. "Caesar and Cleopatra" also did well and "Great Expectations," the first British film to play Radio City Music Hall since 1939, recently broke all previous Memorial Day records when it grossed more than $25,500 at that house during the holiday.

New Yorkers had a wide choice of British product during the week ending last Thursday. No less than 22 theatres offered 16 old and new British films.

ENTHUSIASM

London papers called the Rank agreement with the five leading American circuits "a supreme triumph". Mr. Rank himself, in a cable read at Mr. Davis' London press conference, expressed his enthusiasm over the understanding in, for him, equally enthusiastic terms. Said he: "Progress is beyond all my hopes."

THE GREATEST

WAITING

*"APPROXIMATELY 37 MILLION MOVIEGOER

. . . . ATTENDANCE AND MONEY RECORD

NEW YORK	30 Weeks	LOS ANGELES	45 Weeks
MINNEAPOLIS	8 Weeks	PITTSBURGH	9 Weeks
OAKLAND	10 Weeks	MIAMI BEACH	16 Weeks
MONTREAL	10th Week	SEATTLE	7 Weeks
ROCHESTER	6 Weeks	TAMPA	6 Weeks
COLORADO SPRINGS	2 Weeks	DALLAS	4 Weeks
LONG BEACH	8 Weeks	CHAMPAIGN	4 Weeks
PHOENIX	4 Weeks	NEW ORLEANS	5 Weeks
DETROIT	9th Week	DES MOINES	4 Weeks
DAYTON	3 Weeks	MEMPHIS	4 Weeks
WINNIPEG	3 Weeks	SACRAMENTO	4 Weeks

SAMUEL GOLDWYN'S "THE BEST YEAR

THE BEST THING THAT EVE

AUDIENCE*

IN HISTORY!

VILL SEE 'THE BEST YEARS OF OUR LIVES'"

—Dr. Gallup's Audience Research, Inc.

ROKEN EVERY DAY at ROADSHOW PRICES!

CHICAGO	25 Weeks	BOSTON	24 Weeks
WASHINGTON	8 Weeks	DENVER	8 Weeks
SAN DIEGO	7 Weeks	PROVIDENCE	5 Weeks
BALTIMORE	6 Weeks	SAN FRANCISCO	8th Week
LONG BEACH	8 Weeks	PHILADELPHIA	19 Weeks
ST. LOUIS	6 Weeks	TUCSON	3 Weeks
SPRINGFIELD	4 Weeks	SALT LAKE CITY	3 Weeks
CINCINNATI	7 Weeks	PORTLAND	5 Weeks
RICHMOND	4 Weeks	CLEVELAND	16 Weeks
TOLEDO	5 Weeks	KANSAS CITY	4 Weeks
FRESNO	5 Weeks	JACKSONVILLE	6 Weeks

OF OUR LIVES" Directed by WILLIAM WYLER

HAPPENED AT THE BOXOFFICE!

To be released by RKO RADIO PICTURES, INC.

Pictures Again Are No. 1 Steamer Relaxation

Since the post-war resumption of passenger travel on steamship lines, the motion picture again has become the most popular shipboard entertainment medium and today Movies en Route, Inc., New York, is booking films for large and small theatres aboard 69 ships plying the seas.

According to George Barnett, president of the company, pictures are due to play an increasingly important part in modern transportation. So far his company's main business is still with the shipping concerns, but indications point to much wider horizons. Pan American Airways has experimented with 16mm projection on some of its planes and so has Robert Young's Chesapeake and Ohio Railroad, which is building special cars for the sole purpose of exhibiting motion pictures to the passengers.

Other Railroads Interested

At present the C. & O. is the only railroad to do so, but others are understood to be interested. Pan-American Airways' 16mm experiments have come to a temporary halt.

The installations on the majority of the ships are of the narrow-gauge type. Of the 69 ships serviced by Movies en Route, 50 use 16mm product and the rest 35mm. Except for one company, Warner Brothers, all of the majors' product is available in 16mm.

An interesting situation exists on the larger ships where passengers are often treated to pictures un-released in the U. S. Mr. Barnett explained that the availability of prints in advance of their general distribution here made these pre-releases possible.

Movies en Route services most of the big domestic and foreign passenger lines with ports-of-call in the United States. It also books films for the cruise ships which are slowly emerging from wartime paint. Among the lines on the company's list are the United States Lines, Robin Lines, United Fruit, American Export, Grace Lines, French and Spanish Line, East Asiatic Line, Swedish-American Line, Holland-American Line and others. Cunard White Star ships, the *Mauretania* and the *Queen Elizabeth,* are serviced independently from England.

On Rental or Purchase Basis

Movies en Route installs projection equipment on either a rental or a purchase basis. Since passengers pay no admission to see films aboard, pictures are rented to the lines on the basis of the number of passengers on the boat and the length of the voyage. The average ship offers a program a day. The *America,* for instance, takes with her six programs on each trip to Europe. The same program is repeated on the homeward journey.

The largest number of prints ever booked for a boat by Movies en Route was for the *Stella Polaris* when it went on a long American Express cruise to Rio de Janeiro. The liner's vault held 12 prints for that trip. Ships of the Mississippi Shipping Company-operated Delta Line, which are out 47 days on South America runs, take on 10 program each time they go out. The Flomarce Line, operating between Rio de Janeiro and Lisbon, is the only line with no American port-of-call where pictures can be taken aboard. It is serviced from the local American branches in Rio.

With most of the post-war travelers American, Hollywood faces little competition on the high seas. On a number of runs, however, chiefly to South America, Spanish-titled films are used. One or two lines take on short subjects and cartoons and occasionally present special children's programs, Mr. Barnett said.

Build Two Halifax Houses On Old Theatre Sites

Two old theatre buildings in Halifax, Nova Scotia, both of them formerly Baptist churches, will give way to modern, brick and steel houses of a much larger seating capacity. The theatres are the Orpheus, converted for theatre use some 35 years ago, and to be renamed the Paramount, seating 1,200, and the Community, converted about 26 years ago, which will have a stadium design and will seat about 1,000.

The Community already has been demolished. Its new name will be determined by competition. Its patrons will be able to purchase candies, fountain drinks and ice cream in the lobby of the new house. Franklin & Herschorn are the owners of the new building.

The Orpheus, owned for the past six years by Famous Players Canadian Corporation, seated 879 in the past. It also will be of the stadium type. To allow for the expanded seating capacity, several neighboring theatres were bought by Famous Players and torn down before a start was made on the former church.

Film Classics Realignment

Film Classics announced this week four changes in the personnel of its distribution department. Louis Bernhard, booker, has been transferred from St. Louis to New Haven as salesman. Stephen Justus has been appointed salesmen for St. Louis. George Lefko has been appointed branch manager for Indianapolis. Ralph Peckham, former Indianapolis branch manager, is on a roving assignment.

Rank-Universal Staff Absorbed

The special field sales force of the Rank division of Universal-International has been absorbed by the U-I distribution force, William A. Scully, U-I vice-president and general sales manager, announced in New York Monday. This move is in line with U-I policy of concentrating upon the distribution of the J. Arthur Rank product to the same extent as the company's Hollywood-produced films.

Among those who have assumed key positions in the U-I sales force are Lester Zucker, who has become branch manager in Cleveland, succeeding Max Cohen, resigned; Joseph Gins, who has become U-I branch manager in Buffalo, succeeding J. J. Spandau, also resigned; and Joseph Oulahan, who is special distribution representative in Washington.

Jules Weill, who was special representative on the Rank pictures handled by U-I, has resigned, effective immediately, it was announced.

Reade Theatres Show Television in Lounges

A deal under which the Allen B. DuMont Laboratories, Inc., will deliver custom-built television sets for use in the lounges of Walter Reade theatres in New York and New Jersey was announced last week. Two of the sets now are being installed, the first in Reade's St. James theatre, Asbury Park, N. J., and the second in the Freehold, N. J., Strand.

The policy of presenting television broadcasts in theatre lounges was first applied by Mr. Reade in his Park Avenue theatre in New York. The receivers are of the large-screen type and are being installed flush with the walls.

Stating that "this is no longer an experiment with us," Mr. Reade said the specially-designed television lounges would be operated as an added feature to the regular motion picture programs in line with the public's increasing awareness of television's entertainment value. "Our's is the first motion picture circuit in the area to actually offer a full television schedule and first run motion pictures with the purchase of one admission ticket," he said.

British Censors Viewed 1,543 Subjects in Year

London Bureau

The British Board of Film Censors announced this week that 4,435,562 feet of film, comprising 1,543 subjects, were submitted for censorship during the year ended December 31, 1946. Features accounted for 526 of the total number of subjects while 304 were short subjects and 700 cartoons. Exception was take to 160 subjects, of which 19 are still outstanding.

INDUSTRY DEEP INTO 16mm DISTRIBUTION WORLDWIDE

Six of Eight Majors and Others Set; Paramount and 20th-Fox Plan Off

The foreign exhibition of 16mm has passed the experimental stage and in the next two years should increase 100 per cent. This is the view expressed by Orton H. Hicks, chief of Loew's International 16mm division, and substantiated by other 16mm executives in the home offices in New York.

Mr. Hicks, who returned last weekend from a five-week survey of the narrow-gauge markets in Great Britain and Continental Europe, qualified his prediction by excepting France which, he said, is now a full scale operation. "However," the Loew executive pointed out, "even in France 16mm exhibition can be increased 50 per cent before reaching the saturation point."

Executives Are Optimistic On Future of 16mm Films

Other executives hold similarly optimistic views.

With six of the eight major companies already operating; PRC and Eagle-Lion product distributed nationally and internationally through Pictorial Films; Republic releasing through Loew's International and Monogram distributing its product through regular channels in those countries where the 16mm field is sufficiently developed, there is every indication that by the end of the summer all the producer-distributors will be sending their narrow-gauge films throughout the world. The exceptions are Paramount and Twentieth Century-Fox, who last week discontinued plans for their joint operations overseas. Twentieth Century-Fox will undertake the operation alone.

But despite the progress made there are still many problems to overcome before the programs begin to operate smoothly. Such obstacles as blocked funds, lack of sufficient film processing equipment in foreign countries, trade barriers and the general chaotic conditions throughout the world are subjects of deep concern with 16mm managers.

France Most Advanced Of European Nations

Loew's International, RKO, Universal and Warner Brothers are the most advanced in the 16mm foreign field. Loew's, who pioneered the field and began operating almost as soon as the war ended, is now operating in Argentina, Brazil, Chile, Colombia, Cuba, Panama, Peru, Puerto Rico, Uruguay, Venzuela, Astralia, the Philippines, Belgium, Palestine, France, Great Britain, India, Mexico, Siam and South Africa.

France, where 16mm operations first started, is by far the most advanced according to Mr. Hicks. In this country the market is operating on an equal basis with the 35mm field. Both markets are subject to identical license and safety restrictions, and both are required to charge the same admission prices.

There are more than 3,000 "active" 16mm mobile and permanent licensees in France reaching some 12,000 situations, Mr. Hicks said.

Two weeks ago the company started operating in Italy and chose the war-ravaged town of Cassino as its first 16mm showcase. This was done, Mr. Hicks explained, because the rebuilding of Cassino is symbolic of the advances that are being made in the new Italy.

Profits Decreased by Poor Equipment and Raw Stock

Loew's 16mm operation are operating in the black, Mr. Hicks explained. However, a large portion of the profits are being jeopardized because of inferior equipment and film stock which only permit a print to play about 25 situations where the ordinary print-life is approximately 75 engagements. Shortly this situation will correct itself when new projectors and better film stock becomes available.

RKO is also operating on a worldwide basis but further expansion is still being curtailed by the lack of available equipment. According to Robert Maroney, head of the 16mm foreign department, the equipment situation is beginning to ease, however, and the company is now getting projector deliveries in 30 days while last year it took three months or more.

Shortly RKO will start shipping Walt Disney cartoons abroad to all branches. Orders for prints on 20 Disney short subjects have gone out to the Technicolor laboratory and they will be dubbed. No Disney features are planned for at least six months under the program.

Although 16mm activities are progressing in the Far East, Leon Britton, RKO Radio's Far East supervisor, sees an even greater potentail market there, he said when he arrived in New York last week.

All theatre business in India, he explained, has been greatly curtailed due to the exodus of the military and high entertainment taxes and the prevalence of curfew laws is also a negative factor. Films with an abundance of dialogue are unpopular in the Far East, he continued, the natives preferring action pictures and musicals, preferably in Technicolor. He named Ingrid Bergman, Bing Crosby, Maureen O'Hara and Cary Grant as the most popular American stars.

Sees Mobile Units of Great Value in the Far East

Despite these various adverse conditions, Mr. Britton feels that the great potential market for 16mm films through the use of mobile units will do much to offset the present situation.

France and the Philippines are the two biggest markets for Universal's 16mm program, which is under the direction of Harold Sugarman. To the Philippines alone the company shipped more than 30 features with accompanying short subjects.

Warner Brothers' 16mm foreign program is expanding satisfactorily despite the generally chaotic and financially unstable conditions throughout the world, A. C. Braunginger, manager of the company's operation, said. For its program Warners also has three geographical divisions which are under the direct supervision of Wolfe Cohen, home office sales executive, who oversees the program in Central and South America, India, New Zealand, the Philipipnes, Siam and Singapore; Max Milder, managing director in Great Britain, supervising the program in the British Isles; and Joseph S. Hummel, vice-president of Warner International, in charge of the operations in Continental Europe and North Africa.

Announce Abandonment of Paramount - 20th-Fox Plan

Last week Barney Balaban, president of Paramount, announced in New York that the partnership corporation which was to have been formed by Paramount International and Twentieth Century-Fox International for the distribution of 16mm product abroad has been abandoned. Prior to Mr. Balaban's statement it was indicated that the joint program would not become operative because of the legal complications involved. Once such a combined venture came into being, it was pointed out, the combine would have had to permit the entry of any other company so desiring. It was also felt that such an operation would support the Government's anti-trust suit claims that the major distributors have entered into certain trade practices to control the distribution field.

"BEN HUR" RIDES AGAIN THIS TIME ON 16mm

Metro-Goldwyn-Mayer's "Ben Hur," starring Ramon Navarro, Francis X. Bushman and May McAvoy, is again doing a land-office business — this time as a 16mm subject in the Philippines. Taken from its storage vault where it has rested for more than 15 years, Loew's International representatives report that its success is great. The picture was first released in October, 1927, then reissued with an added sound track in December, 1931.

Warner Net for 6 Months Rises To $14,013,000

Net profit of $14,013,000 for the six months ending March 1, 1947, was reported by Warner Brothers Pictures, Inc., and subsidiary companies in a financial report released Monday. The net profit includes a refund of $418,000 of foreign excess profits taxes applicable to prior years and after provision of $8,400,000 for Federal income taxes.

The net for the same period last year amounted to $9,125,000 after provision of $8,630,000 for Federal income taxes and after a provision of $900,000 for contingencies.

Equal to $1.89 Per Share

The net profit for the six months ending March 1, 1947, is equivalent to $1.89 per share on the 7,402,180 shares of common stock then outstanding. The net profit for the corresponding period last year was equivalent to $1.23 per share, after adjusting for the two for one split of the common stock.

The consolidated profit and loss statement for the six-month period follows:

INCOME:		
Film rentals, theatre admissions, sales, etc.		$85,053,227
Rents from tenants and royalties		2,800,726
Dividends received		100,361
Interest and discount earned		192,214
Profit on sales of securities		13,055
Profit, net, on sales of fixed assets		5,704
Foreign exchange adjustments, net		11,418
		$88,176,705
COSTS AND EXPENSES:		
Amortization of film costs	$16,852,800	
Other costs, including royalties and participations	5,105,572	
Operating and general expenses	41,996,968	
Amortization and depreciation of properties	1,927,544	
Interest expense	279,481	
Minority interests' share of profit	18,942	
Refund of foreign excess profits tax of prior years	(418,285)	
		65,763,022
PROFIT before providing for federal taxes on income		$22,413,683
Provision for estimated federal taxes on income		8,400,000
NET PROFIT for the six months, ending March 1, 1947, carried to earned surplus		$14,013,683

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the six months amounted to $85,053,000, compared with $76,863,000 for the corresponding period in the previous year.

During the calendar year 1946, the report stated, theatre attendance in Warner theatres was at an all-time high. Box office receipts for 1947 have shown a downward trend as compared with the same period last year. Labor and other costs have increased, the statement continued, and it is estimated that the profit for the six months which will end August 31, will show a decrease as compared with the same period last year.

DeMille Warns Against Communism in U. S.

Cecil B. DeMille, producer-director for Paramount and head of the DeMille Foundation for Political Freedom, warned that the dangers of Communism in the United States should not be taken lightly, in a speech before the Chamber of Commerce of the State of New York during its convention at the Waldorf-Astoria Hotel in New York last Thursday.

He also attacked Henry A. Wallace for "sowing the seeds of division and disloyalty" in the country.

"In the motion picture studios we have special machines to produce fog when we need fog for a scene. Some travelers—perhaps I should say fellow-travelers—have been been going around the country giving a very good imitation of a fog machine. It is time to blow that fog away," Mr. DeMille said. "It is time to inform the distinguished producer of hybrid corn that we are not in the market for hybrid Americanism."

Ned Buddy Joins Staff Of Warner Newsreel

Ned Buddy, former editor and general manager of European newsreel operations for Paramount, has joined the Warner News to assist James Allen, Warner News head, in the organization of the forthcoming Warner newsreel. Mr. Buddy was editor of the United Newsreel for the Government and the motion picture industry during the war and managed the American newsreel pool overseas. He also was formerly vice-president and general manager of Television Productions, Inc.

Film Classics Acquires Four New Branches

Film Classics has acquired four additional branches, giving the company 95 per cent ownership of its branches in this country, the company announced this week. The company has acquired the franchises held by John Franconi in Dallas and by John Mangham in Atlanta and is opening new branches in Philadelphia and Boston. Negotiations are under way for a Detroit branch.

Graduates from Law School

E. Ernest Goldstein, son of Nathan E. Goldstein, Massachusetts circuit executive, of Springfield, Mass., has been graduated from the Law School of Georgetown University, Washington, D. C. He had attended Amherst and Chicago Law School before enlisting in the Army, where he served for three years. He graduated sixth in a class of 105.

Bayes With Eagle-Lion

Peter Bayes, once associated with the New York Strand's publicity department, has joined Eagle-Lion Films' exploitation staff in New York. He will work under Arthur Jeffrey, exploitation manager.

Pathe News Deal Allows Payments By London Unit

An arrangement under which the Bank of England will permit the London affiliate of RKO Pathe News to pay the debts of all three Pathe News affiliates to cameramen throughout the world in pounds sterling—provided that the American company transmits to the British Treasury its one-third share in dollars—was disclosed this week by John D. Le Vien, RKO Pathe News' news editor, who returned from Europe late last week.

The deal will go into effect in about a month and will facilitate the financial transactions which have long been a thorn in the company's international operations, Mr. Le Vien said. It is difficult either to get francs out of France or to get pounds out of Britain. Up to now remittances were made in dollars from the United States. Besides RKO Pathe, the affiliates involved are Pathe Journal, Paris, and Pathe News, London.

Mr. Le Vien, gone a month, visited France, Germany, Switzerland and England. While in Germany he supervised scenes for the "This Is America" short "Passport to Nowhere," which tells the story of displaced persons. In the Reich he said he heard many complaints from GIs based on the army-operated theatres where the latest films are shown. The soldiers also complained about not getting to see enough newsreel material from the States.

While in Switzerland he arranged for Cine-Journal Suisse, the only Swiss domestic newsreel, to supply his company with Swiss events. This was done especially with a view to getting coverage for the 1948 Olympic games. Mr. Le Vien also assigned a man to North Africa, withdrew a cameraman from Lebanon, placed another one in India and arranged for the services of a cameraman in Denmark and of a company in Norway.

Foreign interest in U. S. happenings is considerable, he said, with the newsreels of some countries frequently 100 per cent American. European newsreels are a going concern, according to Mr. Le Vien, but, for purposes of morale, they tend to show the lighter side of the news. There is little or no censorship and there are no laws governing the percentage of domestic material in any one newsreel.

Brandt To Build Modern Theatre at Miami Beach

A new theatre, to be called the Venetian, will be built along the Biscayne Waterway at Miami Beach, Fla., for Harry Brandt, New York circuit operator, by Edward Singer of Miami Beach. The theatre will seat 1,200 and will have two television screens, a launching dock, a patio and all modern theatre equipment.

M·G·M TRADE SHOWS



A NEW "THIN MAN" COMEDY IS GREAT BOX-OFFICE NEWS!

WILLIAM **POWELL** · MYRNA **LOY**

"SONG of the THIN MAN"



RED SKELTON's NEW RIOT

IS A HOWLING HIT ABOUT HOLLYWOOD

"MERTON of the MOVIES"

CITY	PLACE AND ADDRESS	SONG OF THE THIN MAN	MERTON OF THE MOVIES
BANY	20th-Fox Screen Room, 1052 Broodwoy	THURS. 7/17 8 P.M.	TUES. 7/22 8 P.M.
TLANTA	20th-Fox Screen Room, 197 Wolton St., N. W.	THURS. 7/17 10 A.M.	TUES. 7/22 10 A.M.
OSTON	M-G-M Screen Room, 46 Church Street	THURS. 7/17 10:30 A.M. and 2:15 P.M.	TUES. 7/22 10:30 A.M. and 2:15 P.M.
FFALO	20th-Fox Screen Room, 290 Fronklin Street	THURS. 7/17 2:30 P.M.	TUES. 7/22 2:30 P.M.
ARLOTTE	20th-Fox Screen Room, 308 South Church Street	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
ICAGO	H. C. Igel's Screen Room, 1301 South Wobosh Ave.	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
NCINNATI	RKO Screen Room, 16 East Sixth Street	THURS. 7/17 8 P.M.	TUES. 7/22 8 P.M.
EVELAND	20th-Fox Screen Room, 2219 Poyne Avenue	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.
ALLAS	20th-Fox Screen Room, 1803 Wood Street	THURS. 7/17 2:30 P.M.	TUES. 7/22 2:30 P.M.
NVER	Poromount Screen Room, 2100 Stout Street	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
S MOINES	20th-Fox Screen Room, 1300 High Street	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.
TROIT	Mox Blumenthol's Screen Room, 2310 Coss Ave.	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
DIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
NSAS CITY	20th-Fox Screen Room, 1720 Wyondotte St.	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
S ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
MPHIS	20th-Fox Screen Room, 151 Vonce Avenue	THURS. 7/17 10 A.M.	TUES. 7/22 10 A.M.
LWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
NNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
W HAVEN	20th-Fox Screen Room, 40 Whiting Street	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
W ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
W YORK / W JERSEY	M-G-M Screen Room, 630 Ninth Avenue	THURS. 7/17 10:30 A.M. and 2:30 P.M.	TUES. 7/22 10:30 A.M. and 2:30 P.M.
KLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.
MAHA	20th-Fox Screen Room, 1502 Dovenport St.	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
ILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THURS. 7/17 11 A.M.	TUES. 7/22 11 A.M.
TTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
RTLAND	B. F. Sheorer Screen Room, 1947 N.W. Kearney St.	THURS. 7/17 2 P.M.	TUES. 7/22 2 P.M.
. LOUIS	S'Renco Screen Room, 3143 Olive Street	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.
LT LAKE CITY	20th-Fox Screen Room, 216 Eost First Street, So.	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.
FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THURS. 7/17 1:30 P.M.	TUES. 7/22 1:30 P.M.
ATTLE	Jewel Box Preview Theotre, 2318 Second Avenue	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.
ASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THURS. 7/17 1 P.M.	TUES. 7/22 1 P.M.

NOTE!

Change of Trade Show Date!

"SONG OF LOVE"

KATHARINE HEPBURN · PAUL HENREID

ROBERT WALKER

Originally announced for June 27th will be trade shown on

JULY 18th

Same Places! Same Hour of Screening!

Studios Honor McClafferty for Legion Service

Hollywood Bureau

The Very Reverend Monsignor John J. McClafferty was guest of honor at an industry luncheon at the MGM studios in Culver City, Cal., Monday in appreciation of his eleven years of service as national executive secretary of the Legion of Decency. Sunday the degree of Honorary Doctor of Laws was conferred upon him by Loyola Universtiy at the graduation exercises in Los Angeles.

The exercises also signalized Msgr. McClafferty's appointment as dean of the National School of Social Service at Catholic University in Washington, D. C., and were followed by a receptoin in his honor by the Loyola faculty. Reverend John Devlin, west coast executive secretary of the Legion, and Reverend Edward J. Whelan, president of Loyola, were hosts.

Honored by Industry Leaders

The MGM studio luncheon was attended by more than 300 industry leaders and screen stars.

Singling out Martin Quigley for "special thanks," the Monsignor praised the cooperative attitude of industry, church leaders and the Legoin's Catholic, Protestant and Jewish constituency in the course of his 11½ years as the Legion's executive secretary.

Addressing the luncheon gathering and citing the cooperation accorded the Legion by the press, Msgr. McClafferty said: "In this connection I wish to single out for my special thanks for his professionally journalistic and unique contributions to the problem of morality and decency in pictures Mr. Martin Quigley. He has known our problem at first hand, and he has a keen, sensitive perception of objective morality and of the moral effects of motion pictures.

"There has been a distinct improvement since motion pictures began observing the Production Code," the Monsignor said. "The film industry is now thoroughly aware of its responsibility as a medium touching the lives of people everywhere, and we can be sure the highest moral and social standards will be observed in the production of pictures."

"Affects All Mankind"

In defining decency as signifying "more than mere propriety in manner, dress and conduct," Msgr. McClafferty continued: "That which is truly decent is that which becomes, befits and is suited to the dignity of the human person.

"Like atomic energy which affects the race for generations, the light of the motion picture, with its great persuasive power, also affects mankind for generations. Therefore, we must control the light of the motion picture . . . so that its effects will be beneficial instead of destructive to the minds, souls and bodies of the people of the world," he said.

Attending the luncheon were Father Devlin, Father Whelan, Louis B. Mayer, the host, Donald Nelson, Harry Warner, Samuel Goldwyn, Y. Frank Freeman, Henry Ginsberg, Dore Schary, Ben Thau, Edward Mannix, Sam Katz, Al Lichtman, James K. McGuinness, J. J. Cohn, Joseph Pasternak, Arthur Hornblow, Sidney Franklin, Edward Arnold and others.

Box Office Champions for The Month of May

DUEL IN THE SUN
(Selznick Releasing Organization)

Produced by David O. Selznick. Directed by King Vidor. Screenplay by Mr. Selznick. Suggested by a novel by Niven Busch. Technicolor director, Natalie Kalmus. Music written and conducted by Dimitri Tiomkin. Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall, Charles Bickford. Release date, April 17, 1947.

THE EGG AND I
(Universal-International)

Produced and written for the screen by Chester Erskine and Fred F. Finklehoffe. Adapted from the novel by Betty MacDonald. Directed by Chester Erskine. Photography, Milton Krasner. Music by Fred Skinner. Orchestrations, David Tamkin. Cast: Claudette Colbert, Fred MacMurray, Marjorie Main, Louise Allbritton, Percy Kilbride, Richard Long, Billy House. Release date not set, but playing pre-release engagements.

THE FARMER'S DAUGHTER
(RKO Radio)

Produced by Dore Schary. Directed by H. C. Potter. Written for the screen by Allen Rivkin and Laura Kerr. Suggested from a play by Juhni Tervatae. Photography, Milton Krasner. Music by Leigh Harline. Musical director, C. Bakaleinikoff. Cast: Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford, Rose Hobart, Rhys Williams. Release date, February 18, 1947.

THE JOLSON STORY
(Columbia)

Produced by Sidney Skolsky. Directed by Alfred E. Green. Associate producer, Gordon Griffith. Screenplay by Stephen Longstreet; adaptation by Harry Chandler and Andrew Solt. Musical director, M. W. Stoloff. Director of photography, Joseph Walker. Technicolor director, Natalie Kalmus. Cast: Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath. Release date, January, 1947. [***Champion for the fourth month.***]

THE MACOMBER AFFAIR
(United Artists)

Produced by Benedict Bogeaus and Casey Robinson. Directed by Zoltan Korda. Screenplay by Casey Robinson and Seymour Bennett. Adapted from Ernest Hemingway's "The Short Happy Life of Francis Macomber." Photography, Karl Struss. Cast: Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny, Carl Harbord. Release date, March 21, 1947.

THE YEARLING
(Metro-Goldwyn-Mayer)

Produced by Sidney Franklin. Directed by Clarence Brown. Screenplay by Paul Osborn. Adapted from Marjorie Kinnan Rawlings' Pulitzer Prize novel. Photography by Charles Rosher, Leonard Smith and Arthur Arling. Technicolor director, Natalie Kalmus. Cast: Gregory Peck, Jane Wyman, Claude Jarman, Jr., Chill Wills, Clem Bevans. Release date, May, 1947.

Acquires Virginia Theatre

The Pitts-Roth Theatre Corporation, Fredericksburg, Va., and Washington, D. C., has added the Shannon theatre, formerly the Bryant, North Emporia, Va., to its circuit.

Schoenstadt Suit Hearing Set for Chicago July 10

Hearing of the $6,750,000 suit filed by the Schoenstadt circuit on behalf of the Piccadilly theatre has been set for July 10 before Master in Chancery C. A. McDonald in Chicago. The major distributors and Balaban and Katz and Warners Theatres are defendants.

Club Tournament Held

More than 100 participated Monday in the annual golf tournament sponsored by the Albany, N. Y., Variety Club at the Colonie Country Club. Henry Blatner, theatre architect, won low gross, and Ralph Ripps, MGM salesman, was runner up. Irwin Ullman, son of Saul Ullman, general upstate manager for Fabian, won the driving contest.



J. ARTHUR RANK in the audience of one of his Odeon Children's Cinema Clubs in England, and apparently having as much fun as the youngsters.

EDUCATORS FROWN ON RANK CINEMA CLUBS

by PETER BURNUP
in London

Concern among sociologists and the like at the potentialities of the impact on the juvenile mind of J. Arthur Rank's Boys' and Girls' Cinema Clubs is crystallized in a report from the British Film Institute by two educational authorities who opine the clubs encourage children to seek ready-made entertainment, "which involves no effort of thought," and which may be used "to instill false values and low standards of manners and morals."

These authorities, Mary C. Parnaby and Maurice T. Woodhouse, sat in on 13 of the Club matinees held at the Odeon in Bradford, Yorkshire, and conducted an elaborate poll among the children attending. The Bradford club has a membership of 1,284.

Need Scientific Advice

The report of inquisitors Parnaby and Woodhouse, though admitting many merits in the Rank experiment, summarizes:

"If the children's Cinema Club is to function in the best interests of the children, much greater use needs to be made of the expert advice of psychologists, sociologists and educationists, both in the running of the club and in the selection and making of the films to be shown."

The inquiries and report were made after conferences on the usefulness of the club between the British Film Institute and the National Council of Women.

Week by week, on Saturday mornings, about 500,000 youngsters attend Mr. Rank's noisy occasions. Criticism of what goes on there is varied and wide, including debates in the House of Commons about weapons of propaganda and the protestations of school teachers who regard the clubs as evidences of mass hysteria.

Rank Outlines Motives

Mr. Rank, with characteristic simplicity and directness, says he started the clubs in an endeavour to give children a decent slant on civic responsibility and good neighbourliness. He admits, also, that it is possible he is making the youth of the country cinema-conscious, thereby ensuring his audiences of the future.

Yet Miss Parnaby and collaborator Woodhouse disapprove. They disapprove of the ritual of singing which opens the weekly proceedings and especially of Mr. Rank's hortatory screen slides.

Conceding the dire lack of specially made children's films, the Parnaby-Woodhouse team cracks down heavily on the general run of the club's programs. "Unfortunately," they report, "the great majority of films seen are of poor aesthetic quality and may have a deleterious effect on manners, speech and standards in general."

The Rank Organization is unperturbed at the onslaught. As long ago as 1944 Rank formed a special department of his B. G. Instructional concern for the sole purpose of producing special children's films and an Advisory Council on Children's Entertainment Films, including representatives of the Government and national bodies, was established to aid in supervising the department.

At the moment 14 organizations are making films for the clubs. Only three of them are in the Rank group and a number are in foreign countries. It is estimated that within three years the Rank clubs no longer will have to depend on American-made Westerns for the main body of their program, with the Rank Organization itself able to service a round-the-year program.

Want Films With Children

Mr. Rank's people complain bitterly that the law of this country forbids the employment of children under 15 in studios. They say that if the law were amended they could produce many films with children for children. As it is, their best feature to date—"Bush Christmas"—had to be made in Australia. Films for the youngsters are also being made to the order of the organization in Canada, South Africa, Czechoslovakia, Poland and Sweden.

PARAMOUNT PUTS NET AT $9,522,000

Balaban at Stockholders' Meeting Says Outlook Is Generally Good

Estimated earnings of Paramount Pictures during the first quarter of 1947 after taxes, including $1,700,000 of undistributed earnings, were $9,522,000, which compares to $11,587,000, including $3,086,000 of undistributed earnings of non-consolidated companies, for the same period in 1946, Barney Balaban, president of the company, told the annual meeting of stockholders in New York Wednesday.

The stockholders unanimously reelected Mr. Balaban, Adolph Zukor and all of the 14 other directors of the company and, additionally, approved by a 5,440,935 to 250,395 share vote the formation of the Employee's Investment Company with an authorized capitalization of $4,000,000. Some 45 key home office and studio executives will participate in the profit-sharing arrangement.

Tells of Liberty Purchase

In his report to the stockholders Mr. Balaban related the purchase of Liberty Films, Inc. in exchange for common stock of Paramount. Without mentioning any of the Paramount partners, the Paramount president said discussions are continuing with other interests "with a view to their acquisition." In this connection he disclosed that the company, between November 20, 1946, and June 16, 1947, had purchased 355,600 shares of common stock of the corporation in the open market.

Mr. Balaban and Edwin L. Weisl took it upon themselves to answer the scattered objections from stockholders to the investment company plan. Paramount was compelled to adopt the plan, Mr. Balaban said, to keep its manpower. He pointed out that Paramount paid less to its key executives than the other major producers and declared that the plan was one way of protecting the company against tempting offers to these men from competitive companies.

Sees Seasonal Decline

In his report Mr. Balaban further said that while business had help up quite well during April, it had fallen off during May and June in what seemed like a regular seasonal decline. He also told stockholders that, in the face of "unusual requirements in connection with the rearrangement of theatre holdings" the company might have to borrow money and that arrangements toward that end now were being made on the basis of revolving credit with the corporation paying standby charges and the money ready if and when needed.

He also expressed the belief that there would be no British quota restrictions against American films and said Paramount's "show case" acquisition and 16mm programs abroad had not made satisfactory progress. He ended his report with an expression of confidence in the future of Paramount's business at home.

"Duel" Gets ABC Circuit Booking in England

The physical distribution of David O. Selznick's "Duel in the Sun" in Britain will be handled by Pathe under a deal which calls for the exhibition of the picture on the ABC circuit, Neil Agnew, president of the Selznick Releasing Organization, announced this week in New York.

The agreement calls for the circuit to give extended playing time to "Duel" in some 75 summer resort situations which are an important source of British film revenue at this time of year. Exhibition is scheduled to start July 6 in 30 ABC houses with subsequent situations agreeing to run the picture after an appropriate interval.

Negotiations evolving around "Duel's" British distribution have been carried on for some time. Mr. Selznick wanted his film shown over J. Arthur Rank's Odeon circuit, but his effort failed as a result of the latter's consistent refusal to give extended playing time on his circuit to any but his own product.

Sheckman Acquires Twentieth Century Circuit in England

Sol Sheckman, prominent North County, England, exhibitor, has acquired the Twentieth Century Cinemas, Ltd. Through this acquisition Mr. Sheckman now controls about 50 theatres and excluding the ABC, GB and Odeon circuits—his will be one of the largest theatre circuits in England.

Hughes Must File Again

New York Federal Judge John C. Knox ruled last Thursday that Howard Hughes must strike out certain "irrelevant" allegations from his anti-trust complaint against the Motion Picture Association and file his suit again. Mr. Hughes' suit asks $7,500,000 damages which, he claims, he lost as a result of the MPA's withdrawal of the Production Code Administration seal from "The Outlaw."

Hold Paramount Premiere

The world premiere of Paramount's "Welcome Stranger," starring Bing Crosby, Joan Caulfield and Barry Fitzgerald, was to be held Thursday at the Famous Players Canadian circuit's Capitol theatre in Winnipeg, Canada.

Davies Denies Charge on Film

Joseph E. Davies, former Ambassador to Russia, denied that pressure from the White House had forced Warners to produce the pro-Soviet film, "Mission to Moscow," and further denied the charges that "Warner Brothers studios did not wish to produce the film" but "was literally coerced into the production by insistence from Washington."

In a letter to Representative J. Parnell Thomas, chairman of the House Un-American Activities Committee, last Saturday, Mr. Davies further said that at no time did he serve as the liaison man to carry orders to Hollywood from the late President Roosevelt.

His denials were directed to recent press reports purporting to set forth testimony of the alleged pressure, and his part in it, during the secret sub-committee hearings in Hollywood. The committee had charged that some of "the most flagrant Communist propoganda films were produced as a result of White House pressure."

Last Thursday the committee announced it would subpoena Charles Chaplin, Edward G. Robinson and Dorothy Thompson to answer charges of their alleged affiliation with subversive elements when the committee's full-scale investigation gets under way in Washington, September 16.

Lawrence vs. Korda Suit Starts in New York

Argument and counter-argument in the Laudy Lawrence breach-of-contract suit against Sir Alexander Korda began in New York Supreme Court before Justice Bernard Botein this week.

Isidor J. Kresel, Mr. Lawrence's attorney, said Sir Alexander employed the American early in 1946 to assist him in building a "world-wide empire of production, exhibition and distribution." A few months after that the producer was said to have come to the U. S. and to have dismissed the plaintiff "without provocation."

In his opening statement, Mr. Kresel asked specific performance of a stock bonus deal entered into by Sir Alexander as well as the $310,000 which, he said, was due Mr. Lawrence under his contract.

In response, Louis Frohlich of Schwartz and Frohlich, Sir Alexander's counsel, said that his client had no less than 32 reasons for dismissing Mr. Lawrence. One of them was that Mr. Lawrence had "betrayed the interests of Korda and was trying to build an 'empire' for himself."

Rosenfeld Joins Herald

Jack Rosenfeld has joined Herald Pictures, producers of Negro features, as sales manager in charge of the company's first release, "Boy! What a Girl." The announcement was made by Jack Goldberg, president of Herald.

Universal-International

announces

that prints of "IVY"

are now available in our

exchanges for screenings



Universal International

Studio Index Off to 45; Summer Shooting Plan Revised at 20th-Fox

Hollywood Bureau

With but one new picture going before the cameras during the week, while seven were sent to the cutting rooms, the production index dipped to 45 from the year's high of 51.

Republic had the only starter, producer Edmund Grainger's "The Fabulous Texan," which began filming on a Texas location. With Edward Ludwig directing, the cast is headed by William Elliott, John Carroll, Catherine McLeod, Andy Devine, Albert Dekker, Jim Davis and Ruth Donnelly.

Zanuck Revamps 20th-Fox Summer Film Schedule

Planned new pictures at 20th-Fox, which call for shooting on locations, are to take precedence on the schedule of that studio in order to reap full advantage from the next few months of seasonal weather. In a rearrangement of the summer shooting schedule, Darryd F. Zanuck has postponed filming of the Technicolor drama, "Julie," until next year. In its place on the new schedule goes "The Flapper Age," starring Jeanne Crain, which will be almost entirely filmed on location in Illinois and Ohio. Fred Kohlmar is the producer.

Four others getting an earlier green light because of location demands will be "Call Northside 777," to be directed by Henry Hathaway; "Missouri Waltz," which Mack Gordon is to produce; producer Sam Engle's "Spoonhandle," and "Chicken Every Sunday," to be directed by George Seaton with William Perlberg as producer.

Universal has closed a pre-production filming deal with playwrights Irwin Shaw and Peter Viertal on their forthcoming stage drama, "The Survivors." An original story by Viertal, "The Children," a drama of Europe's displaced small fry, has been purchased by United States Pictures. It will follow their "Ever the Beginning" as a Warner release, with Lilli Palmer and Sam Wanamaker co-stared. . . . Paramount has acquired the screen rights to Roy Chanslor's new novel, "Hazard," to be published later this year.

An exhibitor board of judges, which will pass on all future screen scripts for Somerset Pictures, is being set up by that company. Twelve veteran theatre owners and managers, selected from all classes of houses throughout the country, will comprise the panel.

Cary Grant, Korda Form New Producing Company

An international company, for production in various countries of the world, is being organized by Cary Grant and Sir Alexander Korda. The idea is to promote international amity and understanding by using actual cities and people of foreign lands as backgrounds for a series of screen comedies, first of which is to be filmed in Istanbul, Turkey, according to Grant. . . . In a reversal of production policy, which gave the screen such films as "Dillinger" and "The Gangster," King Brothers plan to glorify the upholders of law in a forthcoming picture. They have purchased an original yarn, "Behind the Star," dramatizing the heroism of the American policeman. . . . Bryan Foy announces filming of Eagle-Lion's top budget picture to date, "Rainbow Ridge," with an estimated production budget of $2,000,000. Filming is set to start in July, with Al Rogell directing and David Hersch as producer.

Warners has handed the directorial chore on "Young Man With a Horn" to Jean Negulesco, who is also preparing "The Adventures of Don Juan" for autumn filming. "Young Man With a Horn" is from Dorothy Baker's novel of jazz musicians of the early 20's. Jerry Wald is producer. . . . Ethel Barrymore has been cast in a top role, with Joseph Cotton, in Selznick's "Portrait of Jennie," which William Dieterle is directing for producer David Hempstead. . . . Ray Millard's next starring role will be in Paramount's "The Sealed Verdict," from a yet unpublished novel. . . . Sol Lesser announces that Lon McCallister will be starred in a forthcoming picture to be based on Robert Louie Stevenson's "Kidnapped" and its sequel, "David Balfour", to be filmed later this year.

Ann Sheridan Gets New Starring Role

The next starring role for Ann Sheridan will be in Warners' "Scandalous," a Norman Krasna comedy which Jerry Wald will produce. Vincent Sherman is to direct. . . . The same studio has also signed Robert Hutton and Joyce Reynolds to new seven-year contracts. . . . John Carroll and Ilona Massey draw the co-starring assignment in Republic's "Monterey," which Joseph Kane will direct and produce. . . . Samuel Goldwyn has signed Benny Goodman and Felix Bressart for his Technicolor "That's Life," starring Danny Kaye. . . . The role of a psychiatrist in the Pickford-Rogers-Cohn Triangle film, "Sleep My Love," goes to veteran actor Ralph Morgan. . . . Alexander Knox returns to Columbia, after two loanout roles, to co-star with Susan Peters in "The Sign of the Ram".

Jackie Searles, one time child star of the screen, now in his early twenties, will return to acting after five years in the Army. He will make his comeback in a feature

COMPLETED

COLUMBIA
The Last Round-Up
Prince of Thieves

MGM
Alias a Gentleman

PARAMOUNT
Whispering Smith

RKO RADIO
The Bishop's Wife

REPUBLIC
Driftwood

UNITED ARTISTS
Intrigue

STARTED

REPUBLIC
The Fabulous Texan

SHOOTING

COLUMBIA
When a Girl's Beautiful
Last Days of Boot Hill
The Mating of Minnie McGonigle
The Sea Hound
I Love Trouble
It Had to Be You
The Man From Colorado

EAGLE-LION
Adventures of Casanova

ENTERPRISE
They Passed This Way

MGM
Killer McCoy
On an Island With You
If Winter Comes
Cass Timberlane
The Kissing Bandit
The Pirate

PARAMOUNT
Big Town Scandal (Pine-Thomas)
Dream Girl

RKO RADIO
Mourning Becomes Electra
Return of the Bad Men
Memory of Love
I Remember Mama

REPUBLIC
The Red Pony

SELZNICK
Portrait of Jenny

20TH CENTURY-FOX
Green Grass of Wyoming
Roses Are Red (Wurtzel)
Foxes of Harrow
Gentleman's Agreement
Nightmare Alley
Off to Buffalo

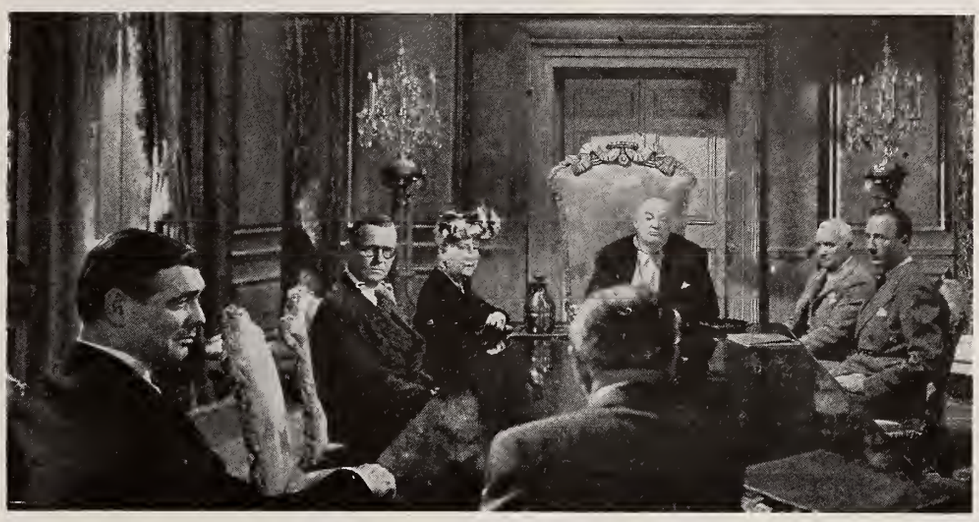
UNITED ARTISTS
The Time of Your Life (Cagney)
Sleep My Love
Without Honor (Hopalong Cassidy)

UNIVERSAL-INTERNATIONAL
Tap Roots (Wanger-Marshall)
Adventures of Black Bart
Imagination (Kanin Productions)
Wistful Widow of Wagon Gap
The Exile
Ride the Pink Horse

WARNERS
Mary Hagen
Romance in High C (Curtiz)
Love at First Sight
Ever the Beginning
Silver River
Treasure of Sierra Madre

role in MGM's "Virtuous," new Van Johnson-June Allyson film which Norman Taurog is directing. . . .Ernest Truex marks his fiftieth anniversary as a thespian with his newest role in Warners' "Love at First Sight," directed by Frederick De Cordova. . . . Grandy Sutton starts his 200th role in the same film.

John Agar, husband of Shirley Temple, will make his film debut with his actress-wife in the John Ford-Merian C. Cooper forthcoming picture, "War Party". Both were borrowed from David O. Selznick, who has supervised Agar's training as an actor for the past year.



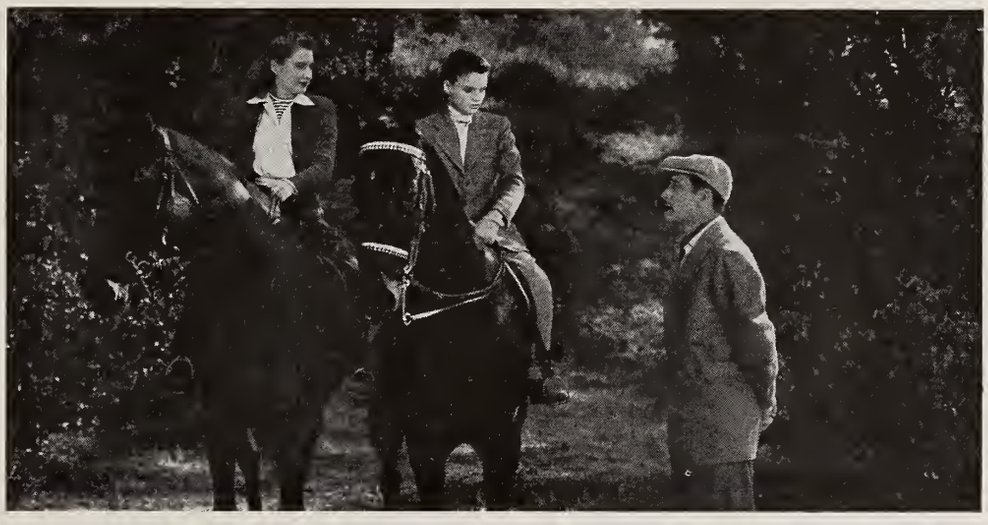
ADVERTISING CONFERENCE, in which Evan Llewellyn Evans (Sidney Greenstreet) runs the shaw. The scene is fram MGM's "The Hucksters", starring Clark Gable and Deborah Kerr, praduced by Arthur Harnblow, Jr., and directed by Jack Canway. Exhibitars are ta see the picture June 26.

Must Sell Again, Says Sam Wood

by WILLIAM R. WEAVER
Hollywood Editor

This industry, like all others, has got to make up its mind to dig in and start selling again, in the opinion of Sam Wood, whose time in production (he was directing top product when the late Wallace Reid was the topmost star in it) spans the screen's leanest and lushest eras. A man known for the firmness of his beliefs and the frankness of his utterances, producer-director Wood, whose latest picture, "Ivy," was reviewed in the June 14 edition of this publication, says, "Everybody's known all along it had to come, but it got here a little sooner than most people expected."

In common with others who have expressed themselves to the same general effect, the director of "For Whom the Bell Tolls" declares that exhibitors must reinforce and sharpen their exploitation and advertising methods, but he doesn't rest on that. The selling must begin at the source, he maintains, explaining that he means a producer must require of a picture, while it is yet in script form, that it contain material which "a showman can get his teeth into" when it comes into his hands for selling to the public.



IN THE GLADE, a scene fram Warners' "Cry Walf", starring Erroll Flynn, standing, and Barbara Stanwyck, left. Henry Blanke produced and Peter Godfrey directed. The picture will be trade shawn June 30.

Producer Preference Secondary

There is no commercial point in making a picture of a certain story just because a producer happens to like it, says the director of "Saratoga Trunk," and that's what some of them have been doing during the last few "take-it-or-leave-it" years. (There is off-record mention here of grandiose productions in the indicated category which get back their cost strictly because they went into a seller's market.) Pictures of this kind have begun to die on the vine, he says, and will have to be supplanted by live merchandise if the industry is to continue to thrive.

The matter of bringing about an effective change of attitude on the part of production personnel is by no means so simple as it may sound, however, according to the director of "Goodbye Mr. Chips," for reasons easier to analyze than to dispel. He says a great deal of artistic inertia traces directly to professional indifference born of the general feeling that in these days of high taxation a first flight producer, director, player or writer proceeds about his business unstimulated by the profit motive, since he knows he can keep about the same amount of money if he coasts as he can if he knocks himself out trying to do his best. Orally, he says, everybody talks a great job, but when the doing of it requires buckling down the end result reflects the lack of application. He's afraid that condition isn't going to change much until the tax rates do.

Despite the tightening of the public purse strings, and the thinning out of over-all revenues, Mr. Wood does not foresee a pairing down of production costs. There may be some tightening of pre-production processes, which affect relatively few people, and some lopping off of unessential technological luxuries, but production costs in the main are inflexibly stipulated by contracts and do not yield to ministrations in behalf of economy. Cost reduction at cost of quality is, of course, out of the question as a weapon against box office recession.

Impressed but undismayed by the propects of a buyer's market, Mr. Wood expects that in this dip as in the others he's witnessed the good pictures will do peak business and the bad ones will not. He thinks it would be beneficial to everybody if the distribution and exhibition branches could work out a way of making the good ones available simultaneously in a great many more theatres (in each community and across the nation) than is done, but he proffers no formula for working it out. He says the first job, however, for everybody, is to strip down to selling trim and sell—sell—sell.

LABOR TILT HALTS MEXICAN STUDIOS

by LUIS BECERRA CELIS
in Mexico City

After 25 days of a complete work stoppage, due to salary disputes, production resumed Monday in Mexico studios with the start of four features.

Not a single Mexican picture was before the cameras during the almost month-long period.

Work was first restricted to films that began production before the producers and players, directors and other technicians, as well as manual workers, disagreed on the producers' proposition that the employees take salary cuts, in some cases as much as 50 per cent, as a prime part of the producers' retrenchment program.

Just when the conflict was about to be settled the producers said no because the technicians and manual workers sections of the Picture Production Workers Union demanded wage increases of from eight to 12 per cent. That, said the producers, was the monkey wrench that ruined the works. The studio stoppage left but two features in production in Mexico, both American, Warners' "The Treasure of the Sierra Madre" and Twentieth Century-Fox's "Casanova."

The Producers' Association, in announcing with the Picture Production Workers union the making of the peace, said the new pact represents a 30 per cent saving for production. Both the producers and the union declare the pact was signed "amid an atmosphere of frank cordiality."

A record number of features, 147, was shown in Mexico during the first five months of 1947.

AUSTRALIA

by CLIFF HOLT
in Sydney

A strongly organized campaign for tightened censorship laws has been launched by the South Australian Council of Social Services, which advocates the appointment of a child psychologist to advise the Commonwealth Censorship Board, the appointment of a State Films Commission, and State supervision of trailers and ads.

Other demands in the Council's nine-point program include segregation of children accompanied by adults to a reserved section of the theatre, the appointment of school teachers to attend film previews, and appointment of a vigilance committee to report on advertisements, posters and trailers. The Council also wants the State Minister of Education to investigate the effect of films on children.

The Council's campaign has been launched somewhat belatedly, since the South Australian Government already has agreed with the Commonwealth Government's suggestion that its censorship regulations should be amended to bring them into line with those of other States so that censorship throughout Australia may be made uniform.

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Construction of modern studios at a cost of £150,000 ($600,000) has been undertaken by Commonwealth Film Laboratories. The studios will be close to Sydney and will be rented to outside producers. Plans call for two sound stages, administrative offices, cutting and editing rooms, a theatre and restaurant, dressing rooms and workshops.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

Foreign critics of American features are promised serious attention by Eric A. Johnston, president of the Motion Picture Association. In a preface written for a portfolio describing the American features entered in the current Brussels World Film Festival, Mr. Johnston wrote: "Our participation signifies a desire to exchange with other nations information on motion picture art and technique, to the end that producers everywhere may set and reach higher standards. It also signifies our desire to exchange ideas on all subjects with men of every race and nation on the face of the globe. . . . We look forward to your critical estimates of our films and we intend to put them to practical use in order that our product may ever increase in appeal throughout the world."

▽

Speaking at the inauguration of the Festival, Pierre Vermeylen, the Socialist Home Minister and chairman of the festival, created a sensation when he stated: "The Italian film producers are now the feared rivals of that terrible Goliath which is American production. Though they (the Italians) have been working under difficult conditions, they may well be the victors in this contest." The speech was made in the presence of the Italian ambassador.

BRAZIL

by I. A. EKERMAN
in Rio de Janeiro

Production in this country is getting a new lease on life with signs pointing to greatly increased activity along this line. Plans for a Cinema City, to be located in Rio de Janeiro County within easy distance of the capital, have been drawn up by a group of investors. The project has the approval of the Governor of the State of Rio. The studios would cover a space of some 25 million square meters (6,250 acres).

Other reports say Luis Severiano Ribeiro, circuit operator and producer, has acquired the San Luis studios. Mr. Ribeiro, Jr., will be in charge of production.

A number of foreign interests also have their eye on this country as a good production center. A group backed by Italian and Argentine money is planning erection of a studio in Sao Paulo. French and American interests are considering building a studio in Rio.

Reflecting this increased interest in local production, Brazilian exhibitors are blueprinting plans for the expansion and re-equipment of their theatres. The number of houses now operating in this country is estimated to be about 1,500.

PORTUGAL

by JOAO DE MORAES PALMEIRO
in Lisbon

A recent Government order has created the so-called Gremio Nacional dos Espectaculos (The National Organization of Show Business) which incorporates all Portuguese show business enterprises, taking in the stage, the cinema, sports and bullfights. The president of this new corporative association is Antonio Lopes Ribeiro, a former newspaper man, stage director and exhibitor-producer-distributor.

The film section of the organization will be divided into four departments: studios and laboratories; production; distribution, and exhibition. Two other members of the film industry, whose names have not yet been announced, will assist Mr. Ribeiro. Former distributor and exhibitor associations are herewith dissolved with the new association to rule over all show business.

The news of this reorganization has been received with great interest in show business circles. There will undoubtedly be a number of new dispositions made in the film industry, tying in with the Portuguese Film Quota Law which goes into the final discussion stage when the National Assembly reopens next November. However, the law has been in legal force since last January 1.

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The release of Portuguese-made pictures has increased since the publication of the Quota Law some weeks past. Three such pictures are now playing Lisbon first-runs.

13 Latin American Branches Planned for Eagle-Lion

Eagle-Lion will open 13 branches in Central and South America by next February, according to statements made last week in Hollywood by Sam Seidelman, head of foreign distribution for Eagle-Lion. Mr. Seidelman will open the first branch in Mexico City early in July.

To Show Reels in England

Telenews' international newsreel, the Telenews Digest, will be shown in all the Monseigneur Newsreel theatres in England.



ALBANY

The Palace went all-Metro with "High Barbaree" and "Little Mister Jim." The Strand had "Suddenly It's Spring" and "Killer at Large." The Ritz booked two action pictures, "Ramrod" and "Too Many Winners." That Warner house went back to its regular prices, 40 and 50 cents, after successfully playing "The Two Mrs. Carrolls" as a moveover from the Strand at Strand prices. The Grand started a run of "Duel in the Sun." . . . John Ducharme is assistant manager of RKO-Proctor's theatre in Troy. . . . A delegation of Albany industry friends attended the Bar Mitzvah and reception in Gloversville of Charles R. Schine, son of Mr. and Mrs. J. Myer Schine. . . . C. A. Smakwitz, assistant zone manager of Warner theatres, flew to Hollywood for a week's visit.

ATLANTA

Two new theatres recently opened in the south; Rio, Snead Ferry, N. C., owner R. E. Cutherton, and the New at Goodwater, Ala., opened by Frank Nail. . . . Troy F. Bullard, 59 years old and for the past four years doorman at the Capitol theatre, Birmingham, Ala., died there after a long illness. . . . Gault Brown, manager, Madisonville, Tennessee, was in the city recently as were R. D. Word, Words circuit of Alabama; Louis Rosenbaum, president, Muscle Shoals Theatres, Florence, Ala., and W. E. Griffin, Lyric theatre, Cullman, Ala. . . . Harry Willoughby, manager of the East Lake theatre, Birmingham, Ala., has returned there after a trip to Atlanta. . . . In Jacksonville, Fla., from Atlanta were: Ollie Williamson, branch manager Warner Brothers, and Clyde Goodson, Atlanta branch manager, Paramount Pictures. . . . Paramount's new exchange at Jacksonville, Fla., was opened June 9 with Al Duren, former sales manager in Atlanta, as Jacksonville branch manager. . . . "Duel in the Sun" moved over to the Rhodes Center for the third week showing and still playing to great business. . . . "Gone with the Wind" will open at Loew's Grand June 25. . . . S. B. van Delden, sales manager for Wil-Kin Theatre Supply, Inc., has returned from a business trip to Chicago. . . . Charlie Durmeyer, chief barker, Variety Club, Atlanta, has returned to his office after a business trip to New York.

BALTIMORE

General uprise in attendance for week beginning June 12. Mayfair did so well with "Ramrod" it was held a fourth week. Century doing great with "Duel in the Sun" for second week at advanced prices. Little pulling strong with second week of "This Happy Breed." Five first runs starred new pictures. "Michigan Kid," with Jerry Colonna in person, doing big. Keith's doing nicely with "Calcutta." Stanley opened fine with "It Happened on Fifth Avenue." New got raves from the critics on "Miracle on 34th Street" and the public answered big. Town going along nicely with "Adventuress." Roslyn and Times doing nicely with "Renegade Girl," and Valencia offered two on one bill: "Sea Devils" and "Allegheny Uprising." Projectionists' union of Baltimore elected officers June 9 including: John P. Codd, president; Conrad Backert, first vice-president; Joseph Tudor, second vice-president; Harry Cluster, business agent; Charles Leventhal, recording secretary; F. Rollins, financial secretary; William Holthaus, treasurer; Tobias Hartz, sergeant-at-arms. . . . Work of late Frank A. Hornig, president of M. P. T. O. of Maryland, Inc., is now being done by acting president L. C. Garman, vice-president. . . . Allied Convention in Atlantic City will be attended by Baltimore film men and those who expect to go are: Chauncey Wolf, L. C. Garman, Meyer Leventhal, Jack L. Whittle, Harry Silver, Herman Blum, Harry Vogelstein. . . . Al Vogelstein, Variety Club member, appointed to show films to various institutions with underprivileged children. . . . Robert Goodman, assistant to Julius Goodman, Ideal theatre, died suddenly in his sleep June 14.

BOSTON

Heavy rains and cold weather alternating with a mid-week heat wave left grosses sagging in most houses. "The Egg and I" held over at Keith Memorial for a third week and "The Best Years of Our Lives" stayed a third week at Keith Boston at prices only slightly upped over the regular prices. "The Barber of Seville" doing big at the Kenmore theatre in the second week. The Metropolitan following up the sneak preview of "The Miracle on 34th Street" at the Fenway with a solid promotional tie-in with Boston department stores and a novel two-sheet in subways playing up the local angle with names of Hub streets on which a miracle could happen. . . . Henry Schwartzberg, well known in Boston theatre circles, installed as president of the Temple Sinai Brotherhood in Brookline on June 11. . . . Sam Lefkowitz, Warners district manager, visited the Boston office with more news about the November 1 debut here of the new WB newsreel. . . . Joan Mansfield appointed assistant to Art Moger, publicity director of Warner Brothers. . . . A noonday holdup of the Keith Memorial box office June 9 netted $50. . . . The Tremont theatre's closing for renovations set ahead another week. . . . A son was born the first of the month to Walter E. Foley, manager of the Lancaster here.

WHEN AND WHERE

June 23–25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24–26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

June 30: Film industry testimonial dinner to Jack Flynn, retiring midwestern sales manager for Loew's, at the Continental Hotel, Chicago.

July 6–8: Officers of the Allied Theatre Owners of the Gulf States and the Mississippi Theatre Owners meeting at the Hotel Biloxi, New Orleans, to discuss consolidation of both organizations.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

BUFFALO

Miss Irma Vincent, MGM film inspectress, died at Millard Fillmore Hospital after an illness of three weeks. She was secretary of Local B-9, IATSE, and MPTO, and a member of the Actors' Equity Association. . . . The Mercury theatre revived silent screen days by playing "Gaslight Follies." . . . Elmer Lux, RKO branch manager, is being mentioned as Democratic candidate for president of the City Council. . . . Capacity crowds attended the Buffalo premiere of "Duel in the Sun" at the Hippodrome at advanced prices. . . . McLarty Business Films, with a backlog of $70,000 in orders for 16mm industrial, advertising and educational motion pictures, has purchased a one-story building at 45 Stanley Street. . . . Charles B. Kosco, former Pittsburgh salesman, is 20th-Fox's new branch manager. Acting branch manager William Graham has been transferred to the Chicago office.

CHARLOTTE

Paramount Pictures sent a team of photographers from Atlanta to take pictures of the all-Negro air show staged at the Plaza airport in Charlotte June 14-15. . . . Ed Heller, manager of the Charlotte Kay Film Exchange, announces that his company will have the following re-releases: Six Tim McCoy westerns, eight Tom Sawyer westerns, six Tom Keene westerns, and two dramas with Rita Hayworth. . . . Tom Little of B. & L. Enterprises, owner of a circuit of theatres, has been chosen by City Council of Charlotte to fill the vacancy on the City Civil Service Commission. . . . The Center theatre at Mt. Olive, N. C., owned and operated by Harry Cook of Mt. Olive, was hit by a costly fire the past week which destroyed the booth equipment and all the film in the booth.

CHICAGO

Loop business held comparatively steady this week. Although "The Best Years of Our Lives" finally left the Woods for "Miracle on 34th Street," "The Jolson Story" is scheduled to run still another seven days at the Apollo. This will set a new record as the longest engagement ever to play in Chicago at popular prices—26 weeks. "Odd Man Out," the J. Arthur Rank production,

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originally marked for opening at the Garrick on June 13, has been postponed until the 20th. "Dillinger," after playing two weeks at the Oriental, was moved over to the Rialto. This made room for "Copacabana." Another new film is "Honeymoon," being featured at the RKO Palace. Both pictures opened to fair audiences. . . . Republic announced their "Bells of San Angelo" will bow in at the Oriental theatre on June 26. . . . Axel Monson has retired from active duty with the Ampro Corporation. Mr. Monson was head of the company for 32 years. . . . Chicago's Variety Club staged a "Play Day" July 11, at the Westward Ho Country Club. . . . Ben Katz, special representative of Universal-International Pictures, feels confident that U-I's new Michigan Avenue offices will be ready for occupancy on October 26. . . . Rud Lohrentz, mid-west district manager of U-A, is now convalescing at home after an illness.

CINCINNATI

More than 10,000 spectators jammed the Hyde Park Country Club to witness the recent golf match between Bing Crosby and seven top-flight players for the benefit of the Cancer Fund Drive. . . . Irving Sochin, recently appointed Universal-International branch manager, and William J. Carmichael, his predecessor, transferred to the St. Louis branch, were guests of honor at a testimonial dinner given by the Cincinnati Variety Club, Tent No. 3, on June 19. . . . A $500,000 opera house will be built at the Cincinnati Zoological Gardens, providing that civic-owned organization is successful in floating a requested $2,750,000 bond issue, the remainder of the funds to be employed in improvements throughout the grounds.

CLEVELAND

In spite of heavy rains and unseasonably cold weather, grosses tumbled last week to the second lowest since the first of the year. "Calcutta" and "Citizen Saint" were the only attractions showing better than average business. . . . Nat Wolf, Warner zone manager, was presented with insignia signifying his 100,000 miles of air travel. . . . I. J. Schmertz, 20th-Fox branch manager, was a home office visitor. . . . Dorsey Brown, MGM office manager, welcomed his second daughter on Friday, June 13. . . . Mark Browar and family are here from Los Angeles to attend the wedding June 22 of Herbert Browar and Roslyn Kramer, daughter of Abe Kramer of Associated Circuit. . . . Visual Communications, RCA 16mm projector distributor, has installed a service department with Ezo Steven in charge. . . . Ted Barker has arrived from St. Louis to succeed Ed Fisher in charge of Loew theatre publicity. . . . Lou Walters, who resigned as local Motion Theatre Supply manager to operate the Cine Supply Company in St. Louis, is now Natco representative out of Dallas.

DENVER

J. J. Goodstein, 66, exhibitor and former exchange manager in Philadelphia and later here, died after a heart attack in his home. Funeral and burial in Philadelphia. He is survived by his wife, Anna. . . . S. J. Shaffran, 63, manager the Pace, Chadron, Neb., found dead in bed. Funeral in Denver. Survived by five children. . . . The Rocky Mountain Allied moves into Film Row offices at 921 Twenty-first Street. . . . Denver Drive-In Corporation, just completing one drive-in here, has acquired land for another on west side of Denver. . . . Gerald Little and Joseph Maul are building first theatre at Calhan, Colo. . . . Ned Greenslit, Aladdin manager, has resigned to enter business. . . . William Hastings, Orpheum manager, named local chairman for theatres division, National Conference Gentiles and Jews. . . . United Artists doing their exchange over, to give Clarence Olson, branch manager, sumptuous private office, as well as more space for bookers and salesmen. . . . C. U. Yaeger, Altas Theatres owner, shifts Dick Dekker, Gothic, Denver, to city manager Salida, Colo., while D. A. Dixon returns to company as Gothic manager. . . . Theater Construction & Consultant Service has opened Film Row offices at 925 Twenty-first street.



DES MOINES

A $75,000 drive-in theatre is to be erected in Des Moines by a corporation headed by A. H. Blank, G. Ralph Branton and Phil Smith, who is from Boston. The theatre, one of the first in the state, will accommodate 650 cars and will occupy a 20-acre tract. The group plans also to open drive-ins at Omaha, Lincoln, Sioux City, Cedar Rapids and the Tri-Cities. . . . A. J. Swanton has sold his interest in the Iowa, Emmetsburg, to the Emmetsburg Theatre Corp., headed by three Des Moines men: R. G. Fauld, Arthur Theile and E. M. Garbett. . . . Central States' Fort Dodge district held its business meeting at Clear Lake. . . . Ralph and Roy Propst have begun construction of a new theatre in Monmouth. . . . George Krippner, engineer at the Paramount, Cedar Rapids, for 18 years, is dead. . . . Theatres in Ottumwa and Eddyville were hard hit by floods which swept southern Iowa twice within a week. Four of seven Ottumwa houses suffered water damage while water covered seats in the back row at the Eddyville theatre. . . . Jim McCann, MGM salesman, has left Des Moines to take a post with the Milwaukee branch. . . . "The Egg and I" was top drawing card in Des Moines during a two-week run at two theatres.

HARTFORD

MGM's "High Barbaree" and Universal-International's "Song of Scheherazade" stayed over two weeks here. . . . The summer "straw-hat" theatres are opening in the Connecticut territory, offering more competition for the filmgoers' dollar. . . . Walter Wanger, the producer and his wife, Joan Bennett, attended the graduation of their daughter, Diana, at a school at Simsbury, Conn. . . . Hartford visitors: Mike Zola, Monogram; Joe Mansfield, PRC-Eagle-Lion.

INDIANAPOLIS

Rain was the weather feature again last week and film grosses continued soggy. The week's leader was "Homestretch," which took $13,500 at the Indiana. "The Yearling" held up well for a $10,000 hold-over at Loew's. Other first run results: "Trail Street," $9,500, Circle; "Bedelia," $6,000, Lyric; "Calcutta," $5,000, Keith's (moveover). . . . Syndicate Theatres has taken over the Main in Elwood, formerly operated by Roy Bales. . . . The Associated Theatre Owners of Indiana report the biggest registration in history for their summer convention at Wawasee June 23-24-25. Total to date is 240. A board meeting Monday night, golf tournament all day Tuesday, an open forum Tuesday night and banquet Wednesday night are the set features. . . . Pete Panagos, Chicago, Alex Kalafat, Garrett, and Ed Kaufman, Terre Haute, were among the less frequent visitors reported on the Row this week.

KANSAS CITY

The community sings and talent programs sponsored by the City Welfare Department have begun. . . . M. E. Anderson, sales representative for Paramount, is one of the chairmen of district committees handling Boy Scout activities here. . . . Oscar S. Oldknow, executive vice-president of National Theatre Supply Company was a recent visitor. . . . Tom Edwards, Jr., will take over the management of the Ozark theatre at Eldon, Mo., an Edwards theatre. . . . G. C. Diamond, local circuit operator and member of the board of the Pacific Drive-In Theatres, Inc., advises that his company has purchased land in the San Fernando Valley for a drive-in. . . . Many neighborhood theatre owners as well as first run managers, are using larger newspaper advertisements. . . . Sam Blair, veteran exhibitor who has been in the hospital since December, was on Film Row the past week. Other visitors were: Robert Robinson, Grant, Grant City; Roy Culley, Pastime, Medicine Lodge; Don White, Victory, Knob Noster; Eddie Henderson, Isis, Marysville; Nick Kotsis, partner with the Sol Banks circuit; F. L. Norton, Ritz, Caldwell; Gene Michael, Michlo, Braymer; C. F. Schafer, Regent, Blue Rapids.

LOS ANGELES

Gustave Mohme and his son, John, of the Clasa-Mohme Film Company, have returned from Mexico City. . . . Nat Salan, president of the Mercury Film Laboratory, was a recent visitor here. . . . William Flemion,

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executive of the Broder Releasing Company, has returned from New York. . . . Lew Wisper, of the Wisper and Wetsman theatre circuit, Detroit, was a Film Row visitor. . . . Gordon Forbes, SGP traveling auditor, has left for New York. . . . The new Bozell and Jacobs advertising agency is lining up with an independent studio to handle their advertising on future productions. Joe Jacobs is manager of the local office. . . . Aurial Macfie, four Music Halls exploiteer, has left for a three weeks' business trip. . . . Out-of-town exhibitors on the Row booking: Joe Schurre, San Diego; Frank Ullman, El Centro; Everett Cummings, Downey; Hugh Burin, Whittier. . . . The Film Mack Trailer Company of Chicago is opening an office on Film Row.

LOUISVILLE

There is a great variation in the level of receipts here. In some cases business is up as much as 30 per cent while in other situations it is down 30 per cent. . . . A. O. Perkins is building a new theatre at Woodbine. . . . Plans have been drawn for Otto Morris' new theatre to be built in Dawson Springs. . . . A frosted malted milk machine has been added to the already large confection counter in the Ohio, Louisville. . . . M. H. Sparks will open his new Strand in Edmonton July 1. . . . Recent Film Row visitors: Any Anderson, Photoplay Theatres, Hartford; W. Freeman Smith, Kentucky, Cadiz; J. Stewart, Majestic, Beaver Dam; James and Jack Story, Mary Agnes, Jamestown; Ralph Cundiff, Allen, Liberty; Lewis Baker, Star, West Point; E. L. Ornstein, Orenstein Theatres, Marengo; R. L. Harned, Empire, Sellersburg; D. G. Steinkamp, Dream, French Lick; W. A. Carroll, secretary of the Associated Theatre Owners of Indiana. . . . M. C. Hughes and J. F. Carnahan have opened their new McKee theatre at McKee. . . . The new film library operated by the Louisville Council of Churches now has 41 subscribers. . . . New shows: "Moss Rose" and "Winter Wonderland" at the Rialto; "Sweetheart of Sigma Chi" and "Bringing Up Father" at the Strand; "Buck Privates Come Home" and "Lighthouse" at the National, "Great Expectations" at Loew's

MEMPHIS

Good steady summer attendance reported by all first runs. Loew's Palace was showing "Cynthia," Loew's State "The Great Waltz," Malco "Buck Privates Come Home," Warner a double-bill ("Go Into Your Dance" and "Sing Me a Song of Love"), Strand, "Framed," and Ritz a double header ("The Thrill of Brazil" and "One Way to Love." . . . Employes of Loew's State and Loew's Palace were presented with service pins. They included Sam Udelson and Harry Kallaher of the Palace, and M. S. Starler, D. S. Weaver, W. H. Davis and E. L. Hurt of the State. . . . Mid-south exhibitors shopping on the Row included: D. F. Blizzard, Okolona, Okolona; Gene Fleeman, Ritz, Manila; Walter H. Gray, Rutherford, Rutherford; C. J. Collier, Globe, Shaw; L. S. Haven, Imperial, Forrest City; Leon Roundtree, Grand, Water Valley; Norman Fair, Fair, Somerville; Horace Stanley, Radio, Bebee; Bob Kilgore, Harlem, Union City; John Staples, Carolyn, Piggott; Louise Mask, Luez, Bolivar; W. F. Adams, Tate, Coldwater; and W. C. Sumpter, Cotton Bowl, LePanto.



BAR MITZVAH, of Charles Richard Schine, center, front, son of Mr. and Mrs. J. Myer Schine, of Gloversville. Flanking young Mr. Schine are Mrs. Morton Maxwell and Rene Schine; in the rear, Dr. Morton Maxwell, Mr. and Mrs. Schine, and David Schine. The Bar Mitzvah was in Gloversville, home city of the Schine circuit and hotel enterprises, and was followed by a reception and dance at the Schines' Ten Eyck Hotel, Albany, attended by more than 200 persons from Albany, New York and elsewhere.

MIAMI

Ed May, manager of the Lincoln, has left for Rochester, N. Y., for a vacation. . . . George C. Hoover, chief barker of the Miami Variety Club, has announced that the organization has taken quarters in the Alcazar Hotel. . . . "The Yearling" will open June 26 at the Beach and Paramount. . . . The Shores theatre stage is being remodeled. . . . "Three on a Ticket" makes its first appearance in Greater Miami at the State this week. . . . In celebration of 20 years service with the Wometco theatre circuit, Mark Chartrand, public relations director, received a gold watch from Mitchell Wolfson and Sidney Meyer, Wometco officials. The presentation was made at a testimonial dinner. . . . "The Farmer's Daughter" and "The Ghost and Mrs. Muir" opened in Miami this week.

MINNEAPOLIS

Theatre business was generally below average during the week, but three holdovers, "The Yearling," "Calcutta" and "The Farmer's Daughter" enjoyed good grosses, the latter winding up its loop run after five weeks. . . . RKO's three loop theatres in the Twin Cities have put junior admission prices in effect for 12-to-17-year-olds. The rates are 35 cents matinee and 50 cents evening, compared to adult prices of 50-70 cents. This action conforms with an earlier move by Minnesota Amusement company. . . . Gordon Greene finally was granted a license to build a theatre in Golden Valley, thus ending a long battle in the suburban village council. . . . Minnesota Amusement has dissolved its pooling arrangement with Max and Julius Edelstein, Hibbing, Minn., operators. . . . C. Anderson is preparing to reopen the old State at Sauk Rapids, Minn. . . . Ben Berger, independent exhibitor, has purchased the Detroit franchise of the National Pro Basketball league and will move it to Minneapolis. . . . Paramount has transferred Jerry Weiss from the Chicago office to cover northern Minnesota. . . . Leonard Ledlum has opened his new house at Elbow Lake, Minn.

OKLAHOMA CITY

Oklahoma has nudged Kentucky out of the world premiere of the picture "Black Gold." . . . Roy Canada, president of the Employees Council, Griffith Theatres, reports that employees at Altus, Oklahoma, recently gave a party in honor of assistant manager Thomas Nelson and wife who will be transferred to Oklahoma City soon.

OMAHA

Omaha theatres saw box office receipts fall off again this week. Heavy rains through the territory dampened bumper corn crop hopes, flooded a number of river towns and bogged roads. . . . Burtus Bishop, Jr., Chicago, MGM division sales manager, made his initial trip to the Omaha exchange. Rains postponed the RKO employes' picnic. . . . Bill Miskell, Tri-States district manager, has been reappointed to the Omaha Welfare Board. . . . Hanns R. Teichart, theater designer, will supervise redecoration of the Capitol theatre, Grand Island, Neb. . . . The Office of Housing Expediter has approved a $15,000 theatre for Bellevue, Neb. Paul V. Bell, Omaha, is the builder.

PHILADELPHIA

The advent of warm weather, commencements at the schools and a newspaper-sponsored Music Festival that attracted 70,000 people to the City Stadium last Friday night is giving the center-city theatres a very sluggish week at the box office. Warners altered its single feature policy in center-city first runs for the first time in booking a dual reissue of "The Sea Hawk" and "The Sea Beast" into the Stanton. The circuit's Poplar, which tried a first run foreign picture policy in the neighborhood for several months, closed down entirely last week. . . . The city's Receiver of Taxes reported that the amusement tax for the first five months of 1947 yielded $979,464, an increase over the same period last year. However, the tax in 1946 was only four per cent compared to the 10 per cent levy at present. . . . Having obtained CPA approval, Paramount-Public proceeded this week to start its

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$33,000 improvement program on the Roosevelt, $31,000 improvements on the Nixon and $51,000 improvements on the Tower. . . . The Comerford circuit upstate also received CPA approval to proceed with $63,750 improvements at its Washington Avenue and Spruce Streets property in Scranton, Pa. . . . Keeney Theatres, Inc., closed its Plaza, Reading, Pa., for the summer to make further improvements. . . . Motion Picture Associates joined with the Variety Club on Monday in tendering a testimonial luncheon for Mel Koff, newly appointed local representative for Selznick Releasing Organization, and for Sam Diamond, recently appointed Producers Releasing Corporation's branch manager. . . . Trans-Lux, newsreel theatre, experimenting with an all-sports film program this week, and will repeat it once a month if successful. . . . Robert Hess, Universal Newsreel, was elected to the Board of Governors of the Press Photographers Association of Philadelphia. . . . With the resignation of Frank L. McNamee as War Assets Administration head for this area to return to active participation in the film exhibition field, his WAA associates and employees will tender him a testimonial party June 24.

PITTSBURGH

Jack Warner, Jr., and Harry Kalmine came on for the Variety Club's dedication of the Camp O'Connell swimming pool. Both stayed over for the banquet that followed in the William Penn Hotel at which Toastmaster Mayor David L. Lawrence lauded the generosity of the film people. . . . Rudolph Navari, who formerly operated a house in suburban Verona, will open a new house in Penn Township. It will be named The Eastwood. . . . The Casino theatre has been transformed into a "Funmovie" and the idea is attracting tremendous business. . . . Harry Hendel is in New York scouting around for talent for the second independent production he and Bert Stearn will have before the cameras soon. Their first effort is tied up because of title trouble. . . . The reissue wave still holds favor here. The Stanley has "Go Into Your Dance" and "Sing Me a Love Song," and the Senator has booked "Alexander's Rag Time Band." The Stanley also will get Betty Hutton's modern version of "The Perils of Pauline."

ST. LOUIS

Strictly a "St. Louis Blues" week. Streetcar and bus operators went out 100 per cent in a strike climaxing a year-long wage dispute. Downtown business plummeted 30 to 40 per cent but downtown theatres — the Ambassador and two Loew's houses—thanks to nearby East St. Louis and interurban transportation—fared better than first run theatres in midtown. Neighborhood theatres stood to win patronage from the marooned ball park and Municipal Opera. . . . The $2,500,000 city income tax was voided by the Missouri Supreme Court, reviving tax agitation which includes a five per cent entertainment tax. . . . Above and below the city, the river has been in flood stage. The Star in Hannibal, Mo., and Canton in Canton, Mo., were the only motion picture theatres reported closed by flood waters as the crests moved down the Missouri and Mississippi. But it was feared flood damage, already estimated at $26,000,000 above St. Louis, will reduce many a river town's 1947 budget for entertainment. . . . Ray of sunshine: The Saline County Circuit Court has temporarily enjoined Eldorado, Ill., from levying a three-cent tax on each motion picture theatre admission.

SAN FRANCISCO

New policy will be instituted at the Paramount when it will have The Ink Spots on its stage for the week of July 1st. This will mark the first downtown theatre to have a stage show—with the exception of the RKO Golden Gate—in over a decade. . . . A benefit show, in cooperation with the Disabled American Veterans, was held this week by the Blumenfeld Theatres for a blind ex-Marine with seven children. Proceeds were sufficiently ample to save the Marine's Fresno ranch from foreclosure. . . . Walter Blanchard moves in as manager of Blumenfeld's Oakdale theatre. He was formerly associated with the Portola theatre. . . . L. C. Tavolara, has been moved to Stockton as city manager for Fox West Coast Theatres. Tavolara was formerly manager of the local Paramount, recently given back to Paramount Theatres Corp. by FWC. . . . The new Motor Movies Drive-In at Hayward will open on June 27, according to its owner, Gordon Allen of Monogram Exchange.

SEATTLE

"Duel in the Sun" has been quite successful at the Music Box, playing to full houses despite the local Knights of Columbus boycott of the film. . . . Ed Johnson and Dwight Spracher changed the name of their Northwest Motor-In to the Midway. . . . The city health director has ruled against a proposed ban on the serving and eating of refreshments in local theatres. . . . The Northwest Film Club will hold its annual golf tournament July 18 at the Rainier Golf Club. . . . Captain A. E. Lathrop has opened his Fourth Avenue theatre in Anchorage, Alaska. . . . Lloyd Lamb and James Pike have sold their Rex in Spokane to A. P. Barstad who will reopen the house as the Nu-Rex. . . . E. E. Thompson, operator of the Uptown in Port Townsend has acquired the lease of the Port Townsend theatre from W. B. McDonald. . . . Independent theatre exhibitors in Montana voted to join the Pacific Coast Conference of Independent Theatre Owners and selected J. M. Suckstorff and Clarence Severson as trustees. Recent Film Row visitors: L. A. Gillespie, Okanagon; Don Glover, Pullman; E. S. Olsen, Port Blakely; E. T. Knott, Tieton; Bill Evans, Chehalis.

TORONTO

"The Farmer's Daughter" held up nicely against serious rains and seasonal business decline to continue a third week at Shea's theatre and "Sinbad the Sailor" also liked the wet sailing to the extent of a second week at the Eglinton and Tivoli theatres. "Living in a Big Way" at Loew's and "Stallion Road" at the Imperial theatre were moderately successful in their first weeks. "It Happened at the Inn" was finished at three weeks at the International Cinema and was replaced June 16 by a reissue of "Les Miserables." . . . Another round in the legal fight between Nathanson's Empire-Universal Films and Arthur Rank's companies in three countries reached a stalemate in Judge's Chambers at Toronto on an appeal by J. Arthur Rank Organization, Inc., New York, and two other defendant companies against an order permitting the serving of writs outside of Ontario and legal arguments will have to be resumed some time after June 23. The case involves Canadian distribution of "certain pictures" which plaintiff says were switched to Rank distributors in the Dominion. . . . The Ontario Censor Board has classified "Odd Man Out," British feature, and "Whispering City," a Canadian production secured by Arthur Rank, as "adult entertainment." . . . Following up the persistent drive of Mayor R. H. Saunders of Toronto for a civic tax on theatre patronage in Ontario centres, a bulletin of the Motion Picture Theatres Association of Ontario says: "With box office business levelling off, the imposition of a municipal amusement tax would cause a further dropping off of business."

VANCOUVER

The 20th-Fox exchange here lost two front office employees, Ken McHale, booker, resigned to enter the provincial Police, and Doug Luff, contract clerk, quit to continue his music career. Luff is a member of the Vancouver Symphony Orchestra. . . . Composers, Authors and Publishers Association of Canada is asking $1,000 in damages from Isadore Shaker, exhibitor of Hanna, Alberta, for performing songs in "Blue Skies," Paramount feature, without consent. . . . The weather apparently was more attractive than the film fare here and so most grosses slumped for the week. "Boomerang" at the Orpheum topped grosses, "The Guilt of Janet Ames" gave the Vogue a record low and was yanked after four days. . . . Reports gathered along Film Row indicate that some 25 new theatre projects are in the progress of completion or are contemplated in British Columbia. . . . Coming and going on vacations are: Ivan Ackery, Orpheum; Gay Johnstone, Paradise; Eddie Weisberg, U-A booker; Len Dallen, Varsity manager, and Tom Heard, Dominion. . . . Joe Cameron, owner for 20 years of the 180-seat Ashcroft, Ashcroft, B. C., has sold out to Messrs. Rogers and Belshaw of that town. . . . Henry Murat, who operated the Donalda theatre, Donalda, Alberta, for many years, died recently of heart failure. He was 59.

WASHINGTON

The only holdovers were "Duel in the Sun," for a fourth week at Loew's Palace, and "Well Digger's Daughter," for a fourth week at the Little theatre. New openings included "Cheyenne," at Warner's Earle; "Smash Up," at Warner's Metropolitan; "Buck Privates Come Home," at Loew's Capitol, and "Honeymoon," at RKO Keith's. . . . At a press meeting in the Variety Club, Carter Barron and Sam Galanty, co-chairmen of the Football Committee for the Charity Game in Baltimore on September 21, between the Washington Redskins and the Green Bay Packers, announced plans for the game sponsored jointly by the Washington and Baltimore Tents of Variety. Mr. Barron advised that funds from this game are used for Boys Club activities in Washington and Baltimore.

Ask Drive-in Aid In Building Code

At hearings on the proposed revision of the New York State building code in Albany last Thursday, Philip F. Harling, assistant to S. H. Fabian, head of the Fabian circuit, asked for provisions applicable to drive-in theatres. The Fabian circuit operates several drive-in theatres in upper New York.

Provisions should be formulated to cover drive-in booth construction, sanitary facilities, electrical installations, width of driveways, exit passageways, fence construction and other drive-in features, Mr. Harling said. He emphasized that when such provisions are made, "the extremely safe conditions under which drive-ins now operate" should be borne in mind.

Reiterating his stand taken at the initial public hearing in New York City several weeks ago, Mr. Harling asked that limitations on drive-in seating capacity be eliminated since it is impossible to determine how many patrons occupy an automobile.

"The very spaciousness of drive-ins make them one of the safest places of public assembly," he argued.

Others who attended the Albany hearings were: Charles A. Smakowitz, Warner Theatres assistant zone manager; Joseph Saperstein, Fabian assistant division manager; Harry Fagan, Smalley Theatres, and Neil Hellman of Fabian-Hellman drive-in theatres.

Philco Introduces Table Television Receiver

The Philco Corporation of Philadelphia has introduced in that area a table-model television receiver with a 10-inch picture tube. This is the first commercial television receiver put out by the company it was announced last week by John Ballantyne, president, in a letter to stockholders. For the present, sales and installation will be limited to the Philadelphia television area, which will be utilized as a training ground for the company's sales and service organizations, Mr. Ballantyne said. The price of the receiver, Model 48-1000, is $395, plus excise tax of $1.25 and a charge of $45 for installation, service and warranty.

RKO, Rank Join to Film "Ivanhoe" in England

RKO Radio and J. Arthur Rank will join forces next summer to film Sir Walter Scott's "Ivanhoe" in England. The Technicolor production will star a combined English and American cast and a production staff for the feature will be drawn from both sides of the Atlantic. "Ivanhoe" will be the second joint RKO-Rank effort. "So Well Remembered," filmed in England last summer with an Anglo-American cast, will be released soon.

Benton Wants to Expand State Dept. Film Section

Appearing before a Senate Appropriations Committee Friday in Washington to plead for a $34,000,000 appropriation for the State Department, Assistant Secretary William Benton told Congress that the number of people seeing Department-sponsored films would rise "astronomically" if the overseas information program could get the funds. He reported between 8,000,000 and 10,000,000 people see the Department's films every month at present. John Begg, director of the Departments' film division, told the committee that the budget request contemplated expanding the division from 36 to 108 people. Mr. Benton reported that the Departments' educational films have been especially in demand in the Balkans where "Communists are eager and willing to have them."

Legion of Decency Reviews Seven New Productions

The National Legion of Decency passed on seven new productions this week, classifying two of them as objectionable in part. "Prairie Raiders" was placed in Class A-I, unobjectionable for general patronage. "Killer at Large," "Moss Rose," "Northwest Outpost" and "The Web," were placed in Class A II, unobjectionable for adults. In class B, objectionable in part, were "The Ghost and Mrs. Muir," because of "suggestive situation," and "Living in a Big Way," because it "reflects the acceptability of divorce." "Mom and Dad" has been placed in Class C, Condemned.

"Mom and Dad" Condemned By Legion of Decency

"Mom and Dad," a Hygienic production, has been condemned by the Legion of Decency, that organization reported this week. "This film," the Legion reported, "deals with a subject most objectionable for presentation in entertainment motion picture theatres. Moreover, the treatment of the subject as presented in the film is most objectionable for entertainment motion picture audiences. It ignores completely essential and supernatural values associated with questions of this nature."

Oppose Recording Royalties

Juke box manufacturers testified in Washington Monday before a House Judiciary sub-committee in opposition to bills which would give entertainers the right to copyright recordings and give artists and composers royalties on all records played on juke boxes.

Gets Schine Hotels Account

The Monroe Greenthal Agency, New York, handling the Universal-International-J. Arthur Rank Organization advertising account, has acquired the account of the Schine Hotels, headed by J. Myer Schine of the Schine Circuit, Gloversville, N. Y.

Painters Demand AFL Obedience

The painter and carpenter unions took the spotlight on the coast early this week when they asked the Los Angeles Central Labor Council to take "immediate necessary action to enforce orders of the AF of L executive council concerning the Hollywood dispute.

Actually, what this request amounts to is a demand for the enforcement of the AF of L's 1945 directive regarding carpentry work on sets. This directive has been subject to various interpretations but so far remains the chief bone of contention in the continuing studio strike.

Last week there were reverberations from last November's mass demonstration before the Columbia studios at the coast when Municipal Judge Byron Walter fined 35 pickets who participated in the disorder $300 each. The fine was levied following the pickets' conviction on charges of disobeying a court order to disperse and stop obstructing the studio entrance. In addition, Frank Pestana, attorney for the Conference of Studio Unions, was sentenced to 60 days in jail.

In New York, contract negotiations between Laboratory Local No. 702 of the International Alliance of Theatrical and Stage Employes and representatives of 16 film laboratories ended in an agreement. The union won a 15 per cent general increase. Nearly 2,000 technicians are affected. For some special classifications the wage boost amounts to as much as 22 per cent. The contract was to have been signed Thursday. The agreement has been approved by the general membership.

Four Czech Executives Here for Inspection

A Czechoslovakian delegation, consisting of the four heads of the Czech State film monopoly's technical section, arrived in the United States aboard the *Drottningholm* early this week. Their mission is to observe and study film laboratory operation and technique in this country.

Their trip is linked with the effort of the Czech industry to modernize and expand present production facilities in that country. Besides inspecting New York theatres and film laboratories in the east, they also expect to visit Hollywood.

The four executives include Frantisek Pilat, head of the technical administration of theatres; Vilem Taraba, technical manager of state studios; Frantisek Rubas, manager of laboratories, and Dr. Jaroslav Boucek, professor of the film faculty

Join Metropolitan Group

The Metropolitan Motion Picture Theatres Association, New York City, has received application for membership in the Association from the Winter Garden and Park Avenue theatres. The application will be formally approved at the next directors' meeting.

Canadian Board On Carpet Over Travel Expense

Montreal Bureau

A matter of $365,000 in "traveling expenses", incurred during the 1945-46 fiscal year by employees of the National Film Board, has added new headaches to the Board's troubled career with members of the Canadian Parliament and private citizens wanting to know how come 310 employees could spend that much money in one year. Actually, the amount may be much higher than $365,000, since the above total only includes traveling disbursements of $300 or over.

Canada's National Film Board is one of the branches of the three Federal information services. The other two are the Canadian Broadcasting Corporation and the Canadian Informations Service, an offshoot of the now defunct Wartime Information Board. Complaints that these services, especially the board, are infiltrated by communists and communist sympathisers have plagued the film body for years. John Grierson, who resigned as Film Board head due to a policy difference at not being allowed to make pictures with an international scope, was recently refused a visa to the United States due, it is claimed on reliable authority, to his alleged leftist tendencies.

The matter of traveling expenses has come up at a time when all Government branches are supposed to be operating under strict economy. It was revealed that 89 board employees, earning $2,400 or more annually, accounted for more than $134,000 in such expenses, in sums of $300 or more. Similarly, 198 employees with annual earnings of less than that figure drew more than $218,000.

Defense Minister Brooke Claxton claimed that a good part of the sum was used by employees whose job required them to travel continuously exhibiting films on the rural circuits. However, in a rather biting report it was revealed that one executive's accounting of $1,167.19 was "not accepted" and deductions were being made from the man's salary at the rate of $100 monthly.

Zigmond Named Chairman of Coast Foundation Group

Jerry Zigmond, division manager of Paramount Theatres, was elected chairman of the San Francisco permanent panel of the Motion Picture Foundation at a meeting there this week. Other members of the commitee serving with Mr. Zigmond are: Neal East, Herman Wobber, Robert Lippert, Abe Blumenfeld, Floyd Billingsley, Irving M. Levin, Roy Cooper, Richard Spier, Ben Levin, Al Maas, Homer Tegtmeier, Al Shmitkin, George Nasser, Verne Taylor, Rotus Harvey and Jay Golden.

Merritt A. Kyser Reelected Buffalo MPTO President

Merritt A. Kyser of East Aurora, N. Y., was reelected president and chairman of the board of the Motion Picture Theatre Owners of Buffalo at a meeting last week at the Variety Club headquarters. Other officers elected were: George J. Gammel and Sidney L. Grossman, vice-presidents; Vincent R. McFaul, treasurer; Marian Gueth, secretary, and Jack A. Read, sergeant-at-arms. Directors are: C. J. Basil, Lydia J. Behling, William Benton, Henry G. Dillemuth, Mr. Gammel, Mr. Grossman, Robert C. Hayman, Myron J. Kallet, Matt M. Konczakowski, Mr. Kyser, Mr. McFaul, Raymond Pashley, Meno Dykstra and Harry Berinstein.

Industry Clears 4 State Hurdles

Washington Bureau

Legislatures of Nebraska, Texas, Florida and Michigan have adjourned during the past week without passing any legislation affecting the industry, John Bryson, legislative assistant to Eric Johnston, president of the Motion Picture Association, announced in Washington Monday. This brings the total of adjourned legislatures to 36.

In Texas and Florida, admission tax bills were killed in committee. The Michigan legislature defeated an enabling act which would have given cities the right to impose admission taxes after local referenda. No legislation affecting the industry was introduced in Nebraska.

Eight legislatures are still in session. However, these are expected to adjourn shortly without passing any legislation seriously affecting the industry.

Chicago Theatre Files Anti-Trust Suit

The Deluxe Theatre Corporation, Chicago, filed an anti-trust action Tuesday in Chicago Federal District Court against Balaban and Katz, Paramount, Loew's, RKO, Twentieth Century-Fox, Warner Brothers, Columbia, Universal, United Artists, and others. The corporation, headed by Charles Golden, asks $675,000 damages. This includes $200,000 damages, which would be trebled under anti-trust laws, for alleged damages dating back to 1937, plus attorney fees and court costs. The corporation also wants an injunction restraining the defendants from continuing the alleged illegal acts.

Vote W. E. Dividend

The Western Electric Company board of directors has declared a dividend of 62½ cents per share on the outstanding shares of its capital stock. The dividend is payable June 30, 1947, to stock of record June 24, 1947.

Deny Funds for Reports Office, With Film Section

Washington Bureau

The House of Representatives Wednesday in effect, voted to kill the Office of Government Reports, including the motion picture section, by refusing to grant it any funds to operate during the coming year. Committee action was taken last Friday.

The motion picture section, set up originally at industry request, served as a clearing house for Government requests of the industry, and for industry pleas for Government aid. It had asked $22,650 for the year with the over-all request for all sections totaling $600,000.

The House also cut funds for several other agencies affecting the industry:

It "deferred approval" of the return of the Securities and Exchange Commission to Washington; it refused appropriations asked by the SEC, Budget Bureau and Federal Trade Commission for more complete gathering and reporting of corporate statistics; it denied a National Archives request for three additional people to do repair work on motion picture film, mostly those made by the Signal Corps during the war; it cut requests of the Federal Communications Commission for increased personnel, claiming that "with proper utilization of staff and facilities, the Commission should soon catch up with the backlog of work."

In asking the committee for the film appropriation, Katherine C. Blackburn, Government Reports director, said that although the war emergency is over, "many problems remain to be worked out by the Government which lend themselves to explanation and presentation in part, at least, through short factual messages on the theatre screen."

Solon J. Buck, head of the National Archives, testified that more than 60,000 reels of film, "containing an invaluable record of our participation in two world wars," would be lost unless funds were voted for personnel to inspect, rehabilitate and in some cases duplicate the film.

Pope Pius XII To Appear in Anti-War Documentary Film

His Holiness Pope Pius XII will appear in a motion picture being produced in Rome by the Catholic Cinematograph Center and entitled "War Against War." The picture, practically complete except for the final scene which will have Pope Pius making a plea for world peace, is a documentary striving to depict the effects of modern war upon mankind. The 71-year-old Pontiff will make his film address in seven different languages —English, Italian, French, German, Spanish, Portuguese and Latin.

Kentucky Group Fights Ruling on School Showings

To fight off competitive schoolhouse screenings, the Kentucky Association of Theatre Owners has voted to test the legality of the opinion of Kentucky's attorney general that "schools may show popular films and that general admission charges to the public could be made."

Speaking at the recent convention meeting of the organization in Louisville, Col. Henry J. Stites, a member of the Kentucky bar, told the delegates that the attorney general's opinion was erroneous and asked that a test case be made to enjoin any school from showing any features in such a manner as to offer competition to established theatres. KATO voted to take the necessary steps to test the legality of such screenings.

The exhibitor organization also agreed to prepare a campaign to defeat a bill, to be introduced during the 1948 term of the Kentucky legislature, which would fix minimum wages.

A draft of the proposed legislation to create a board composed of the lieutenant governor, attorney general, and three exhibitors to be appointed by the governor, to regulate the methods of checking percentage films in Kentucky was read and approved. The bill provides that the qualifications of checkers and the methods of checking shall be approved by the board and that the expense of operation shall be paid out of the distributors' share of the proceeds.

This board, which would be known as the Kentucky Motion Picture Theatre Audit Board, would adopt standards for eligibility of persons qualified to audit, inspect, or check attendance records and receipts; would control the appointment of inspectors; would adopt rules for inspections; and would open an office to maintain contact between inspectors and distributors. The proposed legislation would make it illegal, punishable as a misdemeanor, for any theatre owner to permit his theatre to be checked by any inspector not qualified and appointed by the Audit Board.

Kansas-Missouri Theatre Unit To Meet September 30

The board of directors of the Kansas-Missouri Theatres Association for Kansas and Western Missouri has set the annual convention for September 30 and October 1, at the Phillips Hotel in Kansas City. The Governors of both states, Eric Johnston president of the Motion Picture Association, and other industry leaders will be invited to attend.

Opens New Jersey Theatre

William C. Hunt was to open his new Strand theatre Friday on the boardwalk in Wildwood, N. J.

Urges American Promotion Methods for Europe

An intelligent adaptation of American exploitation methods to European campaigns was recommended last week by Arthur Pincus, assistant advertising-publicity director of Loew's International, who returned to New York from a four-month tour of 15 European countries.

Europe is definitely becoming more exploitation-minded, Mr. Pincus said, but shortages still exist with newsprint especially scarce. Exhibition in general, however, has made an "amazing" recovery with Belgium particularly far advanced. Except for Britain, local advertising and exploitation is very poor, he declared.

American companies find that Europeans tend to react with resentment or with apathy to the hard-hitting U. S. way of doing things. Occasionally it is possible to put over a slogan campaign, Mr. Pincus said.

Open "Repeat" In Cincinnati

As part of the promotional campaign in connection with the Cincinnati premiere of Eagle-Lion Films' "Repeat Performance," which opened at the RKO Grand theatre Wednesday, Richard Basehart, star of the picture, made personal appearances at the Grand, appeared on 10 radio programs, held an interview with University of Cincinnati dramatic students and attended the River Downs racetrack to witness the running of two races named in his honor.

The picture's official premiere was held in Zanesville, Ohio, last month but, according to the company, Mr. Basehart went to Cincinnati for the opening on request of local RKO theatre executives. He is accompanied by Jerry Pickman, assistant director of advertising, publicity and exploitation. "Repeat Performance" will open at the Rivoli theatre in New York July 1.

Following his series of personal appearances in Cincinnati Mr. Basehart will return to Hollywood to discuss with Bryan Foy, vice-president in charge of production, forthcoming roles in "Career in Manhattan" and "Corkscrew Alley."

Columbia, Publishers Award Six Fiction Fellowships

Six fellowships of $1,000 each have been awarded in the United Services Book Contest sponsored jointly by the Thomas Y. Crowell and Harrap and Company, London, publishing houses, and Columbia Pictures. The winners and their novels are: Rowland Barber, American, for "John 29"; Raibeart Elder, British, for "The Cruel Land"; David A. Evans, British, for "Valley of Sound"; Everard Johnson, British, for "The Squadron"; William H. Jones, British, for "Three Signs and a Hangover," and F. A. Nauheim, American, for "Behold the Upright."

Jersey Allied to Meet with Open Forum Featured

Allied Theatre Owners of New Jersey will meet in convention at the Ambassador Hotel, Atlantic City, June 24-26. E. Thornton Kelly, convention manager, released details of the program in New York this week.

Following registration Tuesday morning, Allied directors will meet this afternoon. Tuesday's open meeting, scheduled for two o'clock, will feature three guest speakers. They are: Dr. Allen B. Dumont, president of Dumont Television Laboratories; Michael De Angelis, theatre architect of Rochester, N. Y., and Arthur Soren, of the Armour Cooling and Ventilating Company.

Wednesday and Thursday will be devoted to open forums. Wednesday morning regional directors will meet. Wednesday afternoon speaker-representatives of the distributors and national Allied leaders will speak. All branches of the industry have been invited to attend the open forum following the speeches.

The forum will continue Thursday afternoon. National Screen Service is sponsoring a cocktail party Thursday evening followed by a testimonial banquet in the Wedgewood Room of the Hotel Chelsea in honor of Jack Kirsch, national Allied president.

Edward Lachman, president of ATO of New Jersey, has appointed the following committees:

Reception committee: Harry Lowenstein, chairman; Lee Newbury, Irving Dollinger, Lou Gold, Joseph Siccardi, Wilbur Snaper, A. Louis Martin, Sidney Franklin, Sam Frank, Haskell Block, Dr. Henry Brown.

Golf Committee: Lee Newbury and Dr. Brown, co-chairman.

Resolution committee: George Gold, chairman; Jacob Unger, Clark Hildinger, John Harwan.

Nomination committee: David Snaper, chairman; Mr. Unger, Harry Hecht, Mr. Dollinger, Mr. Newbury, Mr. Gold, Wilbur Snaper, Morris Fogelson, Sam Frank, Sidney Franklin, Harry Lowenstein.

Gulf ATO and Mississippi Unit To Discuss Merger

Officers and directors of Allied Theatre Owners of the Gulf States will meet with the Mississippi Theatre Owners at the Hotel Biloxi in New Orleans, July 6 through July 8 to discuss consolidation of both organizations, it was announced in New Orleans following a preliminary meeting last week.

San Francisco House Opened

Robert L. Lippert, circuit operator, opened his Guild theatre in San Francisco last week with "The Great Waltz." The house seats 400 and will play reissues.

Air Freight Rate To Drop Sharply

The difference in freight rate scales applied by the Railway Express Agency and the United and American Airlines dropped considerably this week as the Civil Aeronautics Board approved the lines' application for a 20 per cent reduction in air freight charges. The new rates will go into effect July 1 for American and August 1 for United. Other lines are expected to follow suit.

In Washington, meanwhile, the Interstate Commerce Commission has before it an application of the Express Agency, asking for a permanent sizable increase in its freight rates.

The motion picture industry, affected by rate changes in either form of transportation, last week spoke up in favor of only a small increase for the Express Agency which it uses most frequently to ship films, accessories, studio and theatre equipment and other items. The newsreels, with a need for fast service, are much interested in the airlines' move to decrease their freight rates.

As an example, United Airlines' freight rate per 100 pounds to the coast from New York was $33.66. Now it is $25 with overnight delivery guaranteed. Present-scale railway express rates are $13.70 per 100 pounds to the coast with an eight-day delivery guarantee. Air-Express shipments for the same distance still amount to $73.68 per 100 pounds.

In its argument before the ICC, the Motion Picture Association, represented by John B. McCullough, its conservation director, pointed out that the industry is spending approximately $1,000,000 a year on the shipment of positive films. "It is our opinion that a small increase in rate would be justified if it is found that such an increase would guarantee the standard of service heretofore established by the Railway Express Agency. However, we are of the opinion that there should be a direct correlation between the increase in rates and the improvement in service," Mr. McCullough said.

Industry Committee for Smith Testimonial

A committee of 21 theatre men were in charge of the testimonial dinner which was to be held Friday at the Hotel Astor, New York, for A. W. Smith, Jr., William C. Gehring and Ray Moon of 20th Century-Fox. The committee members included: Adam Adams, A. J. Balaban, Leo Brecher, Max A. Cohen, Frank Damas, Irving Dollinger, Oscar Doob, G. S. Eyssell, S. H. Fabian, Julius Joelson, Malcolm Kingsberg, Harry Lowenstein, Arthur Mayer, Walter Reade, Jr., Sam Rosen, Ed Rugoff, Fred Schwartz, Joseph Seider, Sol Strausberg, Robert Weitman and William White.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 83—President Truman visits Canada. . . . India accepts British plan for partition. . . . Floods in Missouri. . . . Fire safety-device demonstrated. . . . Cow bells ring new fashion in hats. . . . Sports: tumbling champs. . . . Hare-and-hounds.

MOVIETONE NEWS—Vol. 29, No. 84—Air disasters take fearful toll. . . . Hungarian premiere deposed by Reds, arrives in U. S. . . . Canadian floods threaten farmers. . . . Ritual in Luxemburg. . . . King George and Princess Elizabeth in parade of colors. . . . Press photographers chose beauty. . . . U. S. Open Golf championship. . . . Tuna Derby in Bahamas.

NEWS OF THE DAY — Vol. 18, No. 281 — Canada hears President Truman championing cause of human freedom. . . . Girl parachutist plunges to death at air show. . . . Jewish temple, razed by Nazis, marks new day in Germany. . . . Independence for India. . . . French rail strike. . . . New device to cut fire toll.

NEWS OF THE DAY—Vol. 18, No. 282—British hail King's birthday. . . . Hungarian premiere finds refuge in U. S. . . . Death rides nation's sky lanes. . . . Noah's Ark takes wings. . . . Miss National Press Photographer of 1947. . . . Dance fete in war battered city. . . . Flood gates opened. . . . National Open Golf at St. Louis. . . . Rodeo at Livermore, Calif.

PARAMOUNT NEWS—No. 84—Army orders 100 of world's biggest bombers. . . . Gen. Eisenhower's son takes a bride. . . . Munich turns back the calendar at rededication of synagogue. . . . President Truman visits Canada. . . . Navy boxing champs.

PARAMOUNT NEWS — No. 85 — Princess Elizabeth stars in Royal Parade. . . . Death on a mountain. . . . Stanton Griffis on mission to Poland. . . . Baruch bust unveiled at war college. . . . Hungarian ex-premiere reaches U. S. . . . Noah's ark up-to-date. . . . Golf drama: Playoff in United States Open.

RKO PATHE NEWS — Vol. 18, No. 86 — President Truman in Canada. . . . Sixty thousand in CIO protest in New York. . . . Representative Knutson talks on tax cut. . . . Reopen Munich synagogue. . . . Navy boxing bouts.

RKO PATHE NEWS—Vol. 18, No. 87—President ends Canadian tour. . . . Fifty die in DC-4 crash. . . . Hungary's ex-premiere in New York. . . . Trooping the colors for the King. . . . Modern Noah's Ark flies. . . . Thrill circus at Polo Grounds. . . . Worsham wins National Open Golf tournament

UNIVERSAL NEWSREEL—Vol. 20, No. 47—President Truman in Canada. . . . Girl Parachutist killed at carnival in Birmingham. . . . Britain offers Indian plan for freedom. . . . Latest fire-escape device demonstrated. . . . Farmyard fashion show at Kent. Wash.

UNIVERSAL NEWSREEL—Vol. 20, No. 48—Fifty die as DC-4 crashes. . . . King George at "trooping the colors." . . . Deposed Hungarian premiere arrives in U. S.. . . . $100,000 cargo of animals arrives on flying Noah's Ark. . . . Miss Press Photographer selected. . . . Worsham wins Open Golf at St. Louis.

G. W. Foster, Wehrenberg Associate in St. Louis

George W. Foster, 68, associate and brother-in-law of Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, died Tuesday, June 10, at his home in St. Louis. For 40 years he was associated with the Wehrenberg circuit in a management capacity. He is survived by his widow, two daughters, two step-daughters, a step-son and a sister. Funeral services were held June 12, with interment in Sunset Burial Park, St. Louis.

Mrs. Hannah Schneck

Mrs. Hannah Schneck, mother of Armand Schneck, president of Madison Pictures, Inc., of New York, died June 10 at the French Hospital in New York.

Lou Cohen

Services were held Monday in Detroit for Lou Cohen, 53, Detroit theatre owner, who died of a heart attack. He is survived by his widow and two sons.

Air Crash Kills Peppiatt, Gross

C. E. Peppiatt, mid-eastern division sales manager for Twentieth Century-Fox, and Sam Gross, Atlantic district manager for the company, were killed last Friday night in the crash of the Central Pennsylvania Airlines



C. E. Peppiatt



Sam Gross

plane near Leesburg, Va. Both men were from Philadelphia and were among the 50 who perished in the crash.

Mr. Peppiatt and Mr. Gross met in Pittsburgh last Thursday evening and boarded the airliner, a DC-4, the following day for Washington to tour exchanges.

Both were industry veterans. Mr. Peppiatt, 53, had been in the business for 30 years, the last eight with Twentieth Century-Fox. Mr. Gross, 48, had been in the industry 25 years, mostly associated with the same company.

The two men were promoted several weeks ago when Andrew W. Smith took over as general sales manager. As manager of the mid-eastern division Mr. Peppiatt was given supervision over the Atlantic district, including Philadelphia, Pittsburgh and Washington in addition to the newly created River district consisting of Cincinnati, Cleveland and Indianapolis. Mr. Gross was promoted from Philadelphia branch manager to Atlantic district manager, the post previously held by Mr. Peppiatt.

Funeral services for Mr. Peppiatt were held Wednesday at Oliver H. Blair's Funeral Chapel in Philadelphia, followed by another service in Atlanta, Ga., with burial at West View Cemetery in that city.

Services for Mr. Gross were held at the Rodeph Sholom Temple, Philadelphia, with burial in Mt. Sharon Cemetery in Delaware County.

Surviving Mr. Peppiatt are his widow, Ethel, and a son and daughter. Mr. Gross' survivors are his widow, Jeanette, and two sons.

Honorary pallbearers at both funerals included Spyros P. Skouras, W. C. Michel, Murray Silverstone, Joseph Moskowitz, William J. Kupper, Mr. Smith, William C. Gehring, Charles Schlaifer, Martin Moskowitz, Peter Levathes, Herman Wobber, Tom J. Connors, Sidney Samuelson, Lewen Pizor, Frank C. Walker and other distribution and exhibition executives.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BETTY CO-ED: Jean Porter, William Mason—Any kind of picture that has high school connected with it, gets a certain amount of business. This one did O. K. and was liked by all the kids and grownups too. Played Wednesday, Thursday, May 28, 29.—W. J. Haney, Milan Theatre, Milan, Ind.

BLONDIE'S BIG MOMENT: Penny Singleton, Arthur Lake—I used to play these on Sunday. Now I double-bill them on weekdays. This one is a little different. The mailman gets knocked down three times instead of one. That is indeed a novelty. It is about time to make them differently or quit. It is a great series which is being ruined by sameness. Played Wednesday, Thursday, June 4, 5.—W. J. Haney, Milan Theatre, Milan, Ind.

CIGARETTE GIRL: Leslie Brooks, Jimmy Lloyd—A good little program picture that should go alone on Bank Night. Played Sunday, May 18.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

GALLANT JOURNEY: Glenn Ford, Janet Blair—A great picture which did not draw for me. Weather fair. Played Thursday, Friday, May 22, 23.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—A wonderful picture that will make you a lot of friends. Many of our patrons came to see it three times. We made money on it. Weather fair. Played Sunday-Tuesday, May 18-20.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—Wonderful picture. It should be seen at least twice or more. It grows on you. I enjoyed giving the customers a treat. Played Sunday, Monday, June 1, 2.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

LONE STAR MOONLIGHT: Ken Curtis, Joan Barton—The Hoosier Hot Shots do not draw like they used to. Their music is the same and these pictures have run out in my town. Played Wednesday, Thursday, May 21, 22.—W. J. Haney, Milan Theatre, Milan, Ind.

MILLIE'S DAUGHTER: Gladys George, Gay Nelson—Got it by on Bank Night to a good crowd despite school doings such as graduation exercises, etc. Played Wednesday, May 28. — D. W. Trisko, Ritz Theatre, Jerome, N. D.

RETURN OF MONTE CRISTO, THE: Louis Hayward, Barbara Britton—Our first night proved the big night. The second night was not so good. Played Monday, Tuesday, June 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

BOOM TOWN: Clark Gable, Claudette Colbert—A reissue that drew them in. It proved that a good old show is better than a lot of the quickie new ones. Played Friday, Saturday, May 23, 24.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—Small theatres could eliminate double features if they could obtain features of this type of length. "Butch" nearly stole the show. Box office was above average against fishing and a rodeo in a nearby town. Played Friday, Saturday, May 30, 31.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—"Butch" draws well here. In this picture he was a natural for our customers. Leo gives us pretty good deals and this was one of them. Weather rainy. Played Sunday, Monday, May 25, 26.—Dale E. Juergens, Molo Theatre, Moulton, Iowa. Small town and rural patronage.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Lassie still packs them into small town theatres. As the people leave they remark that they have seen a fine picture. If they think so that is good enough for me. Played Saturday, Sunday, April 12, 13.—Mrs. Grace Faaborg, Viking Theatre, Kimballton, Iowa.

Monogram

BEAUTY AND THE BANDIT: Gilbert Roland, Ramsay Ames—Played this one single feature with plenty of shorts and did a lot of business. Cisco Kid series are O. K. and I like them because they keep my theatre open and I make money. Played Friday, Saturday, May 30, 31.—W. J. Haney, Milan Theatre, Milan, Ind.

BRINGING UP FATHER: Joe Yule, Renie Riano—Just a fair picture but it packed them in. Doubled with a Western for Saturday night. Played May 31.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

DIVORCE: Kay Francis, Bruce Cabot—Picture only fair. Used same on Silver Dollar Night and got by. Played Sunday, May 25.—D. W. Trisko, Ritz Theatre, Jerome, N. D.

Paramount

IMPERFECT LADY: Teresa Wright, Ray Milland—A very good picture of its type, but any picture with an English setting is poison here. Some folks liked it and some walked out. Played Sunday, Monday, June 1, 2.—W. J. Haney, Milan Theatre, Milan, Ind.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—I played this feature three days and could have gotten by with two. There are a lot of laughs in this picture but the small town audience didn't get them quickly enough. Hope is just not for rural trade. Played Sunday, Monday, May 25, 26.—W. J. Haney, Milan Theatre, Milan, Ind.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Don't pass this one up. Get it, if possible. It was bought right and did good business for us. It was one of the few reissues that did good business for us. Weather rainy. Played Sunday, Monday, May 11, 12.—Dale E. Juergens, Molo Theatre, Moulton, Iowa. Small town and rural patronage.

SUDDENLY IT'S SPRING: Fred MacMurray, Paulette Goddard—A nice little picture that gave satisfaction. Paulette Goddard certainly did a splendid job. Business O. K. Played Sunday, Monday, May 18, 19.—W. J. Haney, Milan Theatre, Milan, Ind.

PRC

APOLOGY FOR MURDER: Anne Savage, Hugh Beaumont—O. K. program murder picture but a flop at the box office. When patrons in an action theatre quit buying murder and horror features, it is high time the producers quit making them. Why not straight action thrill pictures again for a change. Played Tuesday, Wednesday, June 3, 4.—Terre Haute, Ind.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Roy failed us badly. It just didn't do the business anticipated. Played Thursday-Saturday, June 5-7.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

IN OLD SACRAMENTO: William Elliott, Constance Moore—Don't try to make a Sunday picture out of this. Play it on Saturday as it is just another Western. Played Sunday, Monday, May 25, 26.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Nice action picture for weekend. Business usual. Played Friday, Saturday, June 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SIOUX CITY SUE: Gene Autry, Lynn Roberts—This is the first time a good Western has failed to do business. It is going very sour here in the midwest. I think it is due to the fact that between rains the farmers are working in 24-hour shifts. It is late spring and the corn should have been in the ground a month ago, but it is still in the sacks. There is an air of pessimism that is not good. The old man climbs down about sunset and the son takes over. Wouldn't labor squawk if they had to do that. The good earth is still king pin in our economics.—A. E. Hancock, Columbia Thetre, Columbia City, Ind.

RKO Radio

BEST YEARS OF OUR LIVES: Myrna Loy, Fredric March—I was afraid the picture was overrated, but I was wrong. I believe that it is the best picture ever made. There is not one dull moment in it. The three hours running time seems like an hour. They came for miles to see it and never even noticed my hard seats. They laughed and cried and went away happy. All comments were favorable. Played Tuesday-Friday, May 27-30.—Ray MacFarlane, Arbuckle Theatre, Arbuckle, Cal.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—It's a wonderful picture, but business was only average. The weather was good. The comments were favorable, but it still didn't do above average business. Played Sunday-Tuesday, June 1-3.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—If you have to play percentage, play this one. It won't hurt you. Keep it on midweek if possible. Small town patronage. Good weather. Played Sunday, Monday, May 18, 19.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

MAKE MINE MUSIC: Disney Musical Feature—Played late, but it shouldn't have made any difference if the people like the picture. Sunday's attendance was about half of Saturday's. Had walkouts and complaints. Personally I went to sleep, so don't know how bad it was. Played Saturday, Sunday, May 10, 11.—Mrs. Grace Faaborg, Viking Theatre, Kimballton, Iowa.

TARZAN AND THE LEOPARD WOMAN: Johnny Weismuller, Johnny Sheffield, Brenda Joyce—This proved very disappointing. I don't know why they don't like Tarzan. Played Thursday-Saturday, June 5-7.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

TRAIL STREET: Randolph Scott, Anne Jeffreys—Randolph Scott is very popular here and so is Anne Jeffreys. Business was way off due to the fact that it was the first Sunday that it didn't rain and all the folks were taking their Sunday outings. The picture gave fine satisfaction and there were no walkouts. They really liked it. Played Sunday, Monday, June 8, 9.—W. J. Haney, Milan Theatre, Milan, Ind.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—Very interesting throughout. It should hold up in any situation. Played Friday, Saturday, May 30, 31.—D. W. Trisko, Ritz Theatre, Jerome, N. D.

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holme—Did very well in our situation with a large Spanish and Mexican population. Played Monday, Tuesday, May 26, 27.—D. W. Trisko, Ritz Theatre, Jerome, N. D.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—A lovely picture that was well received and well worth playing. Played Monday-Wednesday, June 2-4.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummins—Excellent picture for a college town. Colman is superb and we expect Peggy Cummins will go far. Played Sunday-Wednesday, June 1-4.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Just a fair picture that did average business on name strength. Played Tuesday-Thursday, May 13-15.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

13 RUE MAEDLEINE: James Cagney, Annabella—One Cagney's best that held interest throughout. The crowds weren't too bad on the box office. Played Monday, Tuesday, May 19, 20.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WANTED FOR MURDER: Eric Portman, Dulcie

(Continued on following page)

(*Continued from preceding page*)

Gray—Another English picture that just got by on Bank Night. Played Wednesday, May 21.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

United Artists

HOPPY'S HOLIDAY: William Boyd—Not as popular as Rogers in Tilbury, but still a major attraction for weekend. Played Friday, Saturday, June 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MR. ACE: George Raft, Sylvia Sidney—Not the part for Raft. Miss Sidney O. K. Very slow at times. A poor picture for rural situations. Played Tuesday, Wednesday, June 3, 4.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

Universal

AFFAIRS OF GERALDINE, THE: Jane Withers, James Lydon—Geraldine was of no interest to our folks. They didn't come. Played Friday, Saturday, June 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

INSIDE JOB: Preston Foster, Ann Rutherford—Inside job on the box office. Business was off. Fair entertainment. Played Wednesday, Thursday, June 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—Color good. Story good. Acting good. Even the students came out remarking that it was a very good Western. Played Wednesday, Thursday, May 21, 22.—Ken Gorham Town Hall Theatre, Middlebury, Vt.

PILLOW OF DEATH: Lon Chaney, Brenda Joyce—A poor show for the last end of a double bill. Played Sunday, May 18.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—My crowd of students and the towns people had very fine things to say for this picture. Singing was tops. Color gorgeous. Acting fine. The crowd was good and even the men liked it. Played Sunday-Tuesday, May 25-27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

TEMPTATION: Merle Oberon, George Brent—Reasonably good, but not outstanding to say the least. The crowd was fair and the patrons were reasonably well pleased.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Warner Bros.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—Killed on a small town by the trailer . Our people usually come to see Gary Cooper, but not in this one. Played Saturday, Sunday, April 19, 20.—Mrs. Grace Faaborg, Viking Theatre, Kimballton, Iowa.

PURSUED: Teresa Wright, Robert Mitchum — A good tense story. The picture is well rounded out with a couple of killings. The results is all's well that ends well. Business was down considerably. And I don't think it is entirely the result of the end of the easy money period, but the cost of living has something to do with it. The public are getting tired of the type that has been most of the program pictures. They are just not going to spend their money unless they get value. That they have not had with fully 40 per cent of the pictures played this year. We know it and they know it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STOLEN LIFE, A: Bette Davis, Glenn Ford—Why I keep on playing her I don't know. The only people who enjoy her are my staff and myself. Played Thursday, Friday, May 15, 16.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

Shorts

Warner-Vitaphone

AMERICA, THE BEAUTIFUL: Technicolor Adventures—A group of people were so impressed by this short subject that they asked me to try to buy a print for them to use.—Mrs. Grace Faaborg, Viking Theatre, Kimballton, Iowa.

WALKY TALKY HAWKY: Merrie Melodies Cartoons—One of the best cartoons we have had for a long time.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

Change Park Avenue Policy

The Park Avenue theatre, New York, changed its policy Thursday from reserved seat showings to continuous popular price performances, combining a first-run feature with 35 to 40 minutes of newsreels.

Short Product in First Run Houses

NEW YORK—Week of June 16

CAPITOL: A Gun in His Hand ..... ***MGM***
I Love My Wife But ..... ***MGM***
Red Hot Rangers ..... ***MGM***
Feature: High Barbaree ..... MGM

CRITERION: Grappling Groaners ... ***Columbia***
Overture to William Tell ..... ***Universal***
Feature: The Web ..... Universal

GLOBE: The Cat's Tail ..... ***Warner Bros.***
Feature: Private Affairs of Bel Ami .. United Artists

HOLLYWOOD: The Flying Sportsman of Jamaica ..... ***Warner Bros.***
Easter Yeggs ..... ***Warner Bros.***
Feature: Possessed ..... Warner Bros.

PALACE: I Am an Alcoholic ..... ***RKO Radio***
Let's Make Rhythm ..... ***RKO Radio***
Feature: Woman on the Beach ..... RKO Radio

PARAMOUNT: Brains Can Be Beautiful ***Paramount***
Feature: Dear Ruth ..... Paramount

RIALTO: Gun in His Hand ..... ***MGM***
Abusement Park ..... ***Paramount***
Feature: Scared to Death ..... Screen Guild

RIVOLI: The Enchanted House .... ***Paramount***
Feature: It Happened on Fifth Avenue . Monogram

ROXY: Aladdin's Lamp ..... ***20th Cent.-Fox***
Fisherman's Nightmare ..... ***20th Cent.-Fox***
Feature: Miracle on 34th Street .... 20th Cent.-Fox

STRAND: So You Want to Be in Pictures ***Warner Bros.***
Hollywood Wonderland ..... ***Warner Bros.***
Inki at the Circus ..... ***Warner Bros.***
Feature: Cheyenne ..... Warner Bros.

WINTER GARDEN: Coo-coo Birds ... ***Universal***
Feature: Carnegie Hall ..... United Artists

CHICAGO—Week of June 16

APOLLO: In Love ..... ***Paramount***
Feature: The Jolson Story ..... Columbia

CHICAGO: Under White Sails .... ***Paramount***
Feature: Framed ..... Columbia

GARRICK: Sweet and Low ..... ***Paramount***
Feature: Calcutta ..... Paramount

GRAND: Let's Make Music ..... ***RKO***
Feature: The Egg and I ..... U-I

ORIENTAL: Screen Snapshots, No. 11 ***Columbia***
Feature: Copacabana ..... United Artists

ROOSEVELT: Hobo Lobo ..... ***Warner Bros.***
Feature: The Two Mrs. Carrolls ..... Warner Bros.

UNITED ARTISTS: In Dutch ..... ***RKO***
Feature: The Sea of Grass ..... MGM

WOODS: Mexican Baseball .... ***20th Cent.-Fox***
Feature: Miracle on 34th Street .... 20th Cent.-Fox

MPA Will Participate In Broadcaster Talks

The Motion Picture Association will participate in the one-day conference to be held in Washington June 26 on Freedom of Expression. The National Association of Broadcasters, sponsoring the conference, also has invited representatives of the Society of Independent Motion Picture Producers and representatives of other media to participate. Kenneth Clark, MPA publicity director, will represent the MPA.

Ask Court to Void Performance Fee

The Montgomery County Court in suburban Philadelphia has been asked to declare illegal an Ambler Borough ordinance providing for payment of $1 for each motion picture performance. The complaint was filed by Northeastern Theatres, Inc., Philadelphia, a Warner circuit subsidiary, in behalf of its Ambler theatre. The action was brought against the borough of Ambler and its officers who recently discovered the existence of a licensing ordinance passed in 1914 and amended it last month to provide for the payment of the $1 fee.

All Officers Reelected By ITOA of New York

All officers of the Independent Theatre Owners Association of New York were reelected at the organization's meeting held Thursday at the Hotel Astor, New York. They are: Harry Brandt, president; David Weinstock, first vice-president; Max Cohen, second vice-president; J. Joshua Goldberg, secretary; Leon Rosenblatt, treasurer; John C. Bolte, sergeant-at-arms. The following directors were elected: Mr. Weinstock, chairman; Maurice Brown, Rudolph Sanders, Abe Shenk, Irving Steiner, Lou Mazze, Sam Einhorn, Arthur Rapf, Abe Leff, Henry Siegel, Emanuel Hertzwig, Ray Rhonheimer, Lou Feld, Gilbert Josephson, Samuel Freedman and Murry LeBoss.

"Life With Father" Opens In Maine August 14

Warner brothers will hold the premiere of its "Life With Father" August 14 at the Lakewood theatre, Skowhegan, Me. The previous evening a special train will carry a New York delegation of 150 writers and entertainers to the premiere. The Maine premiere will be followed immediately by the Broadway premiere of the Technicolor production starring William Powell and Irene Dunne at the Hollywood theatre. During the same week the company plans to have more than 200 day-and-date openings of the picture throughout the country.

Minneapolis Star-Journal Increasing Ad Rates

The Minneapolis *Star-Journal* will raise its amusement and all display advertising rates July 1. The new rates for the Loop first run theatres for the morning and evening combination will be 80 cents per agate line daily and 90 cents per agate line Sunday. Neighborhood house rates are scaled at 53 cents an agate line daily and 66 cents per line for Sunday.

Warner Bonus Distributed

Warner Brothers home office employees in New York received their annual mid-year bonus last Wednesday and payments amounted to a week's salary up to $100. The company also gives a Christmas bonus.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

Leonard Greenberger, manager of the Fairmount theatre, Shaker Heights, suburban Cleveland, Ohio, has the conviction that he can claim business from a much larger area than his immediate neighborhood. Although the house opened in 1942, he is running institutional advertising of the theatre itself, with no mention of the attraction, aimed at a constantly growing population and new patrons who will become regulars.

There is much in this policy to intrigue managers of good houses that may have limited their patronage to small areas immediately surrounding the theatre. In these days, to reach out for the patron who must be won by superior management, you reach over the problems of diminishing returns. In other words, if neighborhood theatres are on the make for business that is remote, then showmanship and management standards must be high.

Consider the lesson that we've been taught by pre-release showings of such pictures as "Henry the 5th" which played uptown and neighborhood theatres, far away from the main stem, and did fine, first-run business. So good, in fact, that some may wonder why they never tried it before. Why they were always "neighborhood" when they might have aimed at a whole population.

Joe Geller, relief manager for Warners' northern New Jersey theatres, got a surprising response when he "invited" the first 10 girls of the neighborhood to show up at the Montauk theatre, Passaic, in full western riding outfits. It seems there were no lack of 'em, and Joe had the benefit of a capital ballyhoo for "Stallion Road," with newspaper mention of the local girls in full western regalia. The cow-girls included some nationally-known trick riders and others well known in New Jersey society.



A LITTLE GEM...

This is the first time we (or anybody else we know of) ever ran an ad advertising a coming attraction trailer but . . . you just gotta see the coming attraction trailer of "Miracle on 34th Street" now on the screen at RKO Proctor's Newark. It's a little gem of entertainment.

Watch for

MAUREEN O'HARA and JOHN PAYNE in "MIRACLE ON 34th ST." STARTING WED., JUNE 18th at RKO PROCTOR'S NEWARK • plus 2nd HIT.

TURNABOUT: The sparkle of originality which flashes through the trailer for "The Miracle on 34th Street" prompted RKO publicist Fred Herkowitz to run the above ad in Newark, N. J., newspapers.

Lester Pollock, manager of Loew's theatre, Rochester, N. Y., describes a complete campaign for "The Macomber Affair" in the minutes of a meeting of staff, engaged in planning unusual coverage for this picture. Among the tieups were contact with 50,000 Eastman Kodak employees, through public address systems inside the plants; 500 displays through Royal Crown Cola; 350 displays through *Cosmopolitan Magazine* dealer outlets, displays in six supermarkets around town and numerous window tieups with individual stores.

This is the time of graduation, and in every village and town across the land, the High School graduating class offers opportunity for community-minded showmen.

Gilbert Rathman, manager of the Marion theatre, Marion, Iowa, shows us the result of his cooperation with the Senior Class of the Marion High School, in the publication of their annual book, "The Quill" and the presentation of a benefit performance at the theatre. Preface of the attractive 72-page book credits Mr. Rathman with his help towards solving the budget problem, and the book itself reflects an appreciation for motion pictures that will make friends for the theatre throughout the year.

Interesting is the use of movie titles as captions for chapters in the book. "Best Years of Our Lives"—"To Each His Own"—"Gallant Journey"—"And Now Tomorrow"—"The Green Years"—"Our Hearts Were Young and Gay" and many others are displayed to introduce these topics of class history.

Jack Segal, manager of the Biltmore theatre, way out in Brooklyn, deserves special mention for the way in which he welcomed the new residents of a veterans' housing project in his vicinity. When "Linden Houses" were occupied, Jack made his personal welcome known to every tenant, through a roster of names obtained through the project and a door-to-door canvass to establish his good-neighbor policy. Results were highly gratifying for all concerned, as testified by the voluntary appreciation extended to the theatre by the project newspaper in their editorial columns. The Biltmore seems to have led all the rest in extending a friendly greeting to 685 new families!

DISPLAYS *for* LOBBY



This display was built by manager A. A. Allen, Dominion Cinema, Bispham, Blackpool, England.



Arnold Gates, Stillman, Cleveland, Ohio.



H. W. Reisinger, Loew's theatre, Dayton, Ohio.



A cutout of a 24-sheet was the main item of this lobby piece, which was used in advance by manager Sam George, Paramount theatre, Atlanta, Ga.



Manager Norton Shapiro obtained the huge dog from RCA Victor, bought a box of artificial grass and used leftovers from previous displays for the above at the Rivoli, Roxbury, Mass.



A miniature stairway and cutouts of the stars served as an appropriate set-piece for manager Allen Grant's date at the Patio, Brooklyn, N. Y.

British Showmen Hold Standards Of Promotion

Showmanship in England gives food for thought, first, that this is showmanship up to our best standards, and, second, that these are our best pictures, as well merchandised across the water as over here. Exhibitors, and managers on both shores have too much in common not to be keenly interested. Point of the matter is, our cousins across the Atlantic, are doing every bit as good a job and frequently, they can give us cards and spades, in the presentation of motion pictures for profit, which is a common purpose.

For instance, Stanley Hodnett, manager of the Gaumont Palace, Middlebrough, is as skillful in handling "The Kid From Brooklyn" as he is with "13 Rue Madeleine." W. E. Roberts, manager of the RKO Cinema, Fazakerley, Liverpool, does as well with "London Town" as with Paramount's "The Searching Wind." Albert Franklin, manager of the Rialto, Liverpool, comes in with three fine campaigns for "Blue Skies," "The Jolson Story" and "A Night in Casablanca."

A Lesson in Showmanship

Selling "The Jolson Story" in Scotland, the way manager Monaghan of the Capitol theatre, Glasgow, does it, is a lesson to our managers here who offer a British picture in our middle west and think it is far afield. Or consider D. Mackrell, manager of the Playhouse, Dewsbury, Yorks, who got a cable of congratulations from Mickey Rooney for his effective campaign on "Love Laughs at Andy Hardy."

In the heart of London, manager Charles Penley, of the Empire, Leicester Square, really got behind the showing of Metro's "The Beginning or the End" and at the Picture House, Monmouth, manager W. E. Case showed skill in handling "A Matter of Life and Death" which was also a film of purpose. Bob Hope's "My Favorite Brunette" is as funny to English audiences, even though they spell "favourite" with the "u," so manager W. J. Joy, of the Ritz Cinema, Holmside, Sunderland, competes with two-line jingles, in a Paramount contest, exploiting the picture.

Entertainment Is Universal

Contests are all to the good in England, with one in particular attracting 50,000 entries, the winner a fine-loking lad who took a £25 cheque for hand-coloring a picture of Randolph Scott in the face of fierce juvenile competition, to advertise "Badman's Territory." But the essential thing is, they sell "foreign" pictures to English audiences and find that entertainment is universal, in any country. Moreover, our British cousins do it in the face of blizzards and coal-shortages and showmen's problems that we've been spared.

SHOWMEN IN ACTION

Manager Hugh Borland, of the Louis Theatre, Chicago, devised a direct approach to residents of his apartment-house neighborhood, delivering a copy of an institutional herald along with a program for the week in a door-to-door canvass to build matinee business. This was done week after week until the territory selected had been completely covered and the results were apparent at the box-office.

▼

Leo Raelson, manager of the St. Albans, N. Y. Showplace, had a special "Father and Son" Night, in keeping with Father's Day. Merchants contributed suitable matching prizes for fathers and sons, and even chickens for mother, to show she hadn't been forgotten.

▼

M. C. Glandy, manager of the La Salle theatre, La Salle, Ill., proves that he made profitable use of every selling idea current for "Duel in the Sun."

▼

Richard Feldman, manager of the RKO-Schine Paramount, Syracuse, N. Y., gave out Abbott & Costello "Fun Masks" for the kids to wear, exploiting "Buck Privates Come Home."

▼

Jim Barnes, manager of the Midwest theatre, Oklahoma City, devised a phoney telescope "to see the stars" of "High Barbaree" in front of his theatre. Also, a street cameraman, handing out cards with lucky numbers.

▼

Henry F. Meyers, of the Century theatre, Texarkana, joins the Round Table as a contributing member. His town, Texarkana, U. S. A., is literally in both States, Texas and Arkansas.

▼

Sam Gilman, manager of Loew's Harrisburg, thrilled the Pennsylvania capital city with Strauss music in his campaign for "The Great Waltz," including a river barge with recorded music, playing up and down the Susquehanna.

▼

Ed May, manager of Wometco's Lincoln theatre, Miami Beach, reports the activity of Wometco's "Troupers Club," an organization for employees of the circuit who have won the time-honored title of "good trouper."

▼

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., sends in a stirring account of police escort, fife and drum corps, etc., when a local bakery entertained 500 boys, as members of the Safety Patrol, under supervision of the Police Department.

▼

Thor Hauschild, manager of the Arcade theatre, Cambridge, Md., used the language of love to exploit "Suddenly It's Spring" including advice to the lovelorn and suggestions to bachelors, as a series of all-different lay-outs.

Manager Erwin Bock highlighted a campaign for "Guilt of Janet Ames" at the RKO Palace, in Cincinnati, with a contest which ran for five days in the *Enquirer*. Readers were asked to write a 100-word letter on "How a Dream Affected My Life."

▼

Sid Shane, manager of New York's "first post-war theatre," the Globe, on Pelham Parkway, celebrated the first anniversary of the new house with birthday cake and special doings.

▼

Manager Jack Heineman, of the Towne theatre, Milwaukee, staged a fashion show in the Empire Room at the Schroeder Hotel to exploit "Copacabana" with cover girls, but no couvert. All costs in cooperation with an exclusive apparel shop.

▼

Jack Simons, manager of the Center theatre, Hartford, Conn., runs a gigantic "gangster - horror - cartoon - comedy - adventure" show for kids (and that ought to satisfy 'em!)

▼

Ivan Ackery, who took a slow train back to Vancouver to recuperate from his week in New York, sends us a bundle of stuff on "Laff Week" at the Orpheum, including special heralds, street ballyhoo and radio transcriptions.

▼

Jim Chapman, at the unusual Kimo theatre, Kansas City, Mo., promoted the run of "Bedelia" with street ballyhoo and teaser ads aimed at several prospective audience groups.

▼

James V. Pisapia, manager of the new College theatre, College Point, N. Y., mailed out 5,000 passes to mark the opening of his new house, and in three weeks, greeted 1,800 patrons personally when they presented the tickets.

▼

Robert Kessler, manager of the Benn Theatre, Philadelphia, had to ask for police protection when he ran a contest for "My Favorite Brunette" with hundreds of people turned away.

▼

Lou Cohen, manager of Loew's Poli-Hartford, Conn., sends in as complete a campaign on "Duel in the Sun" as we've seen, with 64 numbered items, described in detail.

▼

Leo Haney, manager of the Lido theatre, Maywood, Ill., sends in a neatly-done campaign book to show his work in the 10th week of Manta & Rose Spring Managers' Drive.

▼

John Wolfberg, manager of the Broadway, Denver, wired a full-size dummy horse for sound and really had a ballyhoo for "My Brother Talks to Horses." Attendant, with a mike, in a near-by parked car, carried on conversations.

City Manager Discusses Value of Staff Meetings

by DON HALL

[City manager, Griffith Consolidated Theatres, Inc., Ponca City, Okla.]

Each individual theatre operation has its problems, and as such each individual manager has his own ideas about how to cope with them. However, there is one problem in common that probably requires more of our time and patience than all of our other activities combined, and that is the selection and proper training of the personnel. A single, unresponsive staff member can throw a monkey wrench in the whole set-up, and undo endless hours of planning and effort. And although the personnel problem isn't nearly so acute now as during the war years, still we are dealing with youngsters who have been schooled through an era of false war economy, and their "the world owes me a living" and "get as much as you can for as little as you can" attitude is most exasperating. We have hit upon an interesting approach to this problem in Ponca City that seems to be stemming this easy-come, easy-go attitude.



Don Hall

The plan evolves around various ideas garnered from here and there which have been instituted into our procedure for conducting staff meetings, and an inexpensive little coordinating medium which our employees have named "The Scoop." Our staff meetings are planned in advance in minute detail, no effort being spared to make them enjoyable as well as instructive. Every employee participates in some manner or another, which results in keener interest and more spirited cooperation.

Elections Every Six Months

Officers are elected every six months, including a president, vice-president, secretary, treasurer and sergeant-at-arms; and five members appointed to serve on the Board of Arbitration. The procedure employed in the conducting of staff meetings and all affairs of personnel associated thereto are governed by a fixed set of by-laws and regulations, and any irregularities or discrepancies are reviewed and decided upon by the Board of Arbitration.

A merit system is maintained for the purpose of insuring punctuality, order and the maximum of cooperation. Tardiness in reporting to staff meetings, for instance, contitutes two "demerit" marks against the offender. Absence is non-excusable, except in extreme circumstances. Various factors, as set forth in the by-laws and regulations, determine "merit" and "demerit" ratings and in this connection final opinion rests with the Board of Arbitration. When the score is weighed, five "demerits" in the red places the offender in the "Dog House."

Each employee is given a Service Manual (a pocket size, loose leaf notebook) at the time of his employment in which are contained all of the "general" rules and regulations, as well as those pertaining to each specific assignment. The manual also contains detailed instructions pertaining to public safety and fire prevention.

Gripe and Suggestion Box

A Gripe and Suggestion Box, which is kept under lock and key, is at the disposal of the employees at all times. The box is opened at each staff meeting by the chairman of the Board of Arbitration, and all gripes and suggestions aired, after which they are checked to the manager for whatever disposition he may see fit. The "gripes" (and we get a few) are anonymous, but all practical suggestions must be signed in order for due credit to be given to the contributor. No restrictions of any kind are exacted, which affords each employee an opportunity to "feather his hat" or to "get a chip off his shoulder." Suggestions are encouraged to cover all phases of the theatre, from the merchandising of films to the betterment of the physical operation. Even an occasional gripe helps in steering clear of troubled waters, and results in closer harmony among members of the personnel.

Anticipate Quiz Contests

What has proven to be one of the most eagerly anticipated events in the course of our staff meetings, and perhaps the most constructive, is the "quiz" contest. Two team captains are elected, and they in turn choose sides. Questions employed in the conducting of these contests are such as to keep the personnel keyed up on current and coming attractions, rules and regulations (or as we refer to them, manners on the job), the history of motion pictures, facts concerning public safety and fire prevention, etc., etc. Questions are based upon subjects previously discussed at the meetings, and upon information contained in "The Scoop", and for the most part are prepared by the manager and assistant manager, although members of the personnel are privileged to submit questions for use by depositing same in the Gripe and Suggestion Box. Interest is maintained at fever pitch in view of the fact that losers entertain the winners.

All of the above activities are coordinated through the medium of an employees' publication called "The Scoop." The employees themselves write most of the copy, and appointed staff members do the editing, typing and mimeographing.

Bedford Starts Six Weeks Ahead For "Jolson"

Several highly interesting campaigns for "The Jolson Story" have been received from England. One of the best, the result of six weeks of intensive effort, is submitted by manager H. Bedford of the Gaumont Palace Cinema, Derby, Derbyshire.

Due to space restriction in the local press, Bedford concentrated on an extensive indoor and outdoor campaign. The foyer display consisted of two parts, one was called "puzzle corner" and consisted of a puzzle cutout suitably framed on a miniature stage. The second display consisted of 22x28 enlargements framed and used on top of the two main pay boxes.

A local dance band was engaged the week before playdate. A 20-minute interlude was staged at each show change, with the band playing selections from "The Jolson Story." Cutout letters of the title, three-feet high, were dropped from the flys and were illuminated by lamps. It was hooked up so that each time the screen tabs closed the sign was illuminated.

A public address truck was used for one day. A local barrister's wig and gown was borrowed to dress a sandwich man. The sign read: "I am a good judge; follow me and see, etc." A 40-foot linen banner was displayed in the center of the city.

Bedford gave a daily pep talk to the staff starting two weeks before playdate.

Peffley's Numbers Trick Taxes Patrons' Curiosity

We believe that Roy Peffley must have a book of tricks, or he should write one. Twice a week he comes through with a gadget, and now, to advertise "The Shocking Miss Pilgrim" at the Voge theatre, East Chicago, Ind., he puts out a card reading: "Figures don't lie! Here's a cute trick with figures. Write down three different figures, then reverse same and subtract the smaller from the larger, leaving a three figured remainder. Then reverse the remainder and add the new result to the re-remainder." The total will be 1,089, and if it doesn't come out that way, Roy will give you a free pass. He says a lot of people tried to beat him at his own game and then paid their way in, as good losers.

Arranges Coloring Contest For "The Yearling"

A coloring contest highlighted manager Joe Boyle's campaign for "The Yearling" at Loew's Poli theatre, Norwich, Conn. Ten pair of guest tickets were awarded for the best colorings. Throughout the campaign, Boyle used the catchline, "This is the year of 'The Yearling.'" 1,000 each of handbills, stickers, bookmarks and teaser cards were distributed.

Rosenthal Holds "Egg" Breakfast In New Haven

An "Egg and I" breakfast, with the mayor in attendance, highlighted the campaign manager Morris Rosenthal put on for the opening of the picture at the Poli theatre, New Haven, Conn.

The breakfast was held at the Hotel Garde and was sponsored by the Poultry Dealers of New Haven. Radio station WNHC aired the proceeding on a 15-minute program. Through another tieup, the Connecticut Egg Co-operative Association stamped one, two or three eggs in each of 21,000 cartons of eggs with the title of the picture.

Fifty "Egg and I" streamers were distributed to downtown lunchrooms and drug stores. Announcement cards were placed in all downtown hotels, restaurants and garages. Six newsboys on busy downtown corners wore "Egg and I" aprons. Twenty poultry, egg and market trucks carried two banners each.

Six big market windows were procured, three of them using an egg guessing contest. All the windows used a 40x60 card, stills and a one-sheet map of the "Egg." In addition, three book stores had full window displays.

Boy and His Dog Aid "Lassie"

A boy, a dog and a sign proved an effective ballyhoo for manager Ralph Tiede's engagement of "Courage of Lassie" at the Granada theatre, Napanee, Ont. Can.



To help promote the opening of "Odd Man Out" at the Century theatre, Baltimore, Md., Loew's publicist Gertrude Bunchez arranged a tieup with the U. S. Marine Corps' recruiting drive.

Brown Sets Co-Op, Window And Counter Tieups

A cooperative newspaper ad plus extensive window and counter tieups drew attention to manager Bill Brown's playdate of "The Fabulous Dorseys" and "God's Country" at the Poli-Bijou theatre, New Haven, Conn. The co-op ad was set with the House of Harmony, and ran in the Sunday *Register*. Window and counter displays were arranged with House of Harmony, Kresge, Radio Centre, Everybody's Radio Shoppe, David Dean Smith Shoppe, Loomis Temple of Music, Goldie's Musical Instrument Shop, Newberry's and Hill's. Other window tieups were arranged.

Ballyhoo, Press And Radio Sell "Trail Street"

Ballyhoo, newspaper publicity and a radio tieup drew considerable attention to the engagement of "Trail Street" at the Paramount theatre, Syracuse, N. Y. The campaign was arranged by manager Richard Feldman.

For the ballyhoo, an old flat top western wagon was used opening day. The driver had on farmer's regalia, with a western straw hat, cowboy boots, etc. Two big horses drew the wagon, upon which was placed a large book, displaying six sheets on each side.

A story on the producer of the picture was planted in the *Herald Journal*. The *Post Standard* ran an editorial on the picture day before opening. The editorial was captioned: "Exciting History Before Our Eyes."

The radio tieup was arranged with station WAGE. The tieup resulted in 40 free spot announcements 10 days ahead of playdate. In exchange the theatre used a trailer on the end of the feature during playdate plugging the western show, "Tennessee Jed."

Art, Story Planted in Press

Two-column art with a story was planted in the local newspaper by manager John Misavice to publicize his engagement of "Till the Clouds Roll By" at the Ritz theatre, Berwyn, Ill. Ten 22 x 28 inch window display cards with stills were placed around town.

OUTSTANDING SERIES OF NEWSPAPER ADS



—which were used in Cincinnati by RKO publicist Nathan Wise for the opening of "Repeat Performance" at the Grand theatre, June 11th. Taken from the press book, distinctive and well balanced they easily compel the attention of the reader.





Left Projection Booth For Theatre Advertising

Luis Ucko has been in show business since he was 15 years old, when he became a projectionist with the A. B. C. Circuit in Barranquilla, Colombia. He stayed in that position for two years, when he went to Medellin for the Antioquia Circuit. When Metro-Goldwyn-Mayer took over the operation of the Avenida theatre in Medellin, Ucko was made its assistant manager. Because of his liking for theatre advertising, he began to train for an exploitation position in October 1945, and in June 1946 was placed in charge of advertising for the Avenida theatre. He will leave soon for Bogota to take up his duties as advertising and publicity chief for Metro theatres in Colombia. He was born in Stuttgart, Germany.



Luis Ucko

Played Ball and Manages Theatre on Same Site

Twelve years ago, Art Meyer applied for a job at the North Main Theatre, Houston, Texas, because the building of the theatre had ruined the diamond on which he used to play baseball. He began his career in show business as a popcorn boy, and worked his way up through the Interstate Circuit ranks. He was an assistant manager at an Interstate theatre when he entered the service, where he participated in four invasions and eight battles. After his return, he became the manager of the North Main, where he meets many old friends and acquaintances.



Art Meyer

YOU OWE IT TO YOURSELF
To Learn About Filmack's Prevue
TRAILER SERVICE
Filmack
1327 S. WABASH AVE. CHICAGO 5, ILL.
$4.50 A week



Through arrangements made by Sam Gilman, the Harrisburg Telegraph *routed their own headlines on* 2,000 *copies of the first edition to make way for "Today is the day of 'The Yearling'." Sam, who manages the Regent theatre in Harrisburg, Pa., reports that the total cost of the promotion was* $32.

Believes Women Can Do Job In Theatre as Well as Men

Betty June Powell is of the opinion that women can find a place in show-business outside the boxoffice, and she has set out to prove it. Starting in 1941 as relief cashier for the Griffith Theatres in Shawnee, Oklahoma, she very rapidly became head cashier. By December of that year she had risen to the position of secretary to Elmer Davis, Jr., Shawnee City manager. After Pearl Harbor she got a job in a war plant, but as soon as she could get a release after the war, she returned to her old job, where she became interested in exploitation and advertising. She is now an important part of the circuits' advertising department, where she not only gets tieups with merchants, but paints and sets up her own displays as well. All in all, she is a very versatile young lady, even taking a short shift in the box office when necessary.



Betty June Powell

Hager Had Varied Theatre Career While in Army

In the past five years, Elmo Hager has held all the positions in a theatre, from janitor to manager. He began working in a War Department theatre in 1941 as a general handy man, and did all types of work, from usher, through bookkeeper and projectionist's helper to assistant manager. He managed two theatres at Randolph Field, Texas, and then went abroad in 1945 to open the first War Department Theatre in occupied Germany, in Bremen. Elmo is married and has one child.

Charron Started as Usher; Now Manages Toronto House

Thirteen years ago this Summer, John E. Charron entered show business as a part-time usher in Ottawa, Canada. In the subsequent years he worked his way through college, working in theatres during vacations. In 1938, he became affiliated with the Elgin theatre in Ottawa as an exploiteer in the day and a doorman at night. Shortly after joining the theatre he was made assistant manager. John joined the Armed Forces in 1940 and was discharged last year after six years in service. Following his discharge, John went to work with 20th Century theatres in Toronto, managing the newly remodelled International Cinema.



John E. Charron

BIRTHDAYS OF THE WEEK:

C. H. McKinney
J. D. Hill
Allan Kahn
George Littman
George West
D. M. Valotta
Thomas Wolf
Robert McGraw
Louis Stone
George Feder
Charles Shannon
James Baffes
H. Gabrilove
Daniel Clinton
Wallace Witt
Reynolds Roberts
Homer Newman
Irving Dreeben
H. J. Murphy
Philip Seidman
W. D. Galligan
Julia Grew
Ed May
Leo Buskey
Jack Van
J. K. Strachan
Irving Blumberg
Ted Kirkmeyer
Marshall Rooks
Anthony Dapice
A. D. Deason
Elmer Adams, Jr.
Pat Meadows
Norman Kassel
G. B. Giachetti
William Burke
Daniel Harris
D. O. Brantley
Arthur Halbrooks
Albert Clarke
Jay Solomon
Arnold Coffey
Edith Bolte
C. S. Hedge
Thomas Cleary
T. K. Reeves
Hyman Bloom
B. E. Dover
Fred Vining
G. B. Kemble

LIKE TO TRAVEL?

Motion Picture Herald can use a live wire showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in Mid-Western territory. Good salary plus commission.

Circulation Director
MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CHEYENNE (WB)

First Report:

Total Gross Tabulated	$229,400
Comparative Average Gross	202,200
Over-all Performance	113.4%

DENVER—Denver 109.3%
(DB) Jewels of Brandenberg (20th-Fox)
DENVER—Webber 94.5%
(DB) Jewels of Brandenberg (20th-Fox)
DENVER—Rialto, MO 1st week 61.2%
(DB) Jewels of Brandenberg (20th-Fox)
KANSAS CITY—Newman 122.1%
LOS ANGELES—Downtown 130.8%
LOS ANGELES—Hollywood 154.9%
LOS ANGELES—Wiltern 153.2%
NEW YORK—Strand 110.9%
(SA) Ted Lewis and His Orchestra
SALT LAKE CITY—Centre 96.5%
SAN FRANCISCO—Paramount 115.7%
ST. LOUIS—Fox 73.5%
(DB) Web of Danger (Rep.)
ST. LOUIS—Shubert, MO 1st week 92.8%
(DB) Web of Danger (Rep.)

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ODD MAN OUT (British) (Univ.)

First Report:

Total Gross Tabulated	$389,500
Comparative Average Gross	370,000
Over-all Performance	105.2%

BALTIMORE—Century 101.7%
CINCINNATI—Keith's, 1st week 106.3%
CINCINNATI—Keith's, 2nd week 79.7%
LOS ANGELES—Carthay Circle, 1st week . 144.1%
LOS ANGELES—Carthay Circle, 2nd week . 85.6%
LOS ANGELES—Carthay Circle, 3rd week . 58.5%
LOS ANGELES—Guild, 1st week 98.8%
LOS ANGELES—Guild, 2nd week 64.0%
LOS ANGELES—Iris, 1st week 168.6%
LOS ANGELES—Iris, 2nd week 72.2%
LOS ANGELES—Ritz, 1st week 159.1%
LOS ANGELES—Ritz, 2nd week 81.8%
LOS ANGELES—Studio, 1st week 170.7%
LOS ANGELES—Studio, 2nd week 73.1%
LOS ANGELES—United Artists, 1st week . 142.4%
LOS ANGELES—United Artists, 2nd week . 78.4%
NEW YORK—Criterion, 1st week 181.1%
NEW YORK—Criterion, 2nd week 150.9%
NEW YORK—Criterion, 3rd week 94.3%
NEW YORK—Criterion, 4th week 105.6%
NEW YORK—Criterion, 5th week 75.4%
NEW YORK—Criterion, 6th week 71.7%
PITTSBURGH—J. P. Harris 80.5%
ST. LOUIS—St. Louis, 1st week 69.3%
ST. LOUIS—St. Louis, 2nd week 50.0%

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SMASH-UP (Univ.)

Final Report:

Total Gross Tabulated	$921,300
Comparative Average Gross	898,900
Over-all Performance	102.4%

BALTIMORE—Keith's, 1st week 148.6%
BALTIMORE—Keith's, 2nd week 103.6%
BOSTON—Boston 77.4%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 123.2%
(DB) Secret of the Whistler (Col.)
BUFFALO—Lafayette, 2nd week 82.1%
(DB) Secret of the Whistler (Col.)
CHICAGO—Grand, 1st week 139.1%
CHICAGO—Grand, 2nd week 134.0%
CHICAGO—Grand, 3rd week 103.1%
CHICAGO—Grand, 4th week 87.6%
CHICAGO—Grand, 5th week 82.4%
CINCINNATI—Keith's, 1st week 170.0%
CINCINNATI—Keith's, 2nd week 133.0%
CLEVELAND—Warner's Hippodrome, 1st week 108.0%
CLEVELAND—Warner's Hippodrome, 2nd week 75.3%
CLEVELAND—Warner's Lake, MO 1st week . 97.2%
DENVER—Denver 87.5%
(DB) Sarge Goes to College (Mono.)
DENVER—Webber 54.0%
(DB) Sarge Goes to College (Mono.)
DENVER—Aladdin, MO 1st week 86.2%
(DB) Sarge Goes to College (Mono.)
INDIANAPOLIS—Keith's, 1st week 82.1%
INDIANAPOLIS—Keith's, 2nd week 82.1%
KANSAS CITY—Tower 93.1%
KANSAS CITY—Uptown 94.2%
LOS ANGELES—Iris, 1st week 137.5%
LOS ANGELES—Iris, 2nd week 110.0%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—Iris, 3rd week 87.5%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—Ritz, 1st week 128.3%
LOS ANGELES—Ritz, 2nd week 92.9%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—Ritz, 3rd week 75.2%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—Studio, 1st week 113.0%
LOS ANGELES—Studio, 2nd week 89.2%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—Studio, 3rd week 65.4%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—United Artists, 1st week . . 138.2%
LOS ANGELES—United Artists, 2nd week . . 91.1%
(DB) Gentleman Joe Palooka (Mono.)
LOS ANGELES—United Artists, 3rd week . . 73.5%
(DB) Gentleman Joe Palooka (Mono.)
MINNEAPOLIS—RKO Orpheum 79.3%
NEW YORK—Capitol, 1st week 134.9%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 2nd week 114.0%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 3rd week 101.5%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 4th week 83.4%
(SA) Xavier Cugat's Orchestra
OMAHA—Paramount 72.0%
PHILADELPHIA—Aldine, 1st week 138.8%
PHILADELPHIA—Aldine, 2nd week 116.6%
PHILADELPHIA—Aldine, 3rd week 64.5%
SALT LAKE CITY—Centre 95.8%
SALT LAKE CITY—Studio, MO 1st week . . 123.0%
SALT LAKE CITY—Studio, MO 2nd week . . 104.6%
SAN FRANCISCO—Esquire, 1st week . . . 102.2%
(DB) Accomplice (PRC)
SAN FRANCISCO—Esquire, 2nd week . . . 56.8%
(DB) Accomplice (PRC)
SAN FRANCISCO—Esquire, 3rd week . . . 51.1%
(DB) Accomplice (PRC)
ST. LOUIS—Ambassador 71.0%
(DB) Lady Chaser (PRC)
TORONTO—Uptown, 1st week 106.8%
TORONTO—Uptown, 2nd week 102.5%

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FRAMED (Col.)

First Report:

Total Gross Tabulated	$286,200
Comparative Average Gross	282,000
Over-all Performance	101.1%

BALTIMORE—Hippodrome 98.3%
(SA) Vaudeville
BUFFALO—Lafayette 123.2%
(DB) Millie's Daughter (Col.)
CHICAGO—Chicago 101.6%
(SA) Vaudeville
CLEVELAND—Warner's Hippodrome 98.0%
CLEVELAND—Warner's Lake, MO 1st week 80.0%
CLEVELAND—Warner's Lake, MO 2nd week 83.3%
LOS ANGELES—Hillstreet, 1st week 130.2%
(DB) King of the Wild Horses (Col.)
LOS ANGELES—Hillstreet, 2nd week 62.5%
(DB) King of the Wild Horses (Col.)
PHILADELPHIA—Stanton, 1st week 187.4%
PHILADELPHIA—Stanton, 2nd week 111.8%
PHILADELPHIA—Stanton, 3rd week 72.4%
PITTSBURGH—J. P. Harris 77.1%
SAN FRANCISCO—Orpheum, 1st week . . . 133.3%
(DB) King of the Wild Horses (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . . 69.6%
(DB) King of the Wild Horses (Col.)

Alexander 1946 Gross Up 40%

The Alexander Film Company's advertising business in 1946 increased more than 40 per cent over the previous year and the trend is still upward, J. Don Alexander, president, said last week while on a business trip to New York.

He attributed this increase to the many products that have again become available since the end of the war, and to the consumer buying resistance which is turning advertisers to even larger campaigns which include the use of advertising films.

To accommodate the increased business Mr. Alexander's company has completed a new service department building designed with four wings built around a central office to handle the receiving and distribution of films, and new storage buildings. Currently under construction is a sound stage.

Through its 150 representatives throughout the country the company is releasing its product to 9,000 theatres and has 25,000 national and local advertising accounts. From these advertisers the theatres receive $2,000,000 annually for showing the one-minute advertising film.

The cost of producing the films today is double pre-war costs, Mr. Alexander said. Today a 60-foot subject using the Alexander two-color process costs about $500, while black and white subjects run from $350 to $400 each.

New York, California Screen Directors Guilds Affiliate

The Screen Directors Guild of California, Inc., and the Screen Directors Guild of New York have officially affiliated, it was announced by both units Monday. The principal features of the affiliation are: a geographical allocation of jurisdiction giving the California guild all the territory included in the Pacific and Mountain time zones while the New York guild has jurisdiction over all work in the Eastern and Central time zones. Members of either guild are permitted to work in either territories. Also the two guilds will use substantially the same basic agreements in negotiating contracts with producers.

Texaco Sponsors Reel

Texaco has signed a deal with RKO Pathe News, providing for the production of a two-reel newsreel dealing with farm problems. It will be called "Farm Topics" and production was to have started June 19. No distribution arrangements have been made so far.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cusbioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Micbigan.

16MM & 35MM WAR SURPLUS SOUND OUTfits—New Low Prices—16mm RCA $149.50; Bell & Howell, Ampro, Victor, DeVry from $195; Amproarc HI $1,295, 35mm Holmes LI Arc equipments, $1,295; DeVry HI theatre equipments, $2,495; rebuilt Super Simplex RCA sound, $3,850. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

DEBRIE 400 FT. CAMERA. MAGAZINES, TRIpod and cases, $425. Powers 6A machine $100. NEIL CREEDON, 51 Henry St., Glens Falls, N. Y.

MOTIOGRAPH DELUXE PROJECTOR MECHanisms, excellent, $69.50; BL Super Cinephor Lenses 3¼", 4½", $44.75; Preddey LI Arclamps, $89.50; closing out theatre amplifiers, $19.50 up; two unit manual Ticket Machines, $99.50; three unit $135; Public Address Systems, complete $44.50 up. Summer catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

500 AMERICAN HEAVY PANELBACK SPRINGedge chairs, excellent, $5.45; 200 veneer chairs, rebuilt, $3.95; 1050 Heywood-Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for list. Heavy green plastic leatherette, 50" wide (60 yd. rolls) Special $1.35 yd. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

THEATRES

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANT TO BUY SMALL THEATRE DOING good business in a small Virginia town. BOX 2124, MOTION PICTURE HERALD.

6 VIRGINIA THEATRES FOR SALE. REASONable terms to responsible theatre operators. Located in Norfolk, Portsmouth, Newport News. JEWEL PRODUCTIONS. 165 West 46th St., New York City.

WILL LEASE 525 SEAT THEATRE—NEW JERsey—owner retiring. $12,000 security needed. BOX 2132, MOTION PICTURE HERALD.

ONLY THEATRE IN COUNTY AT COUNTY seat of beautiful San Juan Islands, featured in last October issue of Holiday Magazine. Includes large four-room modern, well-furnisbed apartment. Year round fishing; dairy and poultry ranchbing; two fisb canneries; modern creamery. Tourists and Sportsmans Paradise. Branch of University of Washington located here. Home of International Boys' and Girls' Camp. Airport with daily service to Seattle and all northwest points. All cash. Information to qualified buyers only. ISLAND THEATRE, Friday Harbor, Washington.

SERVICES

CECIL DAVIS, COMPLETE THEATRE CHAIR rebuilder. New Veneer backs, bottoms, and 16 coil spring edge cushions made to order. Also seat and back covers, cotton cut to size. CECIL DAVIS THEATRE SEAT & EQUIPMENT CO., 4020 MacArthur, Oklahoma City, Okla.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per tbousand. $25.00 per 10,000. S. KLOUS. Care of MOTION PICTURE HERALD.

COMIC BOOKS ARE THE IDEAL KIDDIE giveaway. Tbe identical books retailing at 10c, now available to Theatres only, 3c each. SIDNEY ROSS, 334 West 44tb St., New York.

POSITIONS WANTED

EXPERIENCED MANAGER WANTS POSITION with Independent or small circuit. Excellent references. BOX 2130, MOTION PICTURE HERALD.

PERSONABLE ENERGETIC YOUNG MAN, trained in all phases of distribution; seeks reentry. Would consider production. BOX 2131, MOTION PICTURE HERALD.

HELP WANTED

WANTED EXPERIENCED PROJECTIONIST, sober, dependable. Three shows daily, six day week. Permanent position to right man. State starting salary and references. Write SOO AMUSEMENT COMPANY, Sault Ste. Marie, Michigan.

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BH SILENCED STUDIO CAMERA; UNIT EYE Shuttle; Mitchell erect viewfinder; 3—400' magazines, 5 lenses; excellent $2,450; 1000' Tripack 3 color magazine, $244.50; Moviola 5 sprocket synchronizer, $159.50; BH single system Camera with galvanometer; rackover; magazine; 6 lenses, vertical viewfinder, $4,250; Cinemart Hollywood Recording outfit complete, $2,250; Eyemo Turret 3 lenses; rackover; magazine; freehead tripod; motor, etc., $1,395; New Mitchell 24V Motors, $295; New 35mm Film Phonographs, $795. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Sbooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

15 New Building Projects Are Set

The Office of the Housing Expediter in Washington has approved 15 more projects for the construction or repair of theatres. They are:

Roco F. Boscardin, Dover Plains, N. Y., theatre; John T. Waterall, Jackson, Ala., theatre; T. H. Vaughn, Elmore City, Okla., theatre; William H. Oldknow, San Diego County, Cal., drive-in theatre; Stanley C. Dilley, Bear Lake, Mich., theatre; Greime, Fasken and Kingman, Chelan, Wash., remodel building for theatre; Veigh Cummings, Heber, Utah, theatre and store building; J. Fred Hall, Akron, Colo., theatre addition.

Also: Frank Garcia, Kelseyville, Cal., theatre; Mason Shaw, Saratoga, Cal., combination theatre, store building and apartment; J. E. Friedrich, Monterey, Cal., theatre completion; Albert Heffron, Coopersville, Mich., theatre; Alfred Lienhardt, Jr., New Glarus, Wisc., theatre; Robert Z. Glass, Houston, Tex., quonset hut theatre, and H. M. Clark, Monahans, Tex., theatre.

Other theatre projects announced by exhibitors include: Frank L. Newman, Jr., Seattle, Wash., theatre opening; Talgar Theatre Company, Lakeland, Fla., Negro theatre; Lincoln Realty Company, Omaha, Neb., drive-in theatre; Massachusetts Amusement Company (Warner Theatres subsidiary) Newburyport, Mass., theatre, and Melvin Fox, of Philadelphia, new theatres in Burlington and Mt. Holly, N. J., and in Philadelphia.

Nostalgic Press Premiere For "Perils of Pauline"

Paramount will recreate the silent days of the screen when it gives a press preview of its latest release, "The Perils of Paulene," June 24 in New York. The feature, based on the life of Pearl White, famous serial queen of the silent days, will be shown to the press in New York's Comet theatre, one of the city's earliest motion picture theatres, which will be decorated with the lurid one-sheets and six-sheets used to advertise Miss White's original pictures. A chapter from "The Exploits of Elaine," one of the White serials, and a silent film newsreel will be shown with "The Perils of Pauline," which stars Betty Hutton.

Roy Del Ruth Acquires "The Little Fellow"

The 12-year-old boy who was buried near the Chicago and North Western Railroad track and whose grave is the scene of wreath-laying ceremonies every Memorial Day, is the inspiration for "The Little Fellow," an original story by George Callahan which has been purchased by Roy Del Ruth for his early 1948 independent production. The boy was a mascot of the railroaders.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

News Hounds

Monogram—Good News

The fourth film in this Bowery Boys' series, it tops the former three because of its good comedy continuity, out of which knowing direction has extracted every bit of entertainment value. Also it should widen appeal and renew acquaintance for the Bowery Boys with audiences who remember them as the former Dead End Kids.

Recent bribe scandals in boxing and football circles no doubt inspired the well-developed comedy plot written by Edmond Seward, Tim Ryan and George Cappy from their own original screenplay. As always it has Leo Gorcey, tough as bull beef at a cent a pound, leading his hardboiled young pals in a series of clownish adventures, when he aspires to rise from newspaper office boy to reporter.

Aided by his pals, and particularly abetted in keeping the comedy of the film story high by the antics of Huntz Hall, as a fumbling amateur photographer, Gorcey starts out to dig up an exposé of some fight fixing gamblers. It is Hall with his camera who finally turn up the incriminatory evidence Gorcey needs. At the same time that screaming headlines put the finger on one of the town's leading citizens, Hall loses the evidence. A resulting $4,000,000 libel suit comes to the trial stage before the lost camera and film are recovered to save the day.

Gorcey's other well-known ex-Dead Ender pals, Bobby Jordan, Gabriel Dell, Billy Benedict and David Gorcey, give him able support. Other feature and bit roles are nicely handled by Christine McIntyre, Anthony Caruso, Bill Kennedy, Ralph Dunn and Robert Emmett Keane.

Director William Beaudine gets the credit for making this one the best of a series that Jan Grippo has produced thus far.

Previewed at the Gordon theatre, Hollywood. Reviewer's rating: Good.—W.J. McG.

Release date, July 12, 1947. Running time, 68 min. PCA No. 12404. General audience classification.

Slip ..... Leo Gorcey
Sach ..... Huntz Hall
Bobby ..... Bobby Jordan
Gabe ..... Gabriel Dell
Whitey ..... Billy Benedict
Chuck ..... David Gorcey
Jane Connelly ..... Christine McIntyre
John Burke ..... Tim Ryan
Greco ..... Anthony Caruso
Mark Morgan ..... Bill Kennedy
Dutch Miller ..... Ralph Dunn

Nieta Bieber, John Hamilton, Terry Goodman, Robert Emmett Keane, Bernard Gorcey, Buddy Gorman, Russ Whiteman, Emmett Vogan Jr., John Elliott, Meyer Grace

Saddle Pals

Republic—Gene Autry Western

This, another in the current series of Gene Autry pictures for Republic, has the cowboy star going through the paces that have become familiar to audiences of his musical Westerns.

Incorporating the maximum of action, several musical numbers sung by the star and accompanied by the Cass County Boys, a dash of comedy on the part of Sterling Holloway as the rattled-brain heir of a huge land fortune, and a hint of romance through the appearance of Lynn Roberts, "Saddle Pals" maintains the usual good standard of the series.

The screenplay by Bob Williams and Jerry Sackheim, adapted from an original story by Dorrell and Stuart E. McGowan, has Gene as business manager of a land corporation which the young owners are gradually losing to a group of unscrupulous business men. As is expected Autry and his allies outwit the swindlers and they are left to the processes of justice.

The musical numbers include "You Stole My Heart," "I Wish I Had Never Met Sunshine," the one-time Hit Parade number "Amapola," "Which Way Did They Go" and the lilting "The Covered Wagon Rolled Right Along."

The picture was directed by Lesley Selander and Sidney Picker was associate producer.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, June 15, 1947. Running time, 72 min. PCA No. 12358. General audience classification.

Gene ..... Gene Autry
Shelly Brooks ..... Lynn Roberts
Waldo T. Brooks, Jr. ..... Sterling Holloway

Irving Bacon, Damian O'Flynn, Charles Arnt, Jean Van, Tom London, Charles Williams, Francis McDonald, George Chandler, Edward Gargan

Scared to Death

Screen Guild—Color Thriller

This is the story of a woman scared to death by a number of assorted villains. They succeed, but the audience is unlikely to share in the woman's mental anguish and is likely to shrug the whole thing off, although the proceedings are given a certain attraction through the use of Cinecolor.

"Scared to Death" was produced by William B. David and directed by Christy Cabanne for Golden Gate Productions from an original story and screenplay by W. J. Abbott. There is much hypnotic-eye rolling and gravel-voice mystery talk, but no one is likely to become unduly alarmed. The story tells of Molly Lamont, married to Roland Varno with whom she doesn't get along. She's a girl with a past and a guilt-complex. George Zucco plays the mysterious doctor who turns out to be innocent while Bela Lugosi, Angelo Rossitto and Lee Bennett turn out to be responsible for the spooks which finally drive Miss Lamont to death from fright. Douglas Fowley is the inquiring reporter who solves the mystery and Nat Pendleton turns in a good performance as the dumb private cop. Joyce Compton and Gladys Blake look refreshingly pretty.

Reviewed at the Rialto theatre, New York. The audience was passive. Reviewer's Rating: Fair.—Fred Hift.

Release date, May 3, 1947. Running time, 65 min. PCA No. 4608. Adult audience classification.

Leonide ..... Bela Lugosi
Terry Lee ..... Douglas Fowley
Jane ..... Joyce Compton

George Zucco, Nat Pendleton, Roland Varno, Molly Lamont, Angelo Rossitto, Gladys Blake, Lee Bennett.

ADVANCE SYNOPSES

PACIFIC ADVENTURE (Columbia)

DIRECTOR: Ken G. Hall. PHOTOGRAPHY: George Heath. PLAYERS: Ron Randell, Muriel Steinbeck, John Tate, Joy Nichols.

ROMANTIC ADVENTURE. Starring Ron Randell and Muriel Steinbeck "Pacific Adventure" is the story of Sir Charles Kingsford Smith, his record-breaking round-the-world flight, his air conquest of the Pacific, his attempts to establish an air mail service in New Zealand, and his final flight from England to Australia, in which he dies. Interwoven is a story of romance and devotion.

CODE OF THE SADDLE (Monogram)

PRODUCER: Barney Sarecky. DIRECTOR: Thomas Carr. PLAYERS: Johnny Mack Brown, Raymond Hatton, Riley Hill, Kay Morley, Wm. Norton Bailey, Zon Murray.

WESTERN. Two friends, enroute to a ranch to investigate a range war, stop to probe the mysterious killings of two ranch-owners, whose cattle had been stolen. They prove that the sheriff was the head of the outlaws and in a gun battle between the townspeople and the outlaws, the sheriff is killed. The rest of the band are brought to justice.

SPRINGTIME IN THE SIERRAS (Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Hal Landon, Bob Nolan.

WESTERN. When a game warden is killed, Roy Rogers investigates a game-slaughtering ring which is supplying a large syndicate with illegal meat. He succeeds in breaking up the gang and the syndicate, as well as solving the murder of the warden.

THE CASE OF THE BABY SITTER (Screen Guild)

PRODUCERS: Maury Nunes, Carl Hittleman. DIRECTOR: Lambert Hillyer. PLAYERS: Tom Neal, Allen Jenkins, Pamela Blake, Virginia Sale, George Meeker, Rebel Randall, Keith Richards, Lona Andre, Crane Whitley, Eddie Kane, Mickey Simpson, Bill Kennedy, Tom Kennedy.

MELODRAMA. Jewel thieves, operating in the guise of a duke and duchess, hire the Ace Detective Agency to "baby sit" with an infant they are using as a blind for their thievery. A rival mob of thieves dope the detective sitter and make off with a valuable diamond. The climax comes in a fight for the diamond, with police and detective agency tracking them down.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

SPECIAL

831 The Jolson Story .....Jan.,'47

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7039 Personality Kid .....Aug. 8,'46
7210 Heading West .....Aug. 15,'46
7038 It's Great to Be Young.....Sept. 12,'46
7224 Singing on the Trail .....Sept. 12,'46
7002 Gallant Journey .....Sept. 24,'46
7042 Shadowed .....Sept. 26,'46
7006 Thrill of Brazil .....Sept. 30,'46
805 So Dark the Night .....Oct. 10,'46
806 Blondie Knows Best .....Oct. 17,'46
861 Landrush .....Oct. 17,'46
816 Crime Doctor's Man Hunt....Oct. 24,'46
818 Secret of the Whistler.....Nov. 7,'46
862 Terror Trail .....Nov. 21,'46
824 Betty Co-Ed .....Nov. 28,'46
829 Return of Monte Cristo .....Dec.,'46
822 Boston Blackie and the Law..Dec. 12,'46
854 Lone Star Moonlight .....Dec. 12,'46
863 The Fighting Frontiersman...Dec. 19,'46
828 Alias Mr. Twilight .....Dec. 24,'46
804 Singin' In the Corn .....Dec. 26,'46
807 Blondie's Big Moment .....Jan. 9,'47
823 Lone Wolf In Mexico .....Jan. 16,47
865 South of the Chisholm Trail..Jan. 30,'47
830 Dead Reckoning .....Feb.,'47
832 Mr. District Attorney .....Feb.,'47
825 Blind Spot .....Feb. 6,'47
826 Ciagrette Girl .....Feb. 13,'47
852 Over the Santa Fe Trail....Feb. 13,'47
833 Johnny O'Clock .....Mar.,'47
836 The Lone Hand Texan .....Mar. 6,'47
819 The Thirteenth Hour .....Mar. 6,'47
814 Millie's Daughter .....Mar. 20,'47
... King of Wild Horses .....Mar.27,'47
864 West of Dodge City .....Mar. 27,'47
.... Framed .....Apr.,'47
.... The Guilt of Janet Ames .....Apr.,'47
808 Blondles' Holiday .....Apr.'10,'47
667 Law of the Canyon .....Apr. 24,'47
.... For the Love of Rusty .....May 1,'47
.... Bulldog Drummond at Bay ..May 15,'47
... Prairie Raiders .....May 29,'47
.... The Millerson Case .....May 29,'47
.... The Corpse Came C.O.D.....May 31,'47
.... Little Miss Broadway.....June 19,'47
.... Sport of Kings.....June 26,'47
.... Swing the Western Way.....June 26,'47
.... Pacific Adventure .....July,'47
.... Stranger from Ponca City....July 3,'47
.... Keeper of the Bees .....July 10,'47
.... Gunfighters .....July 15,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

102 It's a Joke, Son.....Jan. 15,'47
101 Bedelia (Brit.) .....Jan. 29,'47
103 The Adventuress (Brit.)....Mar. 14,'47
104 Lost Honeymoon .....Mar. 29,'47
105 Repeat Performance .....May 22,'47

MGM

BLOCK 17

625 Boys' Ranch .....July 16,'46
626 Courage of Lassie .....Aug. 8,'46
627 Faithful In My Fashion ....Aug. 22,'46
628 Three Wise Fools .....Aug. 29,'46

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.... Captains Courageous (R) (T) Aug. 21,'46
701 Holiday in Mexico .....Sept.,'46
708 The Cockeyed Miracle .....Oct.,'46
704 No Leave, No Love .....Oct.,'46
705 Rage in Heaven (R) .....Oct.,'46
706 Two Smart People .....Nov.,'46
707 Undercurrent .....Nov.,'46
708 The Show-off .....Dec.,'46
709 Secret Heart .....Dec.,'46
702 Gallant Bess .....Jan.,'47
711 Mighty McGurk .....Jan.,'47
712 Lady in the Lake .....Jan.,'47
710 Till the Clouds Roll By .....Jan.,'47
714 Love Laughs at Andy Hardy....Feb.,'47
715 My Brother Talks to Horses....Feb.,'47
713 Boomtown (R) .....Feb.,'47
.... The Arnelo Affair .....(T) Feb. 13,'47
716 The Beginning or the End ..Mar.,'47
718 It Happened in Brooklyn .....Apr.,'47
719 Little Mr. Jim .....Apr.,'47
720 Sea of Grass .....Apr.,'47
.... Gone with the Wind (R) (T) Apr. 28,'47
717 The Yearling .....May,'47
721 High Barbaree .....May,'47
722 Undercover Maisie .....May,'47
723 The Great Waltz (R) .....May,'47
.... The Philadelphia Story (R) (T) May 8,'47
.... Dark Delusion .....June,'47
.... Living In a Big Way.....June,'47
.... Song of Love .....(T) June 27,'47
.... Cynthia .....July,'47
.... Fiesta .....July,'47
.... Song of the Thin Man...(T) July 17,'47
.... Merton of the Movies....(T) July 22,'47
.... Tenth Avenue Angel.....(T) July 28,'47
.... The Hucksters .....Aug.,'47
.... Romance of Rosy Ridge.....Aug.,'47
.... Unfinished Dance . .....(T) Aug. 5,'47

MONOGRAM

520 Below the Deadline.....Aug. 3,'46
567 Shadows on the Range.....Aug. 10,'46
525 The Missing Lady.....Aug. 17,'46
512 Spook Busters .....Aug. 24,'46
517 High School Hero.....Sept. 7,'46
601 Decoy .....Sept. 14,'46
568 Trigger Fingers .....Sept. 21,'46
602 Gentleman Joe Palooka.....Oct. 5,'46
603 Dangerous Money .....Oct. 12,'46
605 Wife Wanted .....Nov. 2,'46
531 Beauty and the Bandit.....Nov. 9,'46
563 Silver Range .....Nov. 16,'46
604 Bringing Up Father .....Nov. 23,'46
607 The Trap .....Nov. 30,'46
606 Mr. Hex .....Dec. 7,'46
612 Silver Stallion (R) .....Dec. 14,'46
606 Sweetheart of Sigma Chi....Dec. 21,'46
681 Song of the Sierras .....Dec. 28,'47
609 Ginger .....Jan. 4,'47
610 Riding the California Trail...Jan. 11,'47
564 Raiders of the South .....Jan. 18,'47
611 Vacation Days .....Jan. 25,'47
683 Rainbow Over the Rockies...Feb. 6,'47
675 Valley of Fear .....Feb. 15,'47
613 Fall Guy .....Mar. 15,'47
614 The Guilty .....Mar. 22,'47
676 Trailing Danger .....Mar. 29,'47
684 Six Gun Serenade .....Apr. 5,'47
615 Violence .....Apr. 12,'47
1 It Happened on Fifth Avenue (Allied Artists) .....Apr. 19,'47
671 Land of the Lawless .....Apr. 26,'47
617 Queen of the Yukon (R).....May 3,'47
616 Hard Boiled Mahoney .....May 10,'47
618 Sarge Goes to College .....May 17,'47
672 The Law Comes to Gunsight..May 24,'47
682 Song of the Wasteland .....May 31,'47
619 Wolf Call (R) .....June 7,'47
620 High Conquest .....June 21,'47
677 Code of the Saddle .....June 28,'47
621 Kilroy Was Here .....July 5,'47
622 News Hounds .....July 12,'47
2 Black Gold (Allied Artists) Aug. 1,'47
.... The Gangster (Allied Artists) Sept. 1,'47

PARAMOUNT

SPECIAL

4532 Monsieur Beaucaire .....Aug. 30,'46

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BLOCK 6

4526 O. S. S.....July 26,'46
4527 The Searching Wind .....Aug. 9,'46
4528 Swamp Fire .....Sept. 6,'46
4529 Strange Love of Martha Ivers.Sept 13,'46

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R5-3620 Jungle Princess (R)....Sept. 1,'46
R5-3624 The Plainsman (R).....Sept. 1,'46
4601 Two Years Before the Mast..Nov. 22,'46
4602 Blue Skies .....Dec. 27,'46
4603 Cross My Heart .....Jan. 10,'47
4604 Perfect Marriage .....Jan. 24,'47
4605 Ladies' Man .....Feb. 7,'47
4624 I Cover Big Town .....(T) Feb. 21,'47
4625 Jungle Flight .....(T) Feb. 21,'47
4606 California .....Feb. 21,'47
4607 Easy Come, Easy Go .....Mar. 7,'47
4608 Suddenly It's Spring.....Mar. 21,'47
4620 Seven Were Saved.....Mar. 26,'47
4609 My Favorite Brunette.....Apr. 4,'47
4621 Fear In the Night.....Apr. 18,'47
4610 The Imperfect Lady .....Apr. 25,'47
4613 Welcome Stranger .....(T) Apr. 25,'47
4611 Blaze of Noon .....May 2, 47
4622 Big Town .....May 23,'47
4612 Calcutta .....May 30,'47
4623 Danger Street .....June 20,'47
4614 The Trouble With Women....June 27,'47
4615 Perils of Pauline.....July 4,'47
4616 Dear Ruth .....July 18,'47
4617 Desert Fury .....Aug. 15,'47

PROD. REL. CORP.

.... Terrore on Horseback .....Aug. 14,'46
.... Down Missouri Way .....Aug. 15,'46
.... Secrets of a Sorority Girl....Aug. 15,'46
.... Overland Riders .....Aug. 21,'46
.... Blonde for a Day .....Aug. 29,'46
.... Strange Holiday .....Sept. 2,'46
.... Outlaw of the Plains .....Sept. 22,'46
SP71 Her Sister's Secret .....Sept. 23,'46
.... Accomplice .....Sept. 29,'46
714 The Brute Man.....Oct. 1,'46
741 Driftin' River .....Oct. 1,'46
.... Gas House Kids .....Oct. 28,'46
742 Tumbleweed Trails .....Oct. 28,'46
.... Don Ricardo Returns .....Nov. 5,'46
743 Stars Over Texas .....Nov. 18,'46
.... Lady Chaser .....Nov. 25,'46
706 Wild West .....Dec. 1,'46
610 Lighthouse .....Jan. 10,'47
705 Born to Speed .....Jan. 12,'47
744 Wild Country .....Jan. 17,'47
.... The Return of Rin Tin Tin..Feb. 20,'47
751 Law of the Lash.....Feb. 26,'47
701 Devil on Wheels .....Mar. 2,'47
745 Range Beyond the Blue.....Mar. 17,'47
.... Philo Vance's Secret Mission.Mar. 20,'47
SP72 Untamed Fury .....Mar. 22,'47
731 Kit Carson (R) .....Mar. 22,'47
732 Last of the Mohicans (R)....Mar. 22,'47
715 Three on a Ticket .....Apr. 5,'47
707 Philo Vance's Gamble .....Apr. 12,'47
746 West to Glory .....Apr. 12,'47
702 The Big Fix .....Apr.19,'47
752 Border Feud .....May 10,'47
716 Too Many Winners .....May 24,'47
733 Corsican Brothers (R) .....May 24,'47
734 International Lady (R) .....May 24,'47
717 Killer at Large .....May 31,'47
703 Stepchild .....June 7,'47
708 Philo Vance Returns .....June 14,'47
704 Heartaches .....June 28,'47
753 Pioneer Justice .....June 28,'47

REPUBLIC

SPECIAL

601 I've Always Loved You.....Dec. 2,'46

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526 The Inner Circle .....Aug. 7,'46
527 The Last Crooked Mile.....Aug. 9,'46
528 G. I. War Brides .....Aug. 12,'46
529 The Invisible Informer .....Aug. 19,'46
530 Earl Carroll Sketchbook ....Aug. 22,'46
541 Under Nevada Skies .....Aug. 26,'46
531 Mysterious Mr. Valentine....Sept. 3,'47
558 Rio Grande Raiders .....Sept. 9,'47
542 Roll on Texas Moon .....Sept. 12,'46
5542 Home in Oklahoma .....Nov. 8,'46
532 Plainsman and the Lady....Nov. 15,'46
661 Santa Fe Uprising .....Nov. 15,'46
603 Affairs of Geraldine .....Nov. 18,'46
681 Sioux City Sue .....Nov. 21,'46
5503 Out California Way .....Dec. 5,'46
604 Fabulous Suzanne .....Dec. 15,'46
543 Helldorado .....Dec. 15,'46
553 That Brennan Girl .....Dec. 23,'46
662 Stagecoach to Denver .....Dec. 23,'46
602 The Pilgrim Lady .....Jan. 22,'47
682 Trail to San Antone .....Jan. 25,'47
607 Calendar Girl .....Jan. 31,'47
5504 Last Frontier Uprising .....Feb. 1,'47
608 Angel and the Badman.....Feb. 15,'47
641 Apache Rose .....Feb. 15,'47
606 The Magnificent Rogue .....Feb. 15,'47
603 Vigilantes of Boomtown.....Feb. 15,'47
605 The Ghost Goes Wild.....Mar. 8,'47
610 Hit Parade of 1947.....Mar. 22,'47
664 Homesteaders of Paradise Valley Apr. 1,'47
611 Yankee Fakir .....Apr. 1,'47
642 Bells of San Angelo.....Apr. 15,'47
612 Spoilers of the North.....Apr. 24,'47
642 Bells of San Angelo.....May 15,'47
665 Oregon Trail Scouts .....May 15,'47
609 That's My Gal .....May 15,'47
614 Winter Wonderland .....May 17,'47
613 That's My Man.....June 1,'47
616 Web of Danger.....June 10,'47
684 Saddle Pals .....June 15,'47
615 Northwest Outpost .....June 25,'47
666 Rustlers of Devil's Canyon ..July 1,'47
619 The Trespasser .....July 3,'47
646 Springtime in the Sierras ..July 15,'47

RKO-RADIO

SPECIALS

761 Notorious .....Sept. 6,'46
792 Fantasia (R) .....Sept. 26,'46
751 Best Years of Our Lives.....Nov. 20,'46
791 Song of the South .....Nov. 29,'46
781 It's a Wonderful Life.....Jan. 7,'47
762 Sinbad the Sailor .....Jan. 13,'47
.... The Long Night .....May 28,'47

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BLOCK 6

626 Till the End of Time.....Aug. 1,'46
627 Crack-Up .....Sept. 6,'46
628 Bedlam .....May 10,'46
629 The Falcon's Alibi.....July 1,'46
630 The Bamboo Blonde.....July 15,'46

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BLOCK 1

705 Step by Step.....Aug. 30,'46
704 Sunset Pass .....Oct. 1,'46
701 Sister Kenny .....Oct. 10,'46
702 Lady Luck .....Oct. 16,'46
703 Great Day (British).....Oct. 30,'46

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BLOCK 2

708 Child of Divorce .....Oct. 15,'46
710 Genius at Work .....Oct. 20,'46
706 Nocturne .....Oct. 29,'46
709 Criminal Court .....Nov. 20,'46

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BLOCK 3

713 Vacation in Reno .....Dec. 10,'46
715 Falcon's Adventure.....Dec. 13,'46
712 San Quentin .....Dec. 17,'46
714 Dick Tracy Versus Cueball...Dec. 18,'46
711 The Locket .....Dec. 20,'46

Prod. No.	Title	Tradeshow or Release Date
	BLOCK 4	
716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47
	BLOCK 5	
721	Honeymoon	May 17,'47
722	Born to Kill	May 2,'47
723	Tarzan and the Huntress	Apr. 5,'7
724	A Likely Story	Apr. 19,'47
725	Banjo	May 15,'47
	BLOCK 6	
726	They Won't Believe Me	July,'47
727	The Woman on the Beach	June,'47
728	Desperate	June,'47
729	Dick Tracy's Dilemma	July,'47
730	Thunder Mountain	June,'47
	BLOCK 7	
....	Seven Keys to Baldpate	....
....	Bachelor and the Bobby Soxer	....
....	Under the Tonto Rim	....
....	Riff Raff	....
....	Crossfire	....

SCREEN-GUILD

4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shop	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queeno fthe Amazons	Jan. 15,'47
HC407	Rustler's Valley (R)	Mar. 15,'47
4614	Bells of San Fernando	Apr. 5,'47
HC08	Texas Trail	Apr. 12,'47
4613	Buffalo Bill Rides Again	Apr. 19,547
HC09	Partners of the Plains (R)	Apr. 26,'47
4608	Scared to Death	May 3,'47
HC10	Cassidy of Bar 20 (R)	May 10,'47
4615	Shoot to Kill	May 17,'47
4616	Bush Pilot	June 7,'47
HC11	Heart of Arizona (R)	June 14,'47
4619	Hollywood Barn Dance	June 21,'47
4617	The Hat Box Mystery	July 12,'47
HC12	Bar 20 Justice (R)	July 19,'47
4618	The Case of the Baby Sitter	July 26,'47
4620	Killer Dill	Aug. 2,'47
4621	Dragnet	Aug. 16,'47

SELZNICK REL. ORG.

....	Duel in the Sun	Apr. 17,'47

20TH CENTURY-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
704	Les Miserables (R)	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
711	Backlash	May,'47
710	Carnival in Costa Rica	Apr.,'47
712	The Late George Apley	Apr.,'47
714	San Demetrio, London (Brit.)	Apr.,'7
713	Homestretch	May,'47
715	The Ghost and Mrs. Muir	May,'47
716	Jewels of Brandenburg	May,'47
717	Moss Rose	June,'47
718	Miracle on 34th Street	June,'47
719	Western Union (R)	June,'47
720	Bob, Son of Battle	July,'47
721	Meet Me at Dawn	July,'47
722	The Crimson Key	July,'47

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47
....	Adventures of Don Coyote	May 9,'47
....	Fun on a Weekend	May 15,'47
....	Dishonored Lady	May 16,'47
....	Dangerous Venture	May 23,'47
....	Copacabana	May 30,'47
....	Stork Bites Man	June 21,'47
....	The Other Love	July 11,'47
....	Hoppy's Holiday	July 18,'47
....	Lured	July 25,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.) (T)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
602	Magnificent Doll	Nov.,'46
603	Notorious Gentleman (Brit.)	Nov. 1,'46
604	Temptation	Dec.,'46
605	Wicked Lady (British)	Jan.,'47
606	Swell Guy	Jan.,'47
607	I'll Be Yours	Jan.,'47
609	Smash-Up	Mar.,47
610	Michigan Kid	Mar.,'47
2791	Destry Rides Again (R)	Mar.,'47
2792	When the Daltons Rode (R)	Mar.,'47
611	Stairway to Heaven (British)	Mar.,'47
612	Buack Privates Come Home	Apr.,'47
2793	You Can't Cheat an Honest Man (R)	Apr.,'47
2794	I Stole a Million (R)	Apr.,'47
614	Time Out of Mind	May,'47
2795	Magnificent Obsession (R)	May,'47
2796	One Hundred Men and a Girl (R)	May,'47
....	Ivy	June,'47
615	The Web	June,'47
617	Odd Man Out (Brit.)	June,'47
....	Great Expectations (Brit.)	July,'47
618	The Vigilantes Return	July,'47

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and the Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 8,'47
616	That Way with Women	Mar. 29,'47
617	Stallion Road	Apr. 12,'47
618	The Sea Hawk (R)	Apr. 26,'47
619	The Sea Wolf (R)	Apr. 26,'47
620	Love and Learn	May 3,'47
621	The Two Mrs. Carrolls	May 24,'47
622	Cheyenne	June 14,'47
623	The Unfaithful	July 5,'47
624	Possessed	July 26,'47
....	Cry Wolf	Aug. 15,'47

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

BRAINS CAN BE BEAUTIFUL (Paramount)
Pacemakers (*K*6-5)

Here is one to prove that being beautiful doesn't necessarily mean being dumb. The activities of three well-known women are shown to make the point—Jinx Falkenburg, model and broadcaster; Jacqueline Cochran, famed woman-flyer, and Mademoiselle Eve Curie, daughter of the famous discoverers of radium.
Release date, May 30, 1947 10 *minutes*

RABBIT TRANSIT (Warner Bros.)
Merrie Melodies Cartoon (2718)

Bugs Bunny, after reading about the tortoise beating the hare, challenges Cecil Turtle to another race in an effort to redeem the respect due rabbits for their greater speed. Bugs finally wins the race, but with surprising results. In Technicolor.
Release date, May 10, 1947 7 *minutes*

MOON ROCKETS (Paramount)
Popular Science (*J*6-5)

Moon rockets, weighing 30 tons, aflight to the ionosphere, are featured in this exciting reel. Color cameras, mounted into the heads of the rockets, record pictures from hundreds of miles above the earth. Other footage is devoted to modern bathroom fixtures and gadgets as well as a demonstration of a one-man hay-baler.
Release date, June 6, 1947 10 *minutes*

MAKING THE VARSITY (Paramount)
Sportlight (*R*6-9)

Sports activities are seen at Yale, where teams in many different fields of sports are displaying more athletic talent than ever. The camera visits spring-baseball practice games, track meets, crew meets and football exercises. A view of Yale's trophy room, where mementoes of victories of the past 75 years are on display, ends the short.
Release date, June 13, 1947 10 *minutes*

I LOVE MY WIFE BUT (MGM)
Pete Smith Specialty (*S*-858)

Pete again turns his attention to domestic matters and in this short we find him examining the difficulties of a typical pair who find that the matrimonial seas are occasionally stormy.
Release date, April 5, 1947 9 *minutes*

FLICKER FLASHBACKS (RKO)
No. 7 (74,207)

Two motion pictures made in 1908 provide the nostalgic element for this subject. The first film, "Double Crossed," is concerned with an honest bank clerk who is unjustly jailed for robbery, his escape, and his uncovery of the culprits. The second is a Biograph production, "Attack on the Fort." The subject concludes with shots from the Pathe News of 1917 and 1918.
Release date, May 23, 1947 9 *minutes*

CHAMPAGNE FOR TWO (Paramount)
Musical Parade (*FF*6-2)

Filmed in Technicolor, this short is based on a Billy Rose story. A couple say they have information that a night club is to be held up. They spend the evening there and it turns out that they only wanted to celebrate a wedding anniversary. Isabelita turns in some good rhythm routines backed by Latin American music. George Reeves, Ida Moore and Griff Barnett also are in the cast.
Release date, June 13, 1947 20 *minutes*

A DAY AT HOLLYWOOD PARK (Warner Bros.)
Sports Parade (3509)

This short takes the audience behind the scenes of a modern American race track, showing that it actually is a city within a city, complete with mayor or superintendent, police and minor officials. The camera visits Hollywood Park in California and shows the close supervision connected with the grooming and racing of thoroughbreds. In Technicolor.
Release date, June 7, 1947 10 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
6401—G. I. Wanna Home (15½)		9-5-46	3262
	(Stooges)		
8402	Rhythm and Weep (17½)	10-3-46	3298
	(Stooges)		
8403	Three Little Pirates (18)	12-5-46	3551
	(Stooges)		
8404	Half Wit's Holiday (17½)	1-9-47	3563
	(Stooges)		
8405	Fright Night (17)	3-6-47	3563
	(Stooges)		
8406	Out West (17½)	4-24-47	3563
	(Stooges)		
8407	Hold That Lion (16½)	7-17-47	....
	(Stooges)		
8421	Pardon My Terror (16½)	9-12-46	3322
	(Schilling & Lane)		
8422	Honeymoon Blues (17)	10-17-46	3348
	(H. Herbert)		
8423	Reno-Vated (18½)	11-21-46	3422
	(V. Vague)		
8424	Hot Heir (16½)	2-13-47	3538
	(H. Herbert)		
8425	Cupid Goes Nuts (16)	5-1-47	3669
	(V. Vague)		
8426	Nervous Shakedown (15½)	5-8-47	....
	(H. Herbert)		
8427	Training for Trouble (15½)	7-3-47	....
	(Schilling & Lane)		
8431	Society Mugs (16)	9-19-46	3387
	(S. Howard)		
8432	So's Your Antenna (17)	10-10-46	3322
	(H. Von Zell)		
8433	Slappily Married (16½)	11-7-46	3348
	(J. DeRita)		
8434	Moron Than Off (17)	11-28-46	3387
	(S. Holloway)		
8435	Andy Plays Hookey (18)	12-19-46	3538
	(A. Clyde)		
8436	Meet Mr. Mischief (17½)	1-23-47	3539
	(H. on Zell)		
8437	Scooper Dooper (18)	2-27-47	3551
	(S. Holloway)		
8438	The Good Bad Egg (17)	3-20-47	3598
	(J. deRita)		
8439	Bride and Gloom (16)	3-27-47	3598
	(S. Howard)		
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669

CDLOR RHAPSODIES

8501	Loco Lobo (8)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	....
8505	Up'n Atom (6)	7-10-47	....

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequences (6½)	6-5-47	....

THRILLS OF MUSIC

8951	Jerry Wald & Orchestra (10)	8-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	....

CDMMUNITY SING

8851	No. 1 The Gypsy (9½)	9-12-46	3349
	(Leibert)		
8852	No. 2 It's a Pity (10)	10-10-46	3349
	(Baker)		
8653	No. 3 Surrender (9½)	11-14-46	3364
	(Leibert)		
8654	No. 4 Pretending (9½)	12-19-46	3436
	(Baker)		
8655	No. 5 Rumors Are Flying (10)	1-23-47	3563
	(Leibert)		
8656	No. 6 Ole Buttermilk Sky (10)	2-27-47	3551
	(Baker)		
8657	No. 7 The Coffee Song & Open the Door, Richard (9½)	3-13-47	3551
	(Leibert)		
8658	No. 8 I'll Close My Eyes (10)	4-17-47	3598
	(Baker)		
8659	No. 9 For Sentimental Reasons	5-22-47	....
	(Leibert)		
8660	No. 10 Managua, Nicaragua	7-19-47	....
	(Baker)		

SCREEN SNAPSHDTS

8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-26-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10)	4-10-47	3611
	(Smiley Burnette)		
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Ollywood) (10)	6-12-47	....

WORLD DF SPDRTS

8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	HI-LI (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	....
8810	Volley-Oop	7-26-47	....

FLIPPY (Color)

7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	....

FITZPATRICK TRAVELTALKS (Color)

T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	....

PETE SMITH SPECIALTIES

S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	....

M-G-M TECHNICDLDR CARTDONS

W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	....

TOM AND JERRY CARTOONS

W-832	CatFishin (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	....
W-837	Dr. Jekyl and Mr. Mouse	6-14-47	....

PARAMOUNT

UNUSUAL DCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	....
L6-5	Actic Artisan	7-4-47	....

GEDRGE PAL PUPPETDDNS (Color)

U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	....

PDPEYE THE SAILOR (Color)

E5-6	Rhodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll e Ski-ing Ya (8)	6-13-47	....
E6-3	Popeye and the Pirates	9-12-47	....
E6-4	Royal Four Flusher	9-12-47	....

PDPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings	7-25-47	....

SPEAKING DF ANIMALS

Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Dur Friends	6-27-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539

SPDRTLIGHTS

R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals	7-18-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-48	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing	8-8-47	....
FF6-4	Paris in the Spring	9-26-47	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie	7-18-47	....
D6-3	A Bout with a Trout	10-10-47	....

NOVELTDDNS (Color)

P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island	6-27-47	....
P6-5	Much Ado About Mutton	7-25-47	....
P6-6	The Wee Men	8-8-47	....
P6-7	The Mild West	8-22-47	....
P6-8	Naughty But Mice	10-10-47	....

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love In Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It	8-1-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,111	Lighthouse Keeping (7)	9-20-46	3289
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	....
74,103	Donald's Dilemma (7)	7-11-47	....

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74,104	Crazy with the Heat (7)	8-1-47	....
74,105	Bottle Beetle (7)	8-22-47	....
	SPORTSCOPES		
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74-305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	....
	EDGAR KENNEDY		
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3367
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-10-47	3539
73,404	Heading for Trouble (19)	6-20-47	....
73,405	Host to a Ghost (18)	7-18-47	....
	LEDN ERROL		
63,706	Fol'ow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	....
	FLICKER FLASHBACKS		
74,201	No. 1 (9)	9-13-46	3250
74,202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No' 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598
74,207	No. 7 (9)	5-23-47	3691
	THIS IS AMERICA		
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-4-47	3679
	MUSICAL FEATURETTES		
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	....
	RAY WHITLEY WESTERN MUSICALS		
73,501	Bar Buckaroos (10)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587
	SPECIAL		
73,901	Football Highlights (19)	....	....

20TH CENTURY-FOX

	MDVIETDNE ADVENTURES (Color)		
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	....
7258	Romance of the Fjords	6-27-47	....
	SPDRTS REVIEW (Color)		
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
	(Black and White)		
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind	7-18-47	....
	TERRYTOONS (Color)		
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....
	MARCH OF TIME		
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3183
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (19)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
	DRIBBLE PUSS PARADE		
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679

UNITED ARTISTS

	LOEW MUSICOLOR		
....	Tocatta and Fugue (10)	10-15-46	3274
	WORLD TDDAY, INC.		
....	Wonder Eye (10)	5-16-47	3631

UNIVERSAL

	LANTZ CDLOR CARTUNES		
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Dverture to William Tell (7)	6-16-47	3669
	JUVENILE JURY SERIES		
2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3	5-26-47	....
2364	No. 4	6-24-47	....
	VARIETY VIEWS		
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum	6-2-47	....
2346	Bronco Babes	6-23-47	....
	NAME-BAND MUSICALS		
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (14)	4-9-47	....
2308	Charlie Barnet & Orch. (15)	4-16-47	....
2309	Charlie Spivak & Orch. (15)	5-14-47	....
2310	Jitterumba (16)	6-25-47	....
2311	Record Party	7-2-47	....
	SING AND BE HAPPY SERIES		
2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song	5-19-47	....
	THE ANSWER MAN		
2391	No. 1 (10)	10-2-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning	6-9-47	....
	TWD-REEL SPECIALS		
....	Harnessed Lightning	....	....
....	Fight of the Wild Stallions	....	....

WARNER—VITAPHONE

	TECHNICDLOR ADVENTURES		
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	....
	TECHNICOLOR SPECIALS		
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (R.) (20)	5-31-47	....
	FEATURETTES		
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
	SPORTS PARADE (Color)		
2513	Dominion of Sports (10)	8-31-46	3225
3501	King o fthe Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	....
3508	Flying Sportsman in Jamaica (10)	5-24-47	....
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town	6-21-47	....
3511	Sportman's Playground (10)	7-5-47	....
	MELDDY MASTER BANDS		
3601	Desi Arnaz and Band (19)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
	BLUE RIBBON CARTODNS (Color)		
3301	Fox Pop (7)	9-26-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles (7)	2-1-47	3489
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....
3309	The Sneezing Weazel (7)	7-26-47	....
	MERRIE MELODIES CARTOONS (Color)		
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	Dne Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Dver You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy	6-14-47	....
3701	Inki at the Circus (7)	6-21-47	....
3702	Crowing Pains (7)	7-12-47	....
	"BUGS BUNNY" SPECIALS (Color)		
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575
	VITAPHONE VARIETIES		
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3505	So You Want to Be in Pictures (10)	6-7-47	....
3406	So You're Going on a Vacation	7-5-47	....

MISCELLANEOUS

	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Dperation Underground (Telenews) (18)	12-11-46	3349
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etrusean Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.)		
	Vol. I, Release 2 (10)	9-46	....
	Vol. I, Release 3 (10)	10-46	3396
	Vol. I, Release 4 (10)	11-46	....
	Vol. I, Release 5 (10)	12-46	3466
	Vol. I, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	....

REPUBLIC

584	The Crimson Ghost (15 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
....	The Black Widow (13 episodes)	6-10-47	....
....	G-Men Never Forget (13 episodes)	....	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3692-3693, issue of June 21, 1947.

Feature product listed by Company on pages 3690-3691, issue of June 21, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-Shirley Temple	Block 7	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion	PRC	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	....	.....	....	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	....	.....	....	3611	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	..
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	..
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA		Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (Reissue)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3667
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	....	.....	....	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31,'47	....	.....	....	3562	....
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	...	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	.....	....	3679	....
Crossfire	RKO	....	Robert Young-Robert Mitchum	Block 7	86m	....	....	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Aug. 15,'47	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	...
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	..
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	...
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	..
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	..
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	...
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	...	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3667
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	...	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	..	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Dragnet, The	Screen Guild	4621	Henry Wilcoxson-Mary Brian	Aug. 16,'47	....	.....	....	....	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	...
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3667
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3633
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	...
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	...
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	...
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3667
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	...
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	.....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1,'47	....	.....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	..
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (Reissue)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Hutton	July 15,'47	87m	June 14,'47	3677	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	.....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	....	.....	....	....	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4619	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3667
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Aug.,'47	....	.....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	..	...
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3667
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	....	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	....
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	104m	June 14,'47	3678	3563	....

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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	...
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3492
Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	...
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	...
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10,'47	....	.....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	64m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4621	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3667
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	Not Set	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	....	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	....	Jean Porter-John Shelton	June 19,'47	....	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28,'47	101m	May 31,'47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3633
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	July 25,'47	....	.....	....	3575	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May.,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 22,'47	....	.....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23.'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3633
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	July 12,'47	68m	June 21,'47	3689	....	...
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3633
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	80m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	....	.....	....	3631	....
Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3667
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	Not Set	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 22,'47	93m	May 31,'47	3655	3475	3667
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff	RKO	....	Pat O'Brien-Anne Jeffreys	Block 7	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge, The	MGM	....	Van Johnson-Thomas Mitchell	Aug.,'47	....	.....	....	3611	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	....	.....	....	3679	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	...
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	...
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 28,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 28,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Keys to Baldpate	RKO	....	Phillip Terry-Jacqueline White	Block 7	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3553
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) July 18,'47	....	.....	....	3679	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	.....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	3655	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Sport of Kings	Col.	....	Paul Campbell-Gloria Henry	June 26,'47	....	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	....	.....	....	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	....	.....	....	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	..	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	....	Jack Leonard-Mary Doogan	June 26,'47	....	.....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	...
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22, 47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	3464
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	61m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3633
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	....	.....	....	....	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Under the Tonto Rim	RKO	....	Tim Holt-Nan Leslie	Block 7	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	.....	....	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	...
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Feilds-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3690-3691

"the westwind"

LETTER FROM HOLLAND

ODEON THEATER

ZUTPHEN
BERKELKADE 13
TELEFOON 744
Dir. C. MEERSTADT

ZUTPHEN, May 23 1947

"What the picture did for me" department
Motion Picture Herald
Rockefeller Center
NEW YORK 20

Gentlemen.

It was a surprising excitement that struck me, when I read my correspondence with my friend Harland Rankin of Chatham (Ont.) Canada, in your department "What" the picture did for me", M.P.H. of April 19, 1947.

I cannot say how I appreciate your gesture; it is special your department which embodies one of the best qualities of a free and democratic nation, the freedom of speech and besides it is very useful for those who want to be informed in the field of pictures to come.

There is room in your department, so there must be room in your heart too and my opinion is confirmed by the facts.

I should like to ask all my fellow exibitors in the Western hemisphere, give a few moments of your time to write your opinions about pictures, it is read and appreciated all over the world.

May be that in this way your department can help to create a better understanding between all who are interested in the same kind of business.

Though the House of The Netherlands nation is damaged, we have opened the windows, and let in the fresh and healthy Westwind; we'll finish the job in the best way we can.

Sincerely yours

Meerstadt

Corresp. Address: C.J.D. Meerstadt
DE STEEG
(Holland)

MOTION PICTURE HERALD
ROCKEFELLER CENTER • NEW YORK CITY



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REVIEWS

(In Product Digest)

The Hucksters

Black Gold

Crossfire

Brute Force

GOVERNMENT

Supreme Court accepts N. Y. anti-trust appeal

Johnston, off to Europe, hails Taft-Hartley Bill

Congressmen demand film censors for Washington

Supreme Court approves bill to curb Petrillo

U. S. sues ASCAP as cartel

EXHIBITION

Allied and MPTOA launch drives for new strength

Better Theatres

Elegance for Sale: Two New Theatres

Ryan on Promotion And Staff Training

Courtesy as a Safety Factor

Candy Merchandising Displays

Inspection Guide for Plumbing

An Institutional Ad Campaign

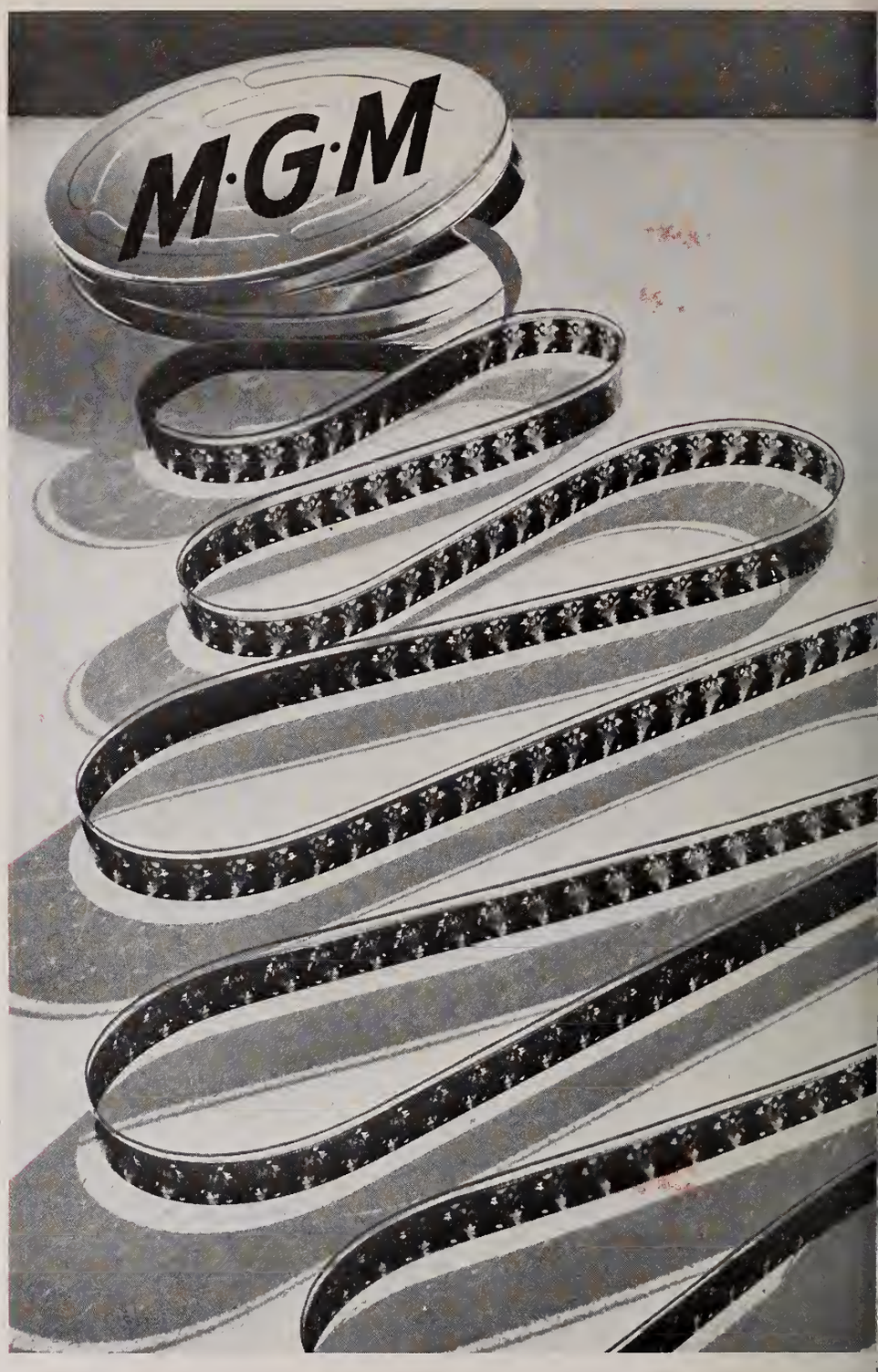
Parker on Managerial Authority

VOL. 167, NO. 13; JUNE 28, 1947

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"FIESTA" *(Technicolor)*—Esther Williams, Ricardo Montalban

"HIGH BARBAREE"—Van Johnson, June Allyson

"DARK DELUSION"—Lionel Barrymore, James Craig, Lucille Bremer

"CYNTHIA"—Elizabeth Taylor, George Murphy

"LIVING IN A BIG WAY"—Gene Kelly, Marie McDonald ("The Body")

"SEA OF GRASS"—Spencer Tracy, Katharine Hepburn, Robert Walker, Melvyn Douglas

"ROMANCE OF ROSY RIDGE"—Van Johnson

"THE GREAT WALTZ"—*Masterpiece Reprint*

"GONE WITH THE WIND" *(Technicolor)*—David O. Selznick Production. *Masterpiece Reprint.*

★

M-G-M RELEASES STARTING SEPTEMBER!

"SONG OF LOVE"—Katharine Hepburn, Paul Henreid, Robert Walker

"UNFINISHED DANCE" *(Technicolor)*—Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas

"MERTON OF THE MOVIES"—Red Skelton

"SONG OF THE THIN MAN"—William Powell, Myrna Loy

"GREEN DOLPHIN STREET"—Lana Turner, Van Heflin, Donna Reed

"THE BIRDS AND THE BEES" *(Technicolor)*—Jeanette MacDonald, Jose Iturbi, Jane Powell

★

IN PRODUCTION "BIGGEST PARADE OF M-G-M HITS!"

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NEXT WEEK
FIREWORKS!!


JULY 1947
S M T W T F S
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28 29 30 31
AUGUST 1947
S M T W T F S
1 2
3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31
JULY 4 FRIDAY
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 13 June 28, 1947

THE BUSINESS

THE top of this desk is littered with reports, surveys, estimates, guesses and assorted contentions about the state of the business of the motion picture. Interestingly enough, there is no marked fluctuation in box office business averaged over any sizeable area, and the over-all indication is a steady maintenance of patronage, with admission prices holding level. No changes worth recording are being reported.

The customers are still out buying entertainment, freely. They are, it would appear, however, perhaps a shade more selective. It is to be noted that the top product continues to do top business, while the second-best do not competitively do quite so well as when the flush war payrolls made the buyers more casual in their choice of a show.

Inevitably, payroll movements affect box office spending. That is to be noted in some of the larger industrial and metropolitan centers, but the broader picture is unchanged, with a continuance of the remarkably consistent stability of the business of the lesser communities. The whole motion picture business is still making money—and paying taxes.

The talk of boom-and-bust and the fearing phrase so common in print: "There need not be a depression" have not reached to the levels of movieland. The customers are unalarmed.

* * * *

ON the long look the motion picture is in the same boat with the rest of American industry, and that means on the world scene, too. The while the films do enjoy some advantages in the small price of the unit sale and its ever-changing flow of lures and appeals.

Retailers are reporting that the customers are tending to elect to restrict their purchases of expensive luxury items in behalf of most substantial necessities, becoming increasingly available, fewer fur coats, more refrigerators. There is an upturn, too, in credit buying and installment buying. Along with this comes an increasing pursuit of the consumer dollar from all directions.

But the indications are that there will continue to be a lot of dollars around. The deficit financing that began before the war, and ran rampant through it, continues now to serve the national causes in the bitterly militant peace, and to serve the causes of political movements which dare not quit paying off the voters. Wages continue to rise, and with them all costs, so along with that up go prices.

The monetization of the debt continues—which is another way of saying that we contrive to convert into alleged money the wealth, and anticipation of wealth, that we spend, lend-lease, loan or give away. It is calculated now that for 1947 we will in one fashion or another be sending abroad about sixteen billions, measured on a dollar basis, against eight billions that we will be getting back. There is a balance of eight billions added to the debt and becoming by the process of Reserve Bank borrowings the basis of more dollars.

The operation is again reminiscent of the poker game where the dealer issues chips against IOU's, on loans and gifts to the players, just to keep the game going.

It is not the business of the motion picture industry to solve the problems involved. It is only its business to keep its play for the chips strictly in sight. Happily, the motion picture is a cash business, paid off on the spot, customer by customer, and pretty much able to count up every night. It can step, or sidestep, and adjust, faster than most.

Certainly at this time there is no indication, in the opinion of experts, to be thinking of downward revisions at the box office. The motion picture continues to be priced modestly, alongside the general merchandise scale.

Is the public aware that the motion picture is a bargain?

■ ■ ■

A REMEMBERING

NOW that *The Chicago Tribune* has just been celebrating the one hundredth anniversary of its founding it is fitting to recall that just a third of a century ago that paper became the first to give recognition to the motion picture. It began with the promotion department and the parallel presentation of the first serial, "The Adventures of Kathlyn," produced by the Selig Polyscope Company on the screen and the fiction tale in chapters in the paper, starting December 29, 1913. It had been conceived as a Hearst project and slipped away to the *Tribune* in a maze of office politics. As a circulation promotion the Kathlyn project was an important success. In sequel, in 1914, came the founding in that paper of the first newspaper review column, signed "Kitty Kelly." She was in fact Miss Audrie Alspaugh, who took the pictures most seriously and wrote well about them, the first of the great array of a thousand and odd who review pictures for the dailies now.

■ ■ ■

BUGSY PASSES

HOLLYWOOD'S cafe-and-casino personages seem to be enjoying thrills, alarms and assorted titilations of concern over the sudden taking off of Mr. Bugsy Siegel. He was, you perhaps have read, suddenly seized with ill health last Friday night, when some person, yet to be identified, fired a five-shot burst through a drawing room window in Beverly Hills, with apparent purpose and design. It seems to be a mystery, although one may not be too sure of that. There are a number of fine spun theories, among them that the elimination of Pal Bugsy had to do with his both costly and unprofitable Flamingo Hotel and gambling house at Las Vegas up in open minded Nevada, with which he seems to have had more than one kind of trouble, including a Hollywood partner who dropped out before the showdown. His going may have solved some problems, and so far his well placed intimates in movieland have escaped involvement in what might have proved, and may yet prove, another of those sparkling contributions to the color and tradition. These casually and merrily accepted associations with persons of the half-world and their illicit enterprises contribute decidedly to the worldwide interest in the creative community of the great American motion picture industry. We may be sure that this latest contribution will get extended attention all over the map. The story has reached the overseas neatly just ahead of the arrival of Mr. Eric Johnston on missions of trade, cultural and political importance to our international film relations. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Just Plain "Hamlet"

London Bureau

REUTER'S NEWS AGENCY, catching up with public demand, prepared a whole batch of Sir Laurence Olivier pictures as Hamlet for circulation among their newspaper customers. But Reuter's has a reputation for meticulous accuracy. What's more, they know these film people. One of the agency's men phoned Sir Laurence before issuing the photographs. What title would this new "Hamlet" picture he was working on really be issued under? Shocked, Sir Laurence replied that what was good enough for Shakespeare was good enough for him. The picture will be released as just plain "Hamlet."

Warners

OTHER companies have had their names on Broadway. This week, Warner Brothers' which owns two there along the Great White Way, rectified the situation. It announced that its Hollywood Theatre on August 15, coincident with the premiere of "Life With Father" would be known as the Warner Theatre. The house was opened in 1930, the company's first built especially for "talkies"; it has since been the "flagship" for special first runs, such as "Saratoga Trunk," "Yankee Doodle Dandy," and "Rhapsody in Blue."

Selig Film

COLONEL William Selig, donor of many gifts to the Academy of Motion Picture Arts and Sciences, has presented another.

The current gift comprises production stills, publicity files, clips from oldtime pictures, and the first negative made by the old Selig Company at the Chicago stockyards. Additionally, it includes the lens used on that negative, a Darlot, made in France.

Big

EAGLE-LION, which in one year has come along to a regular production schedule, big pictures, and semi-major status, this week announced its biggest picture yet. It is "Rainbow Ridge." It will be in Cinecolor, will be made in Canada—and it will cost $2,000,000. Albert S. Rogell will produce and direct it with the help of David Hersh.

Robert R. Young, railroad financier and interested now in motion pictures through the company, which his Pathe Industries owns wholly, may have a personal hand in the picture. Eagle-Lion feels it would like to use the Duke of Windsor's Canadian ranch for location shots, and Mr. Young is seeking permission. Mr. Young and the Windsors are friends.

Realism

WHEN MGM releases its Technicolor "Fiesta" in Mexico the film's running time will be longer by several minutes. It's all because bullfights play an important part in the picture and Mexicans take their bullrings as seriously as a New Yorker might feel about the Yankees. In the American version of "Fiesta" Esther Williams apparently so exhausts the bull that only a slight pat on the animal's head is necessary to force it to the ground. Mexicans, who might regard this as something of a laughing matter, will get extra footage showing the matador finishing off the bull with the use of banderillas.

World Market

NEITHER does the sun set on J. Arthur Rank's British film empire. One company is currently planning to move to a lush Pacific isle for "The Blue Lagoon." Another is beginning work on "Scott of the Antarctic."

Junior Admissions

INDEPENDENTS in St. Paul and Minneapolis will mark time in instituting "junior" admissions for children and students and will let those circuit operators who have already established such special 'teen-age admissions wrestle alone with the problem for a while. Benjamin Berger, president of North Central Allied, stated in Atlantic City Wednesday that independents are cool to the "junior" admissions because they fail to see how such reductions are mechanically logical. The Federal tax situation, which provides that tax must be paid on full admissions regardless of what the exhibitor collects, clouds the issue and frightens the exhibitors. Mr. Berger himself favors increasing children's prices to 15 or 20 cents, including tax, and rolling back the age limit to about 15 years.

'Round the World

FOLLOWING up on their intention to "insure successful showing of Britain's films throughout the world," John Davis, the good right hand of J. Arthur Rank, announced in London Wednesday that the Rank Organization had entered into partnership with Ceylon Theatres, Ltd., acquiring an interest in 53 Ceylon theatres. The theatre company also produces features.

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GOVERNMENT—and its impingement on film industry affairs Page 13

BRITISH Government seeks right to raise import duty at will Page 14

ALLIED and MPTOA plead for greater organization strength Page 15

ON THE MARCH—Red Kann in comment on industry affairs Page 16

SMITH announces 20th-Fox to try new low rental plan Page 17

TAX reduction will mean increased theatre grosses, says ATA Page 18

LEAVE U. S. films alone, British exhibitors warn authorities Page 24

FRENCH film union attacks domination by American product Page 26

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Million-a-Minute

WHAT talkies were to the silent motion pictures, what television is said to be to radio, so the National Broadcasting System's new communications system is to present methods of relaying news. According to Niles Trammell, president of the NBC, testifying before the Senate subcommittee last week on the White Bill to rewrite the Federal Communications Act, his company has developed a method of sending wordage at the rate of a million per minute.

The system is a result of television, and has been developed by RCA Laboratories, and is known as Ultrafax. It transmits printed pages, as frames of television pictures; the pages are reproduced by a high-speed photographic process. RCA will show the process this summer, he said.

In disclosing the process, Mr. Trammell advocated, as had other radio representatives, that radio be treated like the press, its freedom guaranteed.

In Decline

Rome Bureau

Two ITALIAN newspapers recently have published articles pointing out that the American industry is in decline. *Il Globo,* the most important Italian economic daily, and *Il Messaggero,* the Rome independent daily which has the largest circulation, cite these reasons for the alleged decline:

American exports are limited in consequence of exchange regulations which are becomming more and more severe in every country.

There is strong competition from foreign pictures, particularly English.

Hollywood's production standards have tended to become monotonous.

Foreign, particularly English, pictures have shown great technical and artistic improvement.

Both newspapers implied there is a chance for Italian production to conquer the U. S. market as "the English production is already doing".

Persuasion

ALTHOUGH some of the members displayed a raucous skepticism, the British National Association of Girls' Clubs and Mixed Clubs voted the other day in convention at Swanwick, England, to cooperate with film companies in forming Cinema Clubs for children. Mr. J. Arthur Rank, acknowledged leader in the British film industry, has promoted such clubs into a major factor in the Britons' everyday life. The skepticism at the convention was displayed by delegates from South Wales, who offered a resolution "that childrens' cinema clubs are merely an exploitation of the public for publicity, and should be discouraged." The convention rejected this idea.

Fire in Brussels

Brussels Bureau

A FIRE and explosion in the film library of the Ministry of Education building in Brussels caused the death Tuesday of at least 10 persons. Over 40 persons were injured, many seriously, and first reports claimed that some of the hundreds of the employees in the building had been trapped in the debris. The Ministry of Education is sponsoring the current Brussels World Film Festival which has attracted huge crowds. The fire, it is reported, started in the basement of the seven-story building and swept up the staircases, cutting off escape. Many were killed and injured when they attempted to leap from the building.

Agreement

UNDER THE terms of a new Swedish-American trade accord, announced in Washington Wednesday, Sweden promises to maintain the same American import volume during the coming 12 months as during the past year. At the same time the U. S. recognizes the Swedish right to apply import restrictions. A conference on the subject of unlimited American film imports, but limited remittances, will be held soon. The Swedish government has promised that all restrictions will be removed as soon as possible.

Comeback

THE RADIO BOYS aren't going to starve after all. Early this year there was many a worried frown around the offices of the big broadcasting companies as a wave of cancellations hit the networks. But lately radio advertisers changed their minds again and, led by the cigarette companies, they recently placed contracts worth $10,000,000 with the networks. The air-survey, conducted by the *Wall Street Journal,* shows that an increasing number of food firms also are resorting to radio advertising. While most of the networks still have time for sale, the National Broadcasting Company has only a few unsponsored hours.

PEOPLE

THOMAS BAIRD has resigned as director of the film division of the British Information Services and left New York Monday for London for the summer. He will return to the U. S. by September to enter a new post with the British Government.

DONALD MCMASTER has been elected vice-president and assistant general manager of the Eastman Kodak Company. He will take over some of the responsibilities of IVAR N. HULTMAN, who will now devote full time to Kodak Park operations.

ALFRED BUTTERFIELD, editor of RKO Pathe News, has been selected as "the outstanding Harvard man of the 1937 class" by the Chicago *Sun.* FRANKLIN ROOSEVELT, JR., took second place.

WILLIAM J. KUPPER, newly appointed managing director for Twentieth Century-Fox in Great Britain, was guest of honor Monday night at a dinner given by SPYROS P. SKOURAS, 20th-Fox president, at the Waldorf-Astoria Hotel, New York.

TOM BALDRIDGE, MGM's Washington, D. C., exchange promotional representative, has been elected chairman of the board of trustees of the War Memorial Fund established by the United States Junior Chamber of Commerce.

HAROLD WENGLER has rejoined Altec Service Corporation as manager of advertising and publicity. He replaces W. W. SIMONS, who has been given a new assignment.

STANLEY KOSITSKY has joined PRC as Philadelphia city salesman to work under branch manager SAM E. DIAMOND.

JACK POWELL, former professor of educational sciences at the University of North Carolina, has been appointed national 16mm sales manager of Sack Amusement Enterprises, Dallas.

PAUL H. CRANE, Loew's International export traffic manager, Monday celebrated his twenty-fifth year with Loew's.

DOUGLAS FAIRBANKS, JR., has been elected a member of the board of directors of Pathe Industries, Inc.

GLENN NORRIS, former branch manager in Washington for Twentieth Century-Fox, has been appointed Atlantic district manager for the company, succeeding the late SAM GROSS, killed in a plane crash June 13.

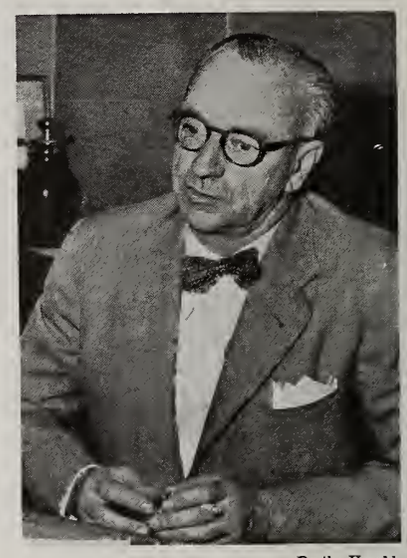
MAX WEISFELDT, special sales representative in New York for Eagle-Lion, has been promoted to a position in charge of circuit deals for the company. LOU WESCHLER takes over Mr. Weisfeldt's old post.

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THIS WEEK the Camera reports:



HIS OSCAR, for "Henry V". Sir Laurence Olivier, Britain's foremost actor, recently knighted in the King's Birthday Honours, receives finally in person the Academy of Motion Picture Arts and Sciences award, the "Oscar" for 1946. It is presented by Ray Milland. Watching are Hal Wallis, left; Roger Furse, center, and Filippo del Giudice, right. The scene is the set of "Hamlet", at Denham, England. Sir Laurence is bringing the melancholy Dane to the world through the film.

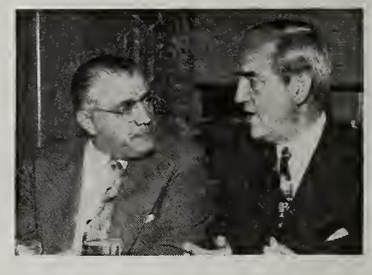


By the Herald

RALPH DOYLE, RKO Radio Pictures' managing director for Australasia, as he appeared Monday morning in New York, where he will confer for three weeks at the home office. See page 27.

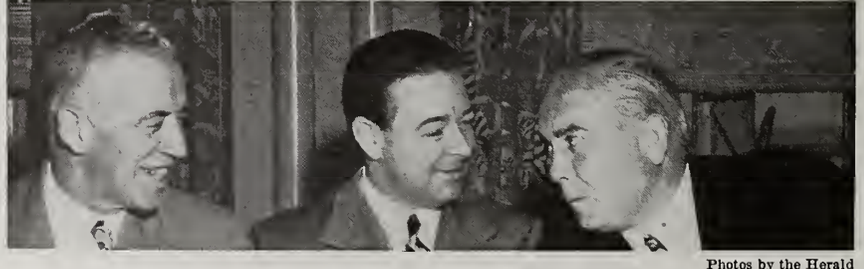


HEADED by A. W. Smith, Jr., general sales manager, and William C. Gehring, assistant sales manager, new 20th Century-Fox appointees were honored by New York exhibitors at a Hotel Astor luncheon, Friday, June 20. Herewith, some scenes: Above, Charles Boasberg, George Skouras, Frank Damis and William White; right, Harry Kalmine and Ned E. Depinet; below, Mr. Smith, Ted R. Gamble and Spyros Skouras.





HOLLYWOOD TESTIMONIAL. Samuel Goldwyn, Louis B. Mayer, Monsignor John J. McClafferty and Henry Ginsberg, as they appeared after an industry luncheon last week tendered by Mr. Mayer to Msgr. McClafferty, who has resigned after eleven years as secretary of the National Legion of Decency to become dean of the Social Service School of Catholic University.



Photos by the Herald



By the Herald

BOYCE NEMEC succeeds Harry Smith, Jr., as executive secretary of the Society of Motion Picture Engineers. After a Navy war career, he had been engineering secretary for the past year and a half.



IN BRUSSELS, a show for the citizens. Eleanor Parker, Warner star, attending the International Film Festival, is escorted, arm-in-arm, on a city tour, by Mayor Van de Meulebroeck. At the left are Joseph Westreich, Warner Paris office, and Bert Friedlob, Miss Parker's husband.



By the Herald

F. W. TIMS, managing director of J. Frank Brockliss, Ltd., London equipment distributors, returned to Britain last week after a business visit. See page 47.

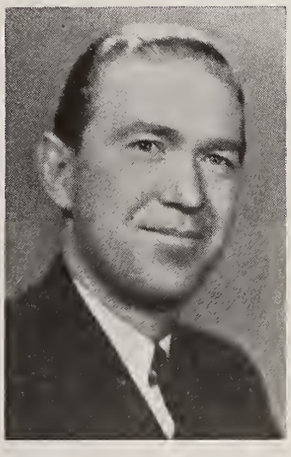


HERE TO OBSERVE, left. From Czechoslovakia, a film industry study mission, as it arrived in New York. Left to right are Vilem Taraba, State studios technical manager; Dr. Jaroslav Boucek, Film Faculty professor; Frantisek Pilat, director of theatres technical administration, and Frantisek Rubas, manager of the Czech State Laboratories.



THE BLUMBERG-RANK Universal Good Business Drive gets under way in Cincinnati, as Irving Sochin, right, branch manager, signs a deal with Mannie Marcus, head of the Marcus Theatre Enterprises of Indianapolis and Cincinnati.







THREE PROMOTIONS were announced by MGM this week. Walter ("Doc") Banford, left, Chicago office manager, has been appointed district manager; William Devaney, center, who had been assistant Chicago manager, has been promoted to manager, and Samuel Shirley, right, who was a district manager, has been given a special assignment and will later be attached to the home office.



Betty Hutton duplicates one of Pearl White's perils in a scene from Paramount's "Perils of Pauline".

"THE PERILS OF PAULINE" —THEN AND NOW

TUESDAY the New York press was invited to "Witness the most Sensational and Wonderful Moving Scenes ever shown by a Projecting Machine, reproduced Life-Sized and Life-Like".

It was Paramount's opening gun in its publicity campaign for "Perils of Pauline", the fictionalized biography of Pearl White, star of the most famous of the silent motion picture serials, also known as "Perils of Pauline". Betty Hutton stars in the Technicolor 1947 version, the third of the same title. Universal released a version in 13 episodes in 1933.

A "Cavalcade of Horse-Drawn Carriages" took the press from a luncheon at the Hotel Astor to the Comet theatre at 100 Third Avenue for the preview. Manhattan's oldest motion picture theatre, the Comet, was originally managed by Grant Anson. Since his death, four years ago, his wife has managed the theatre, and the house remains unchanged since its silent film days. *Motion Picture Herald* has been in continuous use at the theatre since 1915 when it was known as the *Exhibitors' Herald.*

Made by Pathe in 1914 in New Jersey and released April 4 of that year by a Pathe subsidiary, Eclectic Film Company, "Perils of Pauline" ran for 15 two-reel episodes, each leaving the audience wondering whether Pearl would escape from that madman, be cut in two by that saw, or be chased over that cliff by wild lions.

The "Perils" was one of the earliest of the serials, a film form which grew out of a screen and newspaper plan to increase circulation and attendance by printing each chapter of the serial simultaneously with the screening.



Betty Hutton, star of the new version . . .



. . . and Pearl White, star of the old.



At a beefsteak and beer luncheon at the Hotel Astor which preceded the press preview of "The Perils of Pauline" at the Comet theatre on New York's Third Avenue. On the dais are seven persons who were associated with Pearl White in the original "Perils", left to right: Ray Walker, composer of "Poor Pauline"; Violet and Harry Woods, who played in the picture; Donald Mackenzie, who directed it; Milton Berle; and Sidney Blackmer, Dan Courtney and Peter Barbier, who acted in it.

Government

THE COMPLEX of the relations between Government and the motion picture, along with variously allied industries and interests, appeared in new and intricate patterns in Washington this week. Subjects: Censorship movement in the District of Columbia, a Federal anti-cartel suit against ASCAP, Issues over Production in Germany, Supreme Court into Anti-trust case, defeat for Petrillo, labor control by the Taft-Hartley measure. Also, in London new film import problems, while Eric Johnston was flying over on errands there and all over Europe, about cinema, economics, politics.

TRUST SUIT

MONDAY in Washington the Supreme Court agreed to hear the appeals in the U. S. vs. Paramount anti-trust suit fought through the District Court for the Southern District of New York. Arguments of the Government, seeking theatre divorcement, and the distributor defendants probably will be heard early next year. The court postponed decision on the pleas of the American Theatres Association and the Confederacy of Southern Associations seeking to intervene in the suits in protest to the competitive bidding provisions of the New York Decree. The court noted "probable jurisdiction" in the cases of the U. S. vs. Paramount et al, Loew's vs. U. S., Paramount vs. U. S., Columbia vs. U. S., United Artists vs. U. S., and Universal vs. U. S.

CENSORSHIP

MEMBERS of the House District Committee, meeting in Washington last Friday, attacked "filthy and obscene pictures" recently produced by Hollywood, and named Chairman Dirksen a committee of one to investigate the industry's self-censorship and make recommendations on some censorship plan for the District of Columbia. The censorship matter came to the fore when the committee took up a resolution introduced by Representative Rankin to ban further showings in the District of "Duel in the Sun," which Representative O'Hara of Minnesota had been "amazed" to find had been "let out" by Hollywood. Although all members of the committee said they were opposed to any censorship board, they added "something had to be done." Chairman Dirksen plans to confer with Motion Picture Association representatives.

GERMANY

A FULL-DRESS, top-level discussion of the German film production and export problem was held in Washington Saturday between top War Department officials and industry personnel. The two-and-a-half hour meeting was closed and no official announcement of the decisions was made. According to one participant, however, two things seem fairly certain: German production will go ahead; there will be some joint forwarding company to handle distribution on a non-exclusive basis. There is still no definite word on the Motion Picture Export Association taking over distribution on July 1. Howard Petersen, Assistant Secretary of War, and Eric A. Johnston, president of the Motion Picture Association, were the top War Department and MPA officials attending.

It was understood that Mr. Petersen refused to be drawn into any discussion of German production plans, saying that the Department's mind was made up.

ASCAP

MONDAY in New York, Attorney General Tom C. Clark filed a civil action in the New York District Court charging the American Society of Composers, Authors and Publishers with engaging in a worldwide cartel and conspiracy to monopolize musical performing rights in violation of the anti-trust laws. The complaint alleges that ASCAP and 25 similar foreign societies controlling musical performing rights conspired to prevent other societies from having access to the music they control. The complaint further alleges that illegal restraints have been carried out through an International Confederation located in Paris which "has acquired a virtual monopoly of performing rights to practically all the world's musical compositions not in the public domain." ASCAP has been under attack from exhibitors for its proposed plan to increase the theatre music tax.

PETRILLO

THE CONSTITUTIONALITY of the Lea Act, the so-called "anti-Petrillo" bill, was upheld by the U. S. Supreme Court Monday. This act prevents James Caesar Petrillo, president of the American Federation of Musicians, from forcing broadcasters to hire more musicians than are actually needed. The court's five-to-three decision reversed the ruling of Judge Walter J. La Buy of the Federal Court in Chicago, who held that the law, enacted a year ago, violated the due-process clause of the Fifth Amendment. Whether Mr. Petrillo will be prosecuted under the law is up to the U. S. Attorney at Chicago.

LABOR

THE TAFT-HARTLEY labor bill, enacted into the law of the land Monday over the President's veto, will serve to hasten the solving of the Hollywood jurisdictional strike. This prediction was made Tuesday by Eric Johnston, MPA president, as he boarded a plane at New York's LaGuardia airport for a tour of Europe. Mr. Johnston will survey not only the motion picture industry's foreign problems, but will serve as an ambassador for all of U. S. industry.

The labor bill's stringent restrictions on union practices inevitably will affect Hollywood unions, other industry observers pointed out, since under the bill jurisdictional strikes are forbidden and can be enjoined at the request of the National Labor Relations Board. The executive board and general counsel of the International Alliance of Theatrical Stage Employees will meet, probably early next week, to discuss the labor law as it applies to their union. Also pertinent in the Hollywood situation, because of the current investigation into alleged Communistic activities in Hollywood, is the labor bill's provision that bargaining rights can be denied those unions any one of whose leaders can "reasonably be regarded" as a Communist or a sympathizer.

The bill's restrictive measures, particularly those banning closed shops and stating that a majority vote of employees is necessary to maintain a union shop, will have a direct bearing on Hollywood's more than 40 unions when current contracts expire. At midweek union leaders were still studying the new law to determine the exact scope of its implications.

BUILDING

GOVERNMENT housing officials, it was reported this week from Washington, consider that Congress wishes them to continue to curb theatre construction under the terms of the new rent control bill approved by Congress. While the bill says the housing expediter "may" require a permit for amusement or recreational construction, if he determines a shortage of building materials exists, housing officials declare that there is no doubt there still is a shortage of such materials and that the Congressional "may" really means "must."

BRITISH THREATEN ADDED FILM DUTY

Government Seeks Power to Guide Imports as Trade Balance Check

London Bureau

The British Government took "enabling steps" Tuesday which could authorize an increase in the import duty on American motion pictures.

The increases would be in the form of a new ad valorem duty, involving an assessment for duty in proportion to the net profit expected to be made from the exhibition of imported films. The current minor duties are based on the value of the print only and have little relation to possible earnings.

Increases would not, however, be put into effect in the event a satisfactory return in terms of British screenings in America is forthcoming.

Part of Treasury Plan

This threat of increased duties is but a part of a Treasury Department plan, it has been learned here, to make an overall cut in all unessential American imports with a view towards conserving food imports.

Preliminary discussions on the proposal have been held between senior Cabinet Ministers, William Clayton, Assistant Secretary of State, and Lewis Douglas, American Ambassador to England.

It is understood that the cabinet is strongly divided on the proposal, with several influential members maintaining the plan will inevitably provoke American reprisals, thus hampering the growing British film industry.

The legislative steps towards the increased duties, not yet in effect, were in the form of a resolution introduced into the House of Commons Tuesday by Hugh Dalton, Chancellor of the Exchequer. This resolution would empower the Treasury to amend that section of the Finance Act of 1935 which deals with *ad valorem* duties. The resolution merely provides the legal machinery by which duties could be increased should the Government decide to do so.

Debate Seen Inevitable

An early Parliamentary debate on the resolution is deemed inevitable.

The Treasury proposal to cut all imports was publicly hinted Tuesday when Lord Beaverbrook's *London Daily Express* featured a story to that effect, a story which stated that Mr. Dalton was expected to issue a statement on the cuts in the near future. Mr. Beaverbrook's story was a follow-up of a recent editorial in his *Evening Standard* which demanded such a cut.

These evidences of dissatisfaction with the American market for British pictures came on the heels of last week's London announcement by John Davis, J. Arthur Rank's second in command, that the five leading American affiliated circuits had pledged increased playing time to Rank product. Playing time in these circuits, and in independent houses, would mean approximately 12,000,000 American dollars in a year's time for Mr. Rank.

Meanwhile, Mr. Dalton told questioners in the House of Commons Tuesday that net earnings of American films remitted to the U. S. during 1944, 1945, and 1946 averaged slightly more than $68,000,000 for each year. At the same time, he said, dollar remittances of British film earnings in the U. S. have been very small.

Criticized for allowing the American loan to be "frittered away" for motion pictures, Mr. Dalton replied: "I would not use the word 'fritter' unconditionally with regard to the amusements of the people."

From Washington Tuesday it was reported that Britain has withdrawn another $100,000,000 from the U. S. loan to Britain. According to the Treasury report, accumulated withdrawals to date on the loan are $2,050,000,000. This means, the report continued, that Britain has so far used up in a little less than one year the amount of money originally planned to cover two years.

And in Hollywood at the weekend, commenting on the American pledge for playing time for Rank product, Herbert Wilcox, independent British producer, declared that Mr. Rank's interests, "substantial and manifold as they are, do not represent the entire British film industry."

"Only Finest Must Come Over"

Mr. Wilcox pointed out as a "formidable prospect" that, "in addition to the $12,000,000 of playing time earmarked by the major circuits to Mr. Rank, this market (the American market) will also have to absorb the British productions of MGM, Associated British and British Lion."

"We must be certain," he said, "that only the finest British films, both in box office appeal and entertainment value, reach this market. We have already had too many of the other kind.

"We must not," he concluded, "sit back complacently under the delusion that American film audiences can be forcibly fed with product falling short of their demands."

AEFI Rome Agent Chosen

American European Film Industries has completed negotiations whereby the Rome representatives for General Motors will also be the film company's agents. Societa Italo-Americana Cinematografica has been formed for this purpose.

Wallace Ideas 'Phony' Johnston Tells Belgians

If the screen is "used for psychological welfare and never for psychological warfare" the motion picture will be an increasingly powerful link between free nations, Eric A. Johnston, president of the Motion Picture Association, told a luncheon meeting of the Belgium-American Society in Brussels Thursday, June 26.

Mr. Johnston's speech, delivered to Belgian Cabinet members and representatives of nations participating in the World Film Festival there, indicated that he was speaking for all of America, not merely its film industry.

Mr. Johnston was concerned primarily with attacking Henry Wallace, a recent Brussels visitor, and motion pictures were incidental to his main theme.

The MPA president assailed the "false preachings" of Mr. Wallace as damaging to the cause of world peace and recovery and to the moral standing of America. He listed these "misconceptions" of the U. S. given by Mr. Wallace on his recent European tour: that the foreign political and economic policy of the U. S. is imperialistic; that the U. S. is the center of world reaction, and that the U. S. is heading into a cataclysmic depression.

Mr. Johnston branded the Wallace charge of imperialism "a phony," saying, "There is nothing mysterious or sinister about the foreign policy of the U. S. It is simply a policy of self-help."

Stockholder Sues to Bar Paramount Plan

Paramount's intention to establish an Employee's Investment Company, for key personnel, investing in common stock, was disputed this week, and legally assailed in a stockholder's complaint filed with the New York Federal Court.

The plaintiff is Leah Schanfarber; she has asked that the company be enjoined from consummating the plan, and charges it would result in "irreparable damages to plaintiff and other stockholders of the defendant similarly situated."

The plan, announced by Barney Balaban, Paramount president, at the annual stockholders' meeting June 17, in New York, provides incentive for approximately 45 executives. Stockholders approved.

Film Set for Canada

Alliance Films, Ltd., of Toronto, and Leo Cohen of New York, distributor of foreign films, have completed a distribution arrangement for "Dente Per Dente" in Canada. The film is based on Shakespeare's "Measure for Measure" and will be released in the United States through Hoffberg Productions.

ALLIED AND MPTOA PLEAD FOR STRONGER SUPPORT

Kirsch and Wehrenberg Cite Necessity of Unity on Exhibitor Problems

Pleas for stronger and larger national exhibitor organizations came this week from Allied States Association and the Motion Picture Theatre Owners of America.

Exhibitor attention, meanwhile, was focused on Atlantic City where members of Allied Theatre Owners of New Jersey at their annual convention, heard an extensive new sales plan explained by A. W. Smith, 20th-Fox sales manager (See page 17) and where Benjamin Berger, president of North Central Allied, announced a campaign to force a Congressional investigation of the industry.

At a testimonial dinner for him, Jack Kirsch, president of Allied States, said "the misunderstanding and distrust that prevail today between exhibitors and distributors are largely due to lack of permanent points of contact between them." Such "points of contact," Mr. Kirsch believes, must be the exhibitor organizations. Distributors who will not deal with any third party (exhibitor organizations) in dissolving disputes have "a very unfair attitude," he said.

Wehrenberg Cites Need of Fighting Censorship

Fred Wehrenberg, president of the MPTOA, had another reason for exhibitor unity: censorship. In the organization's latest bulletin, Mr. Wehrenberg took notice of the "unprecedented number of attempts to enact state and municipal censorship laws" for the industry, and wrote: "As never before in the history of the industry, it has been necessary to have well organized, representative and militant exhibitor associations. . . . The exhibitor must join (an association) and he owes it to the industry and to himself to join. . . ."

More than 500 exhibitors attended the twenty-eighth annual convention of Allied of New Jersey, which opened its three-day session Tuesday. Edward Lachman, the association's president, gave the opening address of the convention, which was climaxed by Thursday night's dinner to Mr. Kirsch.

Berger Startles Meeting With Congress Proposal

The convention delegates were startled Wednesday afternoon when Mr. Berger, at the start of an open forum session, said his organization would place a full-page advertisement in the Washington *Post* next Monday, calling on President Truman to recommend a Congressional investigation of the film industry as a "a monopoly."

"Less than five per cent of the exhibitors

(*Continued on following page, column* 3)



***REGISTRATION:** E. Thornton Kelley, business manager, registers J. Fioraventi and David Snaper.*



All photos by the Herald

***OFFICERS, presiding:** Edward Lachman, president, and Haskell Block, secretary, of the New Jersey exhibitor organization.*



***LOBBYISTS:** John Manheimer, David Silverman, and Ben Forma, in between sessions.*



***MARYLAND DELEGATION:** M. E. Hendricks, Meyer Leventhal, L. E. Green, and Herman Blum in attendance at the Ambassador Hotel.*



***AND THE WOMEN:** Mrs. Harry Lowenstein, left, and Mrs. Sam Frank chat with Mr. Lowenstein.*



***CHICAGO DELEGATION:** Joe Berenson, Lou Abrahamson, Jack Kirsch, the president of Allied States Associaton; Charles Cooper, and Sam Abrahams.*

ON THE MARCH

by RED KANN

"ANY medium improves as it becomes more articulate. In the purely escapist pattern lies oblivion. You must lead with your chin and take a chance. This is healthy for pictures and healthy for theatres. . . . There are many intelligent, adult subjects not yet touched upon which have nothing to do with censorship."

This was Dore Schary talking in this selfsame space six weeks ago.

He had in mind the broad, and specific, outlines of the policy he intended pursuing as production head at RKO. But he had in mind, too, a case in point: "Crossfire," the first film made entirely under his aegis since he assumed his present post.

Here is a motion picture notable enough to assume the stature of an event of importance. Moreover, it has the distinction of reaching the market as the first of what may develop into a series dramatically treating the subject of anti-Semitism.

No doubt controversy will trail, if it does not precede it. Ground heretofore trod softly and skirted with gingerly caution, when not completely ignored, is entered boldly and courageously. This shocking story of a soldier who doesn't like Jews and kills one for that reason only is forthright and direct. It minces no words and it softens no circumstance. That's what "Crossfire" is about. That's what it tells in an approach and in a treatment which leave no room for doubts or misinterpretation.

The controversy certain to develop will be fired by those who will view "Crossfire" as belated evidence that Hollywood can recognize a fact of life when it collides with one and by others who will maintain some matters—like this one, for instance—had better be left untouched on the screen. This is a venerable and unsettled dispute defended by both schools of thinking with all the artillery each protagonist can marshal.

Irrespective of where you may stand, nevertheless much deserves to be told about this film. Unquestionably, it reflects guts. Plain-spoken and pointed, it has been developed so that the danger of religious persecution is made clear. While the dramatic pivot is the case of the Jew, there is logical reference to the ease by which such poison may spread to engulf others. Robert Young, as the detective, establishes this in narrating the story of his Irish Catholic grandfather who was beaten to death because his religion was offensive to his attackers. "Maybe Protestants next, or Quakers," he warns.

To be what it is "Crossfire" had to be sharp and blunt. How much of this kind of sharpness and how much of the bluntness audiences will want, or will take, is a question consciously avoided because no one can hope to answer it in all accuracy. For the subject is one which is earmarked with great delicacy. "Crossfire" will make many—and hopefully it will be in the millions—indignant. It will outrage their sense of justice so that the cause of individual freedom may become the beneficiary. Others, unwilling to have their indifference punctured, may resent, or resist, any effort aimed at denting their armor. For them, there are always musicals.

Because it is entertainment with a purpose, "Crossfire" deserves to meet with wholesale success. Because thus far, at any rate, it reveals one executive and one studio with the determination to resist compromise, Hollywood as a whole rises in estimation. Critics and writers of public affairs, it seems assured, will be verifying this before many weeks have passed.

◆ ◆

In his report to stockholders, Barney Balaban stated Paramount had completed liquidation of product which had been made at lower costs but released when the market was riding the crest; that the company was now in the position of releasing films made at a higher cost in a lower market. This brings about a problem of "holding inventory to the narrowest margin which is adequate to assure an unbroken supply of product and to enable us to make preparations for the proper launching of the individual picture."

A weighty problem not exclusive with Paramount. In fact, it is more general than individual throughout the industry. It means production, as such, is placing an ever-increasing burden on distribution in the effort to maintain the profit curve. Moreover, the case of production, when narrowed to equations of the independents, is being scrutinized carefully in these days of shorter first runs.

This is how it works: The exhibitor is running more film per annum now and very much interested in the quick money which each new show normally attracts while it is new. Thereby, he moves in the direction of maintaining his volume and his net. In doing this, however, he is spreading his total rental over a greater number of attractions which means a different kind of split. Each individual attraction, it follows, is getting less top revenue. Consequently, the independent squarely faces the situation of rolling up less first run money than was his practice when extended runs really were extended. In turn, this compels him to rely more on succeeding runs—either in more playing time or in better terms from the same number of accounts.

It's proving a job.

◆ ◆

The HERALD reports patrons in Cairo [Egypt, not Illinois] throw bombs inside theatres, but neglects to explain why.

Can the product be that bad?

EXHIBITION

(*Continued from preceding page*)

of this country are satisfied with their treatment by distributors" he said, adding that "price gouging" and "arbitrary treatment" had reached a new high. The ad, he said, will cite advanced price requirements for good pictures as one of the examples of "persecution" of exhibitors by distributors.

Speaking at the Thursday dinner, Mr. Kirsch asked that there be more personal contact between representatives of exhibitor organizations and company executives. Citing his own personal success with company sales managers, Mr. Kirsch stated that he would like to see the personal contact methods "systematized" throughout Allied "and eventually all over the United States."

Sees Unit as Liaison for Exhibitor and Company

"For example," he explained, "the regional vice-president or the head of the regional association should first seek an adjustment of member complaints by the regional branch manager or division manager. Failing that, the complaints should be forwarded to the president of national Allied for presentation to the company executives. And if the complaints relate to matters other than film rental, and are within the province of some other Allied officer, then he should be the man to present them to the companies involved."

Yet such a system would not presuppose a weakening of exhibitor organizations, for Mr. Kirsch is firmly of the opinion that distributors should and must deal with third parties in distributor-exhibitor complaints.

"I have seen," he told the delegates, "letters written by distributors saying that they will be glad to consider any complaint which any customer, acting individually and in his own behalf, may submit, but that they will not deal with any third party acting in behalf of the exhibitor. The effect, and the intended effect, of such a statement is to preclude the presentation of such complaints by representatives of the exhibitors and specifically by the officers and agents of exhibitor organizations."

In his opening address Mr. Lachman reported that during the past year approximately 90 per cent of the Allied of New Jersey membership subscribed to national Allied's master contract on pictures.

Also meeting this week were delegates to the seventh annual convention of the Associated Theatre Owners of Indiana, meeting Monday through Wednesday at Lake Wawasee, Ind. Golf and bridge tournaments, dances and a banquet were features of the convention. Marc J. Wolf was convention chairman.

Kentucky Theatre Owners To Elect on July 11

The Kentucky Association of Theatre Owners will hold its annual election of directors July 11 at Louisville. Thirteen directors are to be elected, 11 for two-year terms and one for a one-year term.

20TH-FOX TO TRY LOW RENTAL PLAN

Smith Announces Scales Ranging Down to 15% for Smaller Houses

by RED KANN
in Atlantic City

Twentieth Century-Fox, in a wide reversal of policy, will aid small town exhibitors and the sub-subsequent runs in larger situations under a policy which A. W. Smith, newly appointed general sales manager, declared could send film rentals as low as 15 per cent and not beyond 40 per cent. Mr. Smith announced the formula Wednesday at the Allied Theatre Owners of New Jersey convention in the Hotel Ambassador, Atlantic City.

The plan, which will be adopted experimentally in New Haven about June 30, and nationally thereafter, if it proves succcessful there, provides that exhibitors in the categories defined, are to play not less than two and not more than five attractions on percentage, while the rest of the company's program will be available on flat rental.

Road shows—like "Forever Amber" and "Captain from Castile"—are outside the formula.

Preferred Time for Percentage

For the attractions which play percentage, Mr. Smith said, he expects preferred playing time "if they merit it."

"We recognize," Mr. Smith said, "the problem of the small exhibitor operating a sub-subsequent in a large city or operating in a small town with low gross potential. We believe that small exhibitors need help and we will give it to them," he declared.

"Also," he continued, "there are in every territory a small number of theatres which are problem theatres. They operate at high expense and have low grossing possibilities. We believe these theatres need help and we will give it to them regardless of who owns them, whether they be owned by circuits large or small or by an independent, large or small."

Managers to Have Authority

In further explanation, 20th-Fox's general sales manager said that the company's six territorial mangers, including Canada, would have full authorization to execute contracts and to grant any credit adjustments. These six executives, plus William C. Gehring and Mr. Smith, will place the valuation "only after the picture has by performance demonstrated its true value," Mr. Smith said.

Each sales manager, he added, will exercise the right to change designations in his area if a change proves warranted.

When deals rise to 40 per cent the exhibitor and 20th-Fox are to split dollar for dollar alike over the 40 per cent break figure, Mr. Smith continued.

As a part of the deal there will be required a statement of theatre expenses certified by an accredited accountant.

"At 15 per cent our scale deal will be based on a break-even point. The scale will go up in steps of two and a half per cent with a profit equal to the percentage paid. For instance: 17½ per cent of our film rental as profit at 17½ per cent of the gross, and so on, up to 35 per cent, at which point the theatre is to have 50 per cent of our film rental as profit, and so on, up to the 40 per cent figure."

This, he said, would mean 50 per cent profit for the theatre at the 35 per cent level, 50 per cent at the 37½ per cent level, and 50 per cent at the 40 per cent level.

If any theatre man in the New Haven area testing grounds makes the request, Mr. Smith stated, consideration will be given to changing his contract to bring him within the terms of the new plan.

Lawrence Wins Suit Against Korda

The breach of contract suit brought against Sir Alexander Korda by Laudy Lawrence, once distribution representative for Sir Alexander's London Film Productions, was decided in favor of Mr. Lawrence Wednesday in New York Supreme Court. Mr. Lawrence will receive 30,000 preference shares of London Films with a face value of $120,000 and $17,500 in cash. The suit was a result of Korda's admitted termination of Mr. Lawrence's contract with London Films two and a half years before its expiration date. Korda had charged Mr. Lawrence, now foreign distribution head for the Selznick Releasing Organization, with violating the terms of the contract.

Norman E. Wilding Dies; Headed Own Company

Norman E. Wilding, 55, president of Wilding Picture Productions, died Tuesday night in Chicago following a long illness. Connected with the industry since 1917, he founded Wilding Pictures in 1927 in Grand Rapids. It was later moved to Detroit and in 1941 to Chicago. In recent years the company specialized in producing armed service films. Services were held Thursday in Chicago. Mr. Wilding is survived by his mother and his widow.

May Stringer

Funeral services were held Tuesday in Brooklyn, N. Y., for May Stringer, Warner Brothers' first receptionist. She had been with the company for about 24 years.

Del Giudice Sets Pilgrim Plans

London Bureau

Suggestions of headaches may come to backers of Filippo Del Giudice's new production company, Pilgrim Pictures, by reason of "Mr. Del's" characteristic unorthodox approach to the mundane question of distribution. He just does not want one of those deals with a distributor carrying 60 per cent of the negative cost. He declares that his artistic impulses are apt to be fettered that way; that that was the sole reason he resigned from the J. Arthur Rank Organization.

Each of his Pilgrim pictures, he says, will be completely ready for public screening before any of "those distributors" are permitted to look at it. Then they can bid for the exhibit, but not on an outright sale, for Mr. Del Giudice plans to have a say-so in how his pictures are exhibited and to have a stake in their ultimate profits.

Finance for the £100,000 company and the 10 pictures Mr. Del Giudice will make during 1948 is being organized by London financier Jack Keeling, president of the London and Yorkshire Trust.

The producer is currently negotiating with fellow-Italian Ageo Cidonio, who plans immense studio space in Rome. Mr. del Giudice thinks he will be able to produce at least three British films there annually. Sir Alexander Korda has offered him sufficient studio space at Shepperton Studios to make four pictures next year.

David Goodlatte Appointed British Cinemas Director

London Bureau

David A. Goodlatte, the 41-year-old booking manager of Associated British Cinemas, has been appointed a director and assistant managing director of the company. He has been with ABC for the past 17 years and succeeded Sir Arthur Jarratt as booking manager in February, 1946. Mr. Goodlatte will continue to have charge of the circuit's bookings, but, in addition, will relieve Max Milder, managing director, of much detail work.

Warner Drive Set

Warner Brothers' 16th annual bookers drive, in which the activity is focused on short subjects, has been set for July 5 through September 27, according to Norman H. Moray, short subject sales manager. The first three weeks of the short subjects campaign will run concurrently with the Warner Anniversary Drive, April 27 to July 26.

Arnold Plant Knighted

Professor Arnold Plant, member of the Cinematograph Films Council since 1938, was among those British subjects knighted in the King's Birthday Honours List.

Tax Cut to Mean More Business, Coyne Insists

Even though recommendations for a 50 per cent cut in U. S. admission taxes will be offered by the American Theatres Association, probably in conjunction with two other exhibitor organizations, such a reduction would result in only a 35 per cent cut in the Government's $400,000,000 take from exhibition because of the resulting gains in theatre attendance, Robert W. Coyne, executive director of ATA, estimated last week.

In Washington it was understood last week that J. Cheever Cowdin, Universal board chairman, was preparing recommendations for Congress looking to the removal of double taxation on corporate dividends and personal income derived from dividends. This is Mr. Cheever's function as a member of an 11-man group recently appointed by Harold Knutson, chairman of the House Ways and Means Committee, to advise the group on tax revision.

To Consult Other Units

Mr. Coyne said ATA would discuss the tax proposal with the Motion Picture Theatre Owners of America and the Metropolitan Motion Picture Theatres Association and that in all likelihood the three groups would combine to submit the recommendations on a joint basis.

In a telephone conversation between Mr. Coyne and Mr. Knutson the latter last week suggested that the proposals on taxation adjustment be presented to him as soon as possible. He asked for specific mention of the amount of revenue from film theatres the Government could figure on in the event the proposals are found acceptable. The brief was to have been forwarded to Mr. Knutson this week.

The exhibitor proposals include reduction of the present 20 per cent tax to 10 per cent and the elimination of tax on tickets for children of 12 years of age and under.

Reeve Urges Cut

Another appeal to the Government to cut admission taxes to 10 per cent was made last week by Henry Reeve, president of the Texas Theatre Owners, Inc. Mr. Reeve said showmen found it difficult to turn in from $300 to $500 weekly as a tax out of a limited gross "which is steadily reverting to the more normal receipts of a few years ago."

Motion picture houses in Atlantic City now are collecting a three per cent municipal tax on top of the 20 per cent Federal tax. Only the Steel Pier, with two motion picture houses, has absorbed the extra tax in its general admission. The other theatres have passed it on to the patrons. Theatres will continue this practice until the New Jersey Supreme Court rules on the legality of the tax, following attacks on it by resort citizens.

Three Companies Answer Trade Restraint Charge

Washington Bureau

Three of four advertising film companies cited by the Federal Trade Commission for restraint of trade have filed answers with the Commission denying any guilt. United Film Service, Kansas City; Motion Picture Advertising Service, New Orleans, and Alexander Film Company, Colorado Springs, stated that their contracts were legal and not monopolistic. The fourth company named in the FTC complaint is Ray Bell Films, St. Paul.

Uphold Chicago Action Ruling

Chicago Bureau

The United States Circuit Court of Appeals in Chicago Saturday upheld the injunction in the Jackson Park theatre case which outlaws the Chicago release system. The ruling was on an appeal by nine exhibitors and producers from the original decision by Federal Judge Michael L. Igoe. An appeal of the case to the Supreme Court seems likely.

The new ruling declared that the double feature system was not in itself illegal, "but when used to further a conspiracy it has been tainted with illegality."

The Jackson Park won $360,000 in damages in May, 1946, in the suit which named the major distributors and Balaban and Katz and Warner Theatres as defendants. Still pending is a supplemental suit for $600,000 treble damages for alleged anti-trust violations by the defendants from 1940 to 1946.

Tax Collection in May $31,266,930

Washington Bureau

General admission tax collections in May, reflecting mainly April box office receipts, totaled $31,266,930, a drop from both the April, 1947, and May, 1946, collections, according to figures released by the Treasury Department this week.

The figure for general admission tax collections in April, 1947, was $33,412,813, while in May of last year it was $32,422,313.

These figures do not include collections for roof gardens and cabarets, brokers' sales, leases of boxes or seats, and overcharges. May, 1947, figures showed a drop in all these categories as well.

Total for all these categories, including general admission collections, was $36,145,428 in May of this year, compared with $38,619,325 in April and $39,499,268 in May, 1946.

Cabaret and roof garden collections showed the largest drop, totaling only $4,710,965 this May compared with $4,888,257 in April, and $6,888,969 in May of 1946.

"Duel" Will Have 8,000 Roadshow Dates: Agnew

"Duel in the Sun." having played about 150 of the nation's top-grossing accounts to date, will have from 7,500 to 8,000 roadshow engagements by the end of this year and before it goes into general release. Neil F. Agnew, president of the Selznick Releasing Organization, said in New York last week.

At the same time he announced the appointment of Laudy Lawrence, a well known figure in the foreign distribution field, as general foreign sales manager for the Selznick Organization. Mr. Lawrence will make his headquarters in New York.

Sees Industry Record

He said this number of roadshow dates should set a new industry record for such engagements as well as confirmation of the success of the massed regional openings policy applied to "Duel." The termination of all roadshow engagements by the end of the year will bar any interference with the film's exhibition on the part of the Supreme Court which might uphold the lower court's decision to eliminate roadshowings in its ruling next year.

Mr. Agnew compared "Duel" with "Gone with the Wind," which had 4,404 roadshow engagements and pointed out that "Duel" originally had been estimated to be good for only 5,000 such dates. He said demands for the film were especially strong from small towns, and that bookings had to be limited now only by the number of available prints. Three important areas—the Midwest, the Rocky Mountain area and Canada —still remain to be played off.

The Selznick Organization said the small-town demand for "Duel" was due mainly to the success of the multiple-run, block release plan inaugurated for the picture. And he declared that the multiple run advanced price combination would be applied again "if the right picture comes along." The same policy also will prevail for "Duel" runs in England, Paris and Mexico City.

May Take Other Product

Although the number of "Duel" bookings may make it necessary for the Selznick Organization to do a mail order business in the event its limited sales organization is overtaxed, the company will take on a limited number of high-grade films from outside producers, Mr. Agnew declared. Selznick's own releases will be spaced from three to four months apart. "The Paradine Case" is the next scheduled release.

Miss Brenon to Selznick

Aileen Brenon, 15 years with Paramount, has been named publicity assistant to Robert M. Gillham, eastern advertising and publicity manager of the Selznick Releasing Organization.

S.R.O.

THE SELZNICK RELEASING ORGANIZATION

is proud to announce that its first release

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

is far and away

the biggest motion picture

attraction of 1947.

It has played

to almost six million people

in its first six hundred runs

For information concerning the SELZNICK RELEASING ORGANIZATION please turn the page

S.R.O. *IN A TRADITION OF QUALITY*

SELZNICK RELEASING ORGANIZATION

NEIL AGNEW, *President* • MILTON S. KUSELL, *General Sales Manager* • SIDNEY DENEAU, *Asst. Sales Manager*

400 MADISON AVENUE, NEW YORK, N. Y.

REPRESENTATIVE	ADDRESS	PHONE
BOSTON DISTRICT, Thomas F. Duane, *Dist. Mgr.*		Hubbard 2625
Frank C. Lydon	260 Tremont Street, Boston 16, Mass.	" "
William P. Rosenow	220 Delaware Avenue, Buffalo 2, N. Y.	MA 4841
WASHINGTON DISTRICT, J. E. Fontaine, *Dist. Mgr.*		District 4232
Elmer W. McKinley	301 G. Street, N. W., Washington 1, D. C.	" "
Melvin Koff	Market St. Nat'l Bank Bldg., City Hall Plaza, Philadelphia 7	Rittenhouse 6-6355
Joseph Kaliski	Clark Bldg., 7th St. & Liberty Ave., Pittsburgh 22	Grant 6382
CLEVELAND DISTRICT, Grover C. Schaefer, *Dist. Mgr.*		Prospect 3496
Leonard Mishkind	Film Bldg., 2108 Payne Ave., Cleveland 14	" "
Edward B. Salsberg	Keith Bldg., 525 Walnut Street, Cincinnati 2	Dunbar 4174
Eugene P. Alexander	Donovan Bldg., Woodward Ave. & Duffield St., Detroit 1	Cherry 9252, 9253
CHICAGO DISTRICT, Sam Horowitz, *Dist. Mgr.*		Andover 2676, 2677
Walter M. Dorff	33 No. LaSalle Street, Chicago 2	" "
Charles M. Weiner	Pence Bldg., Minneapolis 3	Atlantic 3347
Elmer J. Tilton	Empire Bldg., 6th & Walnut Street, Des Moines 9	Des Moines 2-5648
Roscoe R. Thompson	610 R. A. Long Bldg., 928 Grand Avenue, Kansas City 6	Victor 3716
Ellis N. Shafton	Continental Bldg., 3615 Olive Street, St. Louis 8	Jefferson 7788
ATLANTA DISTRICT, Henry G. Krumm, *Dist. Mgr.*		Cypress 7761—2
Guy B. Davis	Grant Bldg., 44 Broad Street, Atlanta 1	" "
DALLAS DISTRICT, A. J. Delcambre, *Dist. Mgr.*		Riverside 5597
Claude W. Atkinson	821 Mercantile Bank Bldg., Dallas 1	" "
LOS ANGELES DISTRICT, John T. Howard, *Dist. Mgr.*		Fairfax 5536 — 46
Paul J. Walsh	556 S. Harvard Blvd., Los Angeles 5	" "
Harry Hunsaker	RKO Golden Gate Bldg., 25 Taylor Street, San Francisco 2	Prospect 7265 — 66
Cornell J. Duer	Denham Theatre Bldg., 635 18th Street, Denver 2	Cherry 7697
Howard B. Cahoon	Atlas Bldg., 36½ W. Second South St., Salt Lake 1	Salt Lake 9-4861
James L. Walsh	1810 Seventh Avenue, Seattle 1	Seneca 5080

Ohio Law Ends Featherbedding

Featherbedding practices in theatres, such as standby orchestras and extra stagehands, would be prevented under terms of the Van Aken labor bill passed by the Ohio Legislature and awaiting Governor Herbert's signature. Section 2 of the act outlaws strikes to compel employers to pay for services not performed or to force employment of any person or persons not required, or to use material or equipment not required by the employer.

Unfair labor practices of both employers and employees are defined. Employers are forbidden to interfere in union organization, to use the "yellow dog" contract, to fire workers for filing charges under the act or to refuse to bargain collectively with duly-chosen union representatives. Employees are forbidden to use violence in picketing; to engage in illegal picketing; to participate in sympathy, jurisdictional or sitdown strikes or secondary boycotts; to strike to enforce featherbedding practices or to compel employers to recognize a representative not chosen by a majority of the workers.

Unions may be sued for injury caused to "person or property" by such illegal strikes. Fines may be levied against unions if they are found guilty under terms of the act. Unions are required to file annual financial statements and are forbidden to contribute to political campaign funds. Fines of not more than $1,000 and a year in prison are provided for violators. Communist party members may not be officers of unions.

Applegate U. A. Branch Manager in Philadelphia

Salem E. Applegate, who recently resigned as Atlanta district manager with the J. Arthur Rank division of Universal-International, has joined United Artists as branch manager in Philadelphia. Mr. Applegate replaces Mort Magill, who resigned after being with United Artists for more than a decade. Before coming to Philadelphia, Mr. Magill was branch head for U.A. in Pittsburgh, Pa. Mr. Magill has been named branch head of Film Classics' new Philadelphia exchange by Samuel N. Wheeler, sales manager.

Screen Guild Establishes 15 Foreign Franchises

Fifteen Screen Guild Production franchises have been established in 15 European centers, it was reported in New York last week by William Pizor, general sales manager for the company in charge of foreign distribution, who recently completed a four-month tour of Europe. Declining to give details of the franchises until he reports to company executives on the west coast, Mr. Pizor indicated that the franchises will service the Balkans, Scandinavia and Central Europe.

Paramount Reelects Balaban And All Other Officers

Meeting in New York last Friday the Paramount board of directors reelected Barney Balaban, president; Adolph Zukor, chairman of the board; Stanton Griffis, chairman of the executive committee, and all other officers, including: Y. Frank Freeman, vice-president at the coast studio; Henry Ginsberg, vice-president and general manager in charge of studio operations; Leonard H. Goldenson, vice-president in charge of theatres; Austin C. Keough, vice-president and chief counsel; Charles M. Reagan, vice-president in charge of domestic sales; Paul Raibourn, vice-president in charge of budget and planning; Fred Mohrhardt, treasurer; Robert H. O'Brien, secretary, and Russell Holman, Jacob H. Karp, and Frank Myer, assistant secretaries. During Mr. Griffis' absence as Ambassador to Poland, his position will be filled by other committee members.

Republic Up 30% In Collections

Republic collections to date this year are up 30 per cent, according to James R. Grainger, the company's vice-president in charge of sales.

Mr. Grainger made this announcement at the conclusion, last Thursday, of a three-day Chicago general sales meeting attended by Edward L. Walton, assistant general sales manager, and the following district managers: Will Baker, midwestern; Sam Seplowin, central, and Nat Steinberg, prairie.

During the sessions, special emphasis was placed on the promotion and exploitation of the company's "That's My Man" and "Northwest Outpost."

A series of regional sales meetings have been set for the middle of August.

State Department Gets Information Plan Fund

Washington Bureau

The State Department's request for $37,000,000 to carry on its overseas information program was answered early this week when the Senate Appropriations Committ- approved a grant of $13,000,000 for the Department's information activities abroad during the coming fiscal year.

The grant included an $800,000 appropriation for the motion picture division, for which $3,000,000 had been asked. Part of the funds voted by the Senate group are for liquidation expenses of the New York office and terminal leave for released employees. The committee approved increases for various Commerce Department subdivisions.

In case the House should pass the Mundt bill, authorizing the overseas information program, Senate leaders intend to side-track it. Instead, they will offer the stopgap appropriations.

Cites Interest of Church in Films

Brussels Bureau

"It is the church's duty to take a growing interest in the cinema."

This message from Msgr. J. J. McClafferty, who recently concluded 11 years as executive secretary of the National Legion of Decency, keynoted the Catholic Film Congress which opened in Brussels last week.

Unable to attend the meeting himself, Msgr. McClafferty wrote this message to the delegates to the Centre Catholique d'Action Cinematographique: "The theatre's influence on men and youth is considerable. It is greatly responsible for the formation of tomorrow's generations. . . . We Catholics cannot remain indifferent when images on the screen scrap religious ideas."

William Mooring, a Los Angeles journalist, said at the meeting that in America very few critics of Catholic persuasion have the opportunity to express their opinions on motion pictures, while Reverend Father Lunders, general secretary of the group, spoke on judging films according to their moral value. A film should be judged, he said, with a view to ascertaining whether or not it may have a bad influence upon the public.

Crosby to Make A Film for Rank

J. Arthur Rank, now at Pebble Beach, California, has signed Bing Crosby to a one-picture contract, it was announced this week.

Under the agreement Mr. Crosby will go to England next year to make the film for the Rank Organization. It will be directed by Wesley Ruggles with the story to be announced later. Except for the singing star himself, the picture will be an all-British affair. The cast will be English, music will be written by English composers and story and locale also will be laid in England.

The deal was initiated by Mr. Ruggles and negotiated by Everett Crosby and John O'Melveny, the singer's manager and lawyer respectively, on one side and Robert S. Benjamin, president of the American Rank organization on the other.

20th-Fox Standardizing Exchange Operations

Andrew Smith, Jr., general sales manager for Twentieth Century-Fox, has established a distribution operational department for standardizing procedures, selling systems and equipment in all the company s U. S. and Canadian branches. Clarence A. Hill is manager of the new department. Working with him are Jack Sichelman and Moe Grassgreen. The new department will have supervision over all labor relations involving exchanges, all branch personnel.

SWINGING HIGH, HOT and



SWING THE



Screenplay by Barry Shipman

Directed by DERWIN ABRAHAMS · Produced by COLBERT CLARK

HANDSOME with ACTION MUSICAL stars of radio...rodeo... range...and romance!





COLUMBIA PICTURES
presents

WESTERN WAY

THE HOOSIER HOTSHOTS

(Hezzie, Ken, Gil and Gabe)

JACK LEONARD · MARY DUGAN · THURSTON HALL
REGINA WALLACE · JERRY WALD and HIS ORCHESTRA
JOHNNY BOND · THE CREW CHIEFS

COLUMBIA PICTURES

LEAVE U. S. FILMS ALONE, BRITISH EXHIBITORS WARN

CEA Official Sees Houses Closing If Film Imports from America Are Cut

by PETER BURNUP
in London

"If anything drastic is done to curtail the availability of American films in this market it will close the majority of cinemas and therefore bring the whole of the British production to the ground."

Last week W. R. Fuller, secretary of the Cinematograph Exhibitors' Association, wrote this opinion into his report, which he forwarded to the CEA's general council.

Clear That Theatre Men Will Stand Little More

Mr. Fuller's opinion and the acid-filled document recently sent in protest to the local Producers' Association by Fayette W. Allport, on instructions of the London branch of the Motion Picture Association, makes it crystal clear that theatre men will not stand for any more of the sedulous and incessant villification of American product which has been found this side.

With such a situation prevailing, film men here welcome the nomination of William Clayton as President Truman's trade envoy; look forward to his arrival and to the talks which, they hope, will set at rest once and for all the thorny problems in the Anglo-American motion picture situation. The recent discussions on the subject at the CEA Eastbourne conference cleared the air, but, say exhibitors at least, there's a lot of air-clearing still to be done.

Mr. Fuller's forthright words on the subject show that he is "growing very weary of praise for British films always being accompanied by venomous criticism of American films."

Says 80% of Playing Time Filled by U. S. Films

Said Mr. Fuller in his report:

"In the first place, it should be realized that about 80 per cent of playing time is filled by American films. The remaining 20 per cent is filled by British films. Production last year of British films numbered 44 and until there is a considerable expansion of studios, the existing studios cannot produce more than a few extra. Therefore, it is useless to look to an increase in British films to solve the dollar situation. . . .

"One method suggested is to prohibit the import of, say, half the American films, or, alternatively, to prohibit second features. This is no solution. Unless the cut is so drastic that it closes the majority of cinemas, the only effect of prohibiting a part of the import is to increase the demand and thereby the price to be paid for the quantity that is allowed to enter.

"We deplore being kicked around the political cockpit and are not at all enamoured of some of the British film propaganda. . . . The popularity of the cinema continues at a very high level and as 80 per cent is provided by the exhibition of American films, their attraction is obvious.

"We find that comparable British and American films take a similar amount of money. The public pays to be entertained and, in the main, cares little as to the nationality of the entertainment. The best entertainment draws the most money.

"We are also weary of another fallacious comparison as to the relative proportions of dollars traveling to and from the USA. There is no basis really because, to the best of our belief, the amount flowing from America to Britain for exhibitions of British films is so small as to be negligible. We hope it will increase, but operating costs are so heavy in America that it may be quite a time before there is a heavy flow, but we wish our British producers the best luck in the world."

Mr. Fuller concluded his report by remarking that he believes the whole matter of films and dollars "is the subject of discussion at the highest level between Washington and our Government and more than the film trade is involved."

LONDON EXHIBITORS DEMAND TAX CUT

London Bureau

To the surprise of executives of the Cinematograph Exhibitors Association, London and Home Country members of the CEA, meeting last Wednesday, launched a full and withering attack on the burdensome entertainment tax of 40 per cent and insisted they would take their fight to the Government. While the attitude of the CEA executive committee has been that the time is unpropitious to attempt to persuade the Government to lower the tax, every exhibitor speaker at the meeting demanded that the CEA embark upon a nationwide campaign to tell the public of the tax burden. They characterized arguments for retaining the tax as "eyewash" and maintained that, if the present "persistent decline in admissions of the past nine months" persists, independents will soon be out of business. B. T. Davis, national CEA president, pledged his personal aid in the fight.

Harris-Broder Gets Universal Reissue Rights

Harris-Broder Pictures Corporation has acquired the reissue rights to practically all feature films released by Universal Pictures between 1933-34 and 1942-43 for a period of 10 years, Matthew Fox, Universal executive vice-president, announced late last week.

Harris-Broder Pictures will pay in excess of $3,000,000 and also agrees to Universal participation in the distribution proceeds. It is understood some 400 pictures are involved.

Under certain conditions programs also will be made available beyond the 10-year period specified under the agreement. Harris-Broder will distribute the Universal features in the United States, Alaska and the Hawaiian Islands. Some of the pictures will be distributed through Producers Releasing Corporation exchanges. The company also is understood considering granting sub-licenses to other proposed franchise holders in the areas covered by the deal.

Budd Rogers, industry veteran, has been named vice-president in charge of distribution and sales for the Harris-Broder organization. Its other officers include Joseph Harris, chairman of the board and treasurer; Paul Broder, president; Norman Eisenstein, executive vice-president, and Irving Kipnis, secretary. Mr. Rogers, Jack Broder and Jacques Grinieff are vice-presidents. The firm has New York offices.

Johnston Will Address SMPE Convention

Eric Johnston, president of the Motion Picture Association, has accepted the invitation of the Society of Motion Picture Engineers to be principal speaker at the opening luncheon of the 62nd semi-annual convention to be held October 20-24 in the Hotel Pennsylvania, New York.

In a statement accompanying his acceptance, Mr. Johnston said, "the Society is performing a worthwhile service in sponsoring a Theatre Engineering Conference," which will be a feature of the meeting.

"The motion picture theatre has been a pioneer in developing many of the features of modern building design with which we have become so familiar in recent years," he added. "It has been a leader in the use of new materials in building construction; of air conditioning, of acoustical treatment, of scientific lighting, and of innumerable advances in providing for the safety and comfort of its patrons."

40-Star **TRADE SHOW** July 11

Paramount's

VARIETY GIRL

The Musical of Musicals With A Story As Big As Its Stars

CITY	PLACE OF SCREENING	DATE	TIME
ALBANY	FOX PROJECTION ROOM, 1053 Broadway	FRI. July 11	8 P.M.
ATLANTA	PARAMOUNT PROJECTION ROOM, 154 Walton Street, N.W.	FRI. July 11	2:30 P.M.
BOSTON	PARAMOUNT PROJECTION ROOM, 58 Berkeley Street	FRI. July 11	2:30 P.M.
BUFFALO	PARAMOUNT PROJECTION ROOM, 464 Franklin Street	FRI. July 11	2 P.M.
CHARLOTTE	PARAMOUNT PROJECTION ROOM, 305 Sauth Church Street	FRI. July 11	1:30 P.M.
CHICAGO	PARAMOUNT PROJECTION ROOM, 1306 South Michigan Avenue	FRI. July 11	1:30 P.M.
CINCINNATI	PARAMOUNT PROJECTION ROOM, 1214 Central Parkway	FRI. July 11	2:30 P.M.
CLEVELAND	PARAMOUNT PROJECTION ROOM, 1735 East 23rd Street	FRI. July 11	2 P.M.
DALLAS	PARAMOUNT PROJECTION ROOM, 412 Sauth Harwood Street	FRI. July 11	2:30 P.M.
DENVER	PARAMOUNT PROJECTION ROOM, 2100 Stout Street	FRI. July 11	2 P.M.
DES MOINES	PARAMOUNT PROJECTION ROOM, 1125 High Street	FRI. July 11	1 P.M.
DETROIT	PARAMOUNT PROJECTION ROOM, 479 Ledyard Avenue	FRI. July 11	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJECTION ROOM, 116 West Michigan Street	FRI. July 11	2 P.M.
JACKSONVILLE, FLA.	FLORIDA THEATRES' SCREENING ROOM, 128 Forsyth Street	FRI. July 11	3 P.M.
KANSAS CITY	PARAMOUNT PROJECTION ROOM, 1800 Wyandatte Street	FRI. July 11	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Streets	FRI. July 11	1:30 P.M.
MEMPHIS	PARAMOUNT PROJECTION ROOM, 362 South Second Street	FRI. July 11	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJECTION ROOM, 1121 North 8th Street	FRI. July 11	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJECTION ROOM, 1201 Currie Avenue	FRI. July 11	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJECTION ROOM, 82 State Street	FRI. July 11	2 P.M.
NEW ORLEANS	PARAMOUNT PROJECTION ROOM, 215 South Liberty Street	FRI. July 11	10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	FRI. July 11	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJECTION ROOM, 701 West Grand Avenue	FRI. July 11	10:30 A.M.
OMAHA	PARAMOUNT PROJECTION ROOM, 1704 Davenport Street	FRI. July 11	1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJECTION ROOM, 248 North 12th Street	FRI. July 11	2 P.M.
PITTSBURGH	PARAMOUNT PROJECTION ROOM, 1727 Boulevard of Allies	FRI. July 11	2 P.M.
PORTLAND	PARAMOUNT PROJECTION ROOM, 909 N.W. 19th Avenue	FRI. July 11	2 P.M.
ST. LOUIS	PARAMOUNT PROJECTION ROOM, 2949 Olive Street	FRI. July 11	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJECTION ROOM, 270 East 1st South Street	FRI. July 11	1 P.M.
SAN FRANCISCO	PARAMOUNT PROJECTION ROOM, 205 Galden Gate Avenue	FRI. July 11	2 P.M.
SEATTLE	PARAMOUNT PROJECTION ROOM, 2330 First Avenue	FRI. July 11	2 P.M.
WASHINGTON	PARAMOUNT PROJECTION ROOM, 306 H Street, N.W.	FRI. July 11	2:30 P.M.



With All These Stars and 4 Famous Directors • Produced by Daniel Dare • Directed by George Marshall

FRENCH UNION HITS U. S. DOMINANCE

by MAURICE BESSY
in Paris

The French film workers' union, at a recent Paris meeting, protested against "the hold the American industry has in France," insisting that the Americans are "driving our French films from the French screens on the grounds of the Blum-Byrnes Franco-American film agreement."

Fernand Grenier, the Communist deputy attending the meeting, pointed out "the untirable endeavours made by the Communist Party to help and protect the French film industry."

The speeches directed against American films, made by Louis Daquin for the directors, Pierre Laroche for the writers, and Charles Chezeau, general secretary of the union, were based on the fact that at the time of the meeting (June 10) there were only three first run theatres in Paris showing French films, while 49 others were showing foreign features, 40 of them American.

The American pictures were condemned as of small interest "which do not deserve to obstruct the French screens."

Of the 35 American features released here between May 1 and June 11, most were as much as five years old—some even older. Only five out of the 35 have had much box office success.

▽

Twenty French features are currently in production. Three of the largest are an adaptation of Jean Cocteau of Victor Hugo's "Ruy Blas," starring Danielle Darrieux and Jean Marais; a Franco-Italian co-production in Italy of Stendahl's "La Chartreuse de Parme," and "La Fleur de l'Age," directed by Marcel Carne and starring Arletty and Serge Reggiani.

▽

The continuing prohibition on double features, in effect since the German occupation, and the unlimited importation of foreign pictures, has placed more film programs on the market today than before the war. Before the war 100 to 120 new French features and 188 dubbed foreign features were on the market each year. Today, with yearly French production at 75 features, it appears that the number of new features on the market will rise to 300, including 225 dubbed foreign films.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Meeting last Friday for its fifth annual convention, the Motion Picture Exhibitors Association of Puerto Rico named a committee to study legislation which would regulate film rentals. The Association was unanimously against paying rentals over 50 per cent. The committee will report on its findings and suggested legislation at a special Association meeting which will probably be held in July. Members of the committee include: Rafael Ramos Cobian, president of Cobain's Circuit; Rafael A. Quinones, Aristides Santoni, Jose Salgado, Rafael A. Gonzales, Benigno Navas, and Luis Ortiz.

The Association elected the following officers: Rafael Gonzales, president; Rafael Cobian, first vice-president; Aristides Santoni, second vice-president; Rafael A. Quinones, third vice-president; Jose G. Salgado, secretary; Luis Ortiz, assistant secretary, and Benigno Navas, treasurer.

▽

Rafael Cobian has been named distributor of Selznick products in Puerto Rico and the Dominican Republic.

ITALY

by ARGEO SANTUCCI
in Rome

Under terms of a May 19 Franco-Italian agreement, each country can export into the other 200 films; 100 of more than five-reel length, 100 of less than five reels. Proceeds from these films will be handled by an international clearing account between France and Italy. This means that the funds will not be blocked as are proceeds from American pictures. Authorities of both countries can, if they agree, authorize the use of the proceeds from their pictures for cooperative production either in France or in Italy. These pictures would be free of quota restrictions.

AUSTRALIA

by CLIFF HOLT
in Sydney

Warner Brothers has lodged an appeal against the New South Wales Film Commission's decision refusing the company a license to build a first run theatre in Sydney on a site which Warners has owned for some years.

In the two Australia States where theatre licensing laws exist similar actions have proven that new licenses are exceedingly difficult to obtain in situations where existing licencees are adjudged to be reasonably catering to the community's needs.

A case successfully contested by the Hoyts circuit has established that even in "closed shop" areas newcomers are set a difficult task to build new theatres, provided that the standards of service maintained by the exhibitors already operating in such areas are satisfactory.

Particular significance is attached to the Hoyts' victory, which was regarded as a test case and may have laid down important precedents.

The case goes back nearly 12 months when the company operating the only two theatres in the city of Tamworth came under fire at a public protest meeting which charged the theatre circuit with presenting inferior programs.

Shortly after the public meeting, application was made to the N. S. W. Film Commission for a third theatre in the city. While this application was under consideration, Hoyts gained a 50 per cent interest in the two Tamworth houses and control of the management. The circuit reconditioned the theatres and serviced them with product bought from every distributor.

Subsequently the Commission granted the third license and Hoyts promptly lodged a protest. After a two day hearing the court found in Hoyts favor and reversed the Commission's finding.

In his judgment the judge made it clear that his verdict had been greatly influenced by the improvement in the quality of programs since Hoyts had taken over the management.

This opinion is recognized as being of vital importance because under the state's licensing laws a licensee may have his license taken away if it is shown that he is not giving satisfactory service to the public. Similarly, he has recourse to law against entry of unwarranted competition if he conducts his theatre by approved standards.

PALESTINE

by IBRAHIM ZEIN
in Jaffa

British pictures have begun to gain considerable appreciation on the part of Palestine patrons following the release of a number of good pictures. Eagle-Lion, the most important British company here, contracted its pictures with Kersem and Migdalor cinemas in Tel-Aviv, both first class theatres. "Caravan" showing in Migdalor, had an attendance of 45,000 in Tel-Aviv alone, according to Joseph Kremer, manager for Palestine and Transjordan with headquarters in Tel-Aviv. "The Seventh Veil," shown on the occasion of the 12th anniversary of the Armon theatre in Haifa, showed an attendance of 25,000 despite the political situation existing in that city.

▽

The May theatre opened in Haifa recently with the Palestine premiere of 20th-Fox's "Anna and the King of Siam." The house is owned by Jacob Davidon. Other theatres are expected to open in Haifa soon.

▽

Egypt produced 55 pictures in 1946. Production costs were six times as much as those charged before the war.

▽

Mituva Film has entered into an agreement with Pathe for the distribution of Pathe 16mm in Palestine. Green Brothers are distributing Eagle-Lion 16mm pictures in Palestine.

Doyle Sees Wool Bill Hitting U. S. Film in Australia

The threat of Australian quota legislation as the result of a dollar shortage which would hit that country in case President Truman signs the U. S. wool price-support bill, was pointed up this week by Ralph Doyle, RKO Radio managing director for Australasia. Mr. Doyle returned here to attend the company's annual sales meeting in New York July 7-9. He will stay three weeks.

The President has until July 2 to sign or veto the bill, which authorizes him or the U. S. Tariff Commission to place a tariff, up to 50 per cent, on foreign wool or to impose import quota restrictions which would substantially cut wool shipments from abroad. The object of the bill is to protect the American wool industry. The President is expected to veto the measure.

The Australian government's policy of licensing theatres has resulted in what practically amounts to a "closed shop" for exhibitors, Mr. Doyle said, adding that "if an exhibitor keeps his theatre up-to-date and provides good screen attractions, he can almost count on complete immunity from opposition." It is impossible to open a theatre in Australia without the approval of Government-appointed officials.

Theatre business is off 25 per cent, Mr. Doyle declared, but it still is considerably better than in 1939. Admissions are generally lower than in the United States despite a 30 per cent amusement tax. American films are popular with escapist themes preferred.

Meet to Plan Film Rally For Jewish Appeal

Industry leaders met at the Hotel Astor, New York, Monday to plan for a luncheon rally July 15 at the Hotel Astor to bolster the United Jewish Appeal's drive to raise $2,100,000 in the New York amusement industry. Barney Balaban, national chairman of the motion picture division of the UJA, told the meeting that the New York drive was lagging behind the rest of the nation. Matthew Fox, New York co-chairman, who presided at the meeting, reported that "a little over $500,000" of the industry's $2,100,000 quota had been raised. He emphasized the need for "special activities and special contributions" to meet the quota. Other speakers were Spyros Skouras, nonsectarian chairman for the industry, and David Weinstock.

Rental Exemption Stays

Exemption of film rentals from the Ohio sales or use tax will be continued, following passage of House Bill No. 453, which extends the exemption granted two years ago. It was feared that repeal of the admissions tax would cause the sales tax to be reimposed.

BRITISH FEATURE REVIEW

Dear Murderer

Gainsborough: G.F.D. — Melange of Murder

Like "Hamlet", the screen at the end of this one seems cluttered with corpses, but there the resemblance ends. For "Dear Murderer" is a slick, subtle and sly spine-chiller warranted to keep the customers of all categories fast to their seats until the ultimate second of its suspenseful action.

Dramatist Legh Clowes, from whose successful stage play the piece has been adapted, cunningly contrives to sprinkle the tension with a considerable ration of laughs. Moreover, the action in the main takes place in surroundings of elegance thereby justifying Miss Greta Gynt —who takes immense steps forward in every part she plays—in sporting some very lovely dresses. So what more does the client—particularly the feminine client—want?

Eric Portman—the dear murderer—plans and performs what he believes to be the perfect crime. He discovers his wife—Miss Gynt—to be a faithless hussy · plans to murder her lover in circumstances which point unmistakably to suicide. But there's a complication, for, at the moment of the slaying, Portman discovers that his victim is just one of a string of paramours with whom his beautiful but naughty wife has dallied. So he switches the plan to make it appear that Lover No. 2 had despatched Lover No. 1. Scotland Yard falls for that one and charges the forlorn young man with murder.

En route the gallows and practically on the steps thereof, the young man is saved through the sinister activities of Miss Gynt who poisons Portman (after he has duly confessed) and who then herself is haled off to the lockup.

It sounds a murky melange of murder, but the piece is nothing of the sort. Killer Portman puts across a masterly study of the husband driven in a dementia of jealousy and hate to vengeance. Miss Gynt—there are those who say she'd rate an Oscar if she made the journey to Hollywood—contrives a sulky, disconcerting, wickedness of allure. There's also a pleasing contribution from Jack Warner as the man from Scotland Yard.

But chief credit for the picture's success must go to director Arthur Crabtree (he works with the surest hand) and producer Betty Box. It's a modest, competent, pleasing picture which will play to pleasant profit in Britain; would survive, moreover, the Atlantic crossing.

Seen at the Odeon theatre press preview. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 94 min. British adult audience classification.

Lee Warren.....Eric Portman
Vivien Warren.....Greta Gynt
Richard Fenton.....Dennis Price
Jimmy Martin.....Maxwell Reed
Inspector Pembury.....Jack Warner
Avis Fenton.....Hazel Court
Sergeant Fox.....Andrew Crawford
Jane Hylton, Charles Rolfe, Helene Burls, Ernest Butcher, Judith Carol, Valerie Ward, Vic Hagan, John Blythe, Howard Douglas

British Gold Medal To Neagle, Peck

The British fan magazine, *Picturegoer*, has named Anna Neagle and Gregory Peck for its Gold Medal Award, according to producer Herbert Wilcox, Miss Neagle's husband, now in Hollywood. Miss Neagle was honored for her performance in "Piccadilly Incident"; Mr. Peck for "Spellbound." Celia Johnson and Ingrid Bergman placed second and third, respectively, among the women stars; Michael Redgrave and Michael Wilding were second and third, respectively, among the men stars.

Moments of *Fury*
— *from* —
"Desert Fury"



HAL WALLIS' Production
In Technicolor . . . From Paramount

Exhibitor Wins Seattle Action

Seattle Bureau

A sweeping decision in favor of the exhibitor-plaintiffs in the anti-trust damage action brought by the Theatre Investment Corporation and the Venetian Theatre Company against four circuits and the eight major distributors was handed down Friday by Judge John C. Bowen in U. S. District Court, Seattle.

Judge Bowen's decision sustained the plaintiff's charge of conspiracy and monopoly in restraint of trade, granted injunctive relief, and gave damages of $60,000, plus costs and attorney fees, to the plaintiffs.

Judge Bowen held the plaintiffs' Venetian theatre is entitled to the same third run clearance and other benefits as are in effect for the Egyptian and Neptune theatres. The defense had denied the charge of conspiracy, claiming the Neptune and Egyptian received features first because they were in a different class than the Venetian.

Defendants in the suit were Columbia, RKO, Warner Brothers, Universal, Loew's, Paramount, Twentieth Century-Fox, United Artists, National Theatres Corporation, Evergreen Theatres Corporation, Cascade Theatres Corporation, Evergreen State Amusement Corporation and Fox Theatres, Inc.

The anti-trust suit was originally tried last October for six weeks, but at that time ended in a deadlocked jury. Both sides then agreed to let Judge Bowen, who had presided at the trial, decide the case on the basis of the evidence he had heard.

Theatre Television Survey Postponed Indefinitely

Washington Bureau

Any organized survey of the possibilities and potentialities of theatre television has been postponed. Eric Johnston, president of the Motion Picture Association, last week told Loren Ryder, president of the Society of Motion Picture Engineers, that too many MPA members oppose the SMPE's suggestion for such a survey and that the project will have to be held "indefinitely in abeyance." The SMPE had asked for a committee to decide on how many frequencies for theatre television would be needed, how the research program was to be financed and other technical and financial information.

Rosenberg To Produce

Frank P. Rosenberg, who resigned last month as publicity director at the Columbia studio to enter production, has become associated with Monte Shaff in the production of "Man Eaters of Kumaon," which is to be released by Universal-International.

PRC Releasing Cameo

PRC will release "Linda, Be Good," the first production of the newly formed Cameo Pictures. Matty Kemp is Cameo's vice-president in charge of production.

Stanton and Kobak Testify On FCC Reorganization

Washington Bureau

Frank Stanton, president of the Columbia Broadcasting System, and Edgar Kobak, president of Mutual Broadcasting, appeared before a Senate commerce sub-committee here Friday to protest any restrictions on the number of broadcasting stations that can be owned or controlled by a single licensee. Testifying at hearings on the White Bill, which would reorganize the Federal Communications Commission and rewrite the Communications Act, Mr. Stanton said there is "no question" in his mind that "broadcasting must be freed from Government interference or control if it is to serve its democratic function in our nation." Mr. Kobak said the bill "ratifies and approves an unwarranted control by the FCC of programs broadcast by radio stations and of the business practices of the licensees."

Philco Offers New Large Screen Television Set

A $795 large-screen television receiver providing a picture 15 by 20 inches was demonstrated by the Philco Corporation in New York this week. According to James H. Carmine, Philco vice-president, the set employs an entirely new projection system. The company claimed that reception is brighter than on any previous set. To be known as Model 2500, the machine is ready for immediate delivery to dealers.

Philco also introduced two direct-view table models, one of which, a set with a ten-inch direct view picture, sells for $395 plus a $45 installation charge. A new line of radios and phonographs also was shown.

Also in New York, the engineering products department of Radio Corporation of America last week announced that it had developed a new studio-type image orthicon television camera said to reduce present studio light requirements by as much as 90 per cent.

Legion of Decency Reviews Thirteen New Productions

The National Legion of Decency this week reviewed 13 new productions, approving all but three. In Class A-I, unobjectionable for general patronage, were: "The Bachelor and the Bobby-Soxer," "Bob, Son of Battle," "Law Comes to Gunsight," "North of the Border," "Sarge Goes to College," "Swing the Western Way," "Trailing Danger" and "Web of Danger." In Class A-II, unobjectionable for adults, were "Ivy" and "A Lady Surrenders." The following were placed in Class B, objectionable in part: "Fun on a Weekend," because of "suggestive dialogue and situations"; "Keeper of the Bees," because it "reflects the acceptability of divorce," and "The Unfaithful," because, "although there is an indictment against some types of divorce in this film, there is, nevertheless, a presentation of divorce as the acceptable solution of some marital difficulties."

FROM READER

SHERMAN'S 16mm IDEA BRINGS A REACTION

To the Editor of the Herald:

I am going to attempt to write a letter of comment on the article I just read in your June 14 issue regarding Harry Sherman's plans for making and releasing to any Mr. and Mrs. America 16mm Westerns. But I am so infuriated at the moment that it may be difficult to keep this letter within the bounds of decency without bringing down the wrath of Uncle Sam's mail by using adjectives censorable since the beginning of time.

What in the blue-blazes does Harry want to do? Run out of business the very source that put him where he is today?

According to the article, he plans on releasing them through some top merchandising organization, possibly Sears and Roebuck or maybe Montgomery-Ward; but who does he think he is fooling? Any Tom, Dick or Harry with a 16mm projector could rent the film and show it next door to a 35mm house and no one to stop him. And even if this was not the case, how is the legitimate exhibitor supposed to compete against Mr. Doe, who invites all the neighbors in to see a FREE show in his front room while the poor exhibitor downtown is trying to come up for air on a 50 per cent with a very exacting checker breathing down his neck?

Well, to sum it up in a few words and keep it clean, I say that every exhibitor from Podunk to Timbucktoo should completely ban any and all future Sherman Productions from now on until he completely gives up this pure and unadulterated act of sabotage to the men who put him where he is.

Hoping that you receive many such letters as mine to further drive home what a dastardly trick this would be, I remain apoplectically yours.—*W. H. HOFFMAN, Lamar Theatre, Arthur, Illinois.*

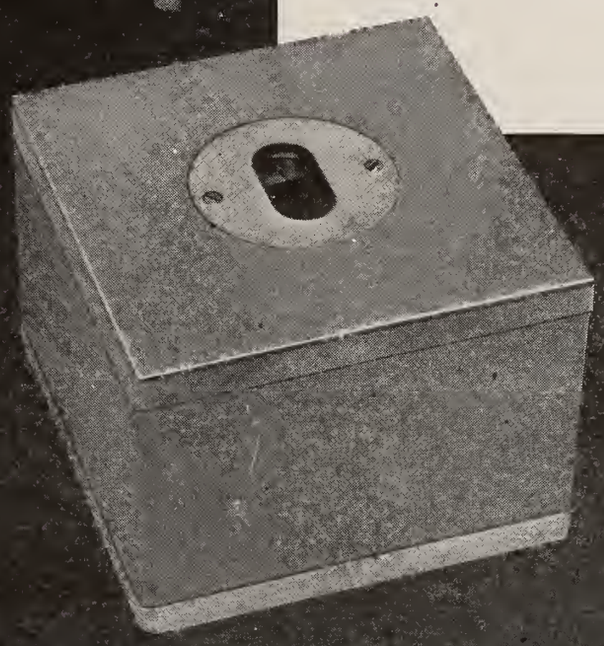
UA and Universal Settle With Anderson Circuit

Settlement of two separate suits filed in May, 1946, by United Artists and Universal against the Anderson Theatre circuit, Morris, Ill., was announced in Chicago last week. The amount of the settlement was not disclosed. In the original filing both UA and Universal, as well as Loew's, Warner Brothers, Paramount, RKO and 20th-Fox, brought suit against the circuit over percentage rentals on films shown in seven of the circuit's houses. Negotiations looking towards the settlement of the five other suits still are in progress.

Lev To Build Studio

Maurice Lev, New York representative for several motion picture interests, is negotiating for the acquisition of a building near Central Park in New York which he will convert into a film studio for the use of producers contemplating an increase in eastern production. Present plans also call for sound stages for television broadcasting.

For the *best* in motion picture sound...



the new *Western Electric* magnetically sealed light valve

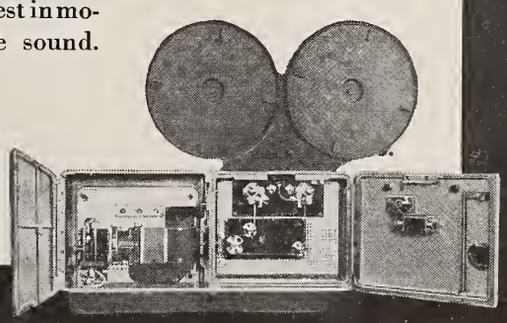
Magnetically sealed light valves are an outstanding feature of the new line of Western Electric recording equipment.

These new type valves, a triumph of precision in design and manufacture, are nevertheless small and rugged, and provide the highest degree of recording efficiency ever achieved.

Magnetic sealing keeps dust and foreign material out permanently. And you get *stable* operating characteristics regardless of temperature changes, for the various materials in the valve have compensating coefficients of expansion.

Other advantages are improved optics and better damping of the ribbons, which reduces the resonant peak to small proportions.

The magnetically sealed valve is one of numerous reasons why Western Electric means the best in motion picture sound.



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THE HOLLYWOOD SCENE

Studios Hold to Level of 45 Shooting as MGM Starts Two Pictures

Hollywood Bureau

The production score last week remained even with the previous week's index when seven new pictures started while seven were sent to the cutting rooms, keeping the total shooting at 45.

MGM and PRC each sent two new pictures before the cameras, with Goldwyn, Paramount and Universal-International starting one each.

At MGM, a new Van Johnson film, "Virtuous," with June Allyson, Butch Jenkins, Hume Cronyn, Una Merkel and Arlene Dahl, got off first. "High Wall," with Robert Taylor, Audrey Totter and Curtis Bernhardt followed. The former film is being directed by Norman Taurog, with William Wright as producer. The other is a Robert Lord production, directed by Curtis Bernhardt.

The new Goldwyn production, "That's Life" has Howard Hawks directing Danny Kaye, Virginia Mayo, Benny Goodman, Tommy Dorsey, Charlie Barnet, Louis Armstrong and Lionel Hampton.

Paramount Starts Film With Edward Robinson

Paramount started "Night Has a Thousand Eyes," co-starring Edward G. Robinson and Joan Caulfield. The two to go before the cameras at PRC were "Blonde Savage," a Lionel Toll-Ensign production, with Lief Erickson, Gale Sherwood, Douglas Dumbrille and Veda Anna Borg, and "Check Your Guns," with Eddie Dean, Roscoe Ates, Nancy Gates, Ray Taylor and Jerry Thomas.

A new Mark Hellinger production, "The Naked City," with Barry Fitzgerald, Howard Duff, Dorothy Hart and Don Taylor heading the cast, got the "go" signal at Universal-International.

With eleven color pictures ready for release, shooting or forthcoming during the summer, Columbia takes a foremost rank in color film production. The schedule divides itself pretty evenly between Technicolor and Cinecolor, including in the former medium such pictures as "Down to Earth," "The Swordsman," "The Man from Colorado," "Relentless" and "The Royal Mail." Cinecolor films finished and in work are "The Last of the Redmen", "The Prince of Thieves," "Strawberry Roan," "In a Little Spanish Town," "The Gallant Blade" and "Gunfighters."

Range Around the World In Location Filming

Countries and cities far-flung parts of the globe will provide actual locales for many of the top drawer productions planned by major studios for the forthcoming year. . . . RKO Radio's Technicolor version of "Ivanhoe" will be almost entirely filmed in England, in conjunction with J. Arthur Rank, and featuring an American and British cast. Adrian Scott will produce; Edward Dmytryk will direct. . . . Warners will film many of the scenes in "To the Victors" in Europe, particularly in Paris, with Viveca Lindfors and Dennis Morgan as the stars. Delmer Daves will direct for Jerry Wald.

Cast and crew of Milton Sperling's Warner release, "The Children," a drama of post-war Europe, will go to Germany for scenes on the spot. . . . Last week Lou Bunin, noted puppeteer, headed a production safari of 50 artists, writers, technicians and their families, who planed from Hollywood to New York on the first lap of an air trip to Paris, to film a color version of "Alice in Wonderland." Eight months will be spent overseas, with the production cost estimated at $1,500,000.

U-I Acquires Stage Play, "All My Sons"

The screen rights to the Broadway stage hit, "All My Sons," have been acquired by Universal-International . . . Sol W. Wurtzel announces "Dangerous Years," drama of juvenile delinquency, as his next production for 20th-Fox release. Arthur Pierson, on loanout from 20th-Fox, will direct. . . . . Other story purchases announced include "Miss X," a Faith Baldwin novel by Republic, and Warners' acquisition of "Old Enough to Know Better," which William Jacobs will produce. . . . Franchot Tone has bought a Gordon McDonnell mystery novel, "My Sister, Goodnight", for production by Cornell Pictures company, which he heads.

Hal Roach Studio announces four shooting scripts ready for the cameras in the next few weeks, all to be filmed in Cinecolor. They include "Mr. Wilmer," to be directed by Harvey Foster; "Cradle and All," to be produced and directed by Fred Guiol and two others as yet untitled. . . . Hans Habe and Michael Blankfort, well known novelists, have been engaged to write the screen version of "The Children," drama of Europe's displaced children, as a new United Pictures' film for Warner Bros. release.

One starring role will follow another for James Cagney during the next six months. Producer Bill Cagney announces that as

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COMPLETED

COLUMBIA
The Sea Hounds
The Man from Colorado
Last Days of Boot Hill

MGM
The Pirate

PARAMOUNT
Big Town Scandal (Pine-Thomas)

RKO RADIO
Memory of Love

UNITED ARTISTS
Without Honor (Hopalong Cassidy)

STARTED

GOLDWYN
That's Life

MGM
Virtuous
High Wall

PARAMOUNT
Night Has a Thousand Eyes

PRC
Blonde Savage
Check Your Guns

UNIVERSAL-INTERNATIONAL
The Naked City

SHOOTING

COLUMBIA
The Mating of Millie
When a Girl's Beautiful
I Love Trouble (Cornell)
It Had to Be You
On an Island With You
If Winter Comes
Cass Timberlane
The Kissing Bandit

EAGLE-LION
Adventures of Casanova

ENTERPRISE
They Passed This Way

MGM
Killer McCoy

PARAMOUNT
Dream Girl

REPUBLIC
The Fabulous Texan
The Red Pony (Feldman)

RKO RADIO
I Remember Mama
Mourning Becomes Electra
Return of the Bad Men

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Gentleman's Agreement
Foxes of Harrow
Off to Buffalo
Nightmare Alley
Green Grass of Wyoming
Roses Are Red (Wurtzel)

UNITED ARTISTS
The Time of Your Life (Cagney)
Sleep My Love

UNIVERSAL-INTERNATIONAL
Tap Roots (Wanger-Marshall)
Imagination (Kanin)
Adventures of Black Bart
Wistful Widow of Wagon Gap
Ride the Pink Horse
The Exile

WARNERS
Mary Hagen
Romance in High C (Curtiz)
Ever the Beginning
Love at First Sight
Silver River
Treasure of the Sierra Madre

soon as Jimmy's current vehicle "The Time of Your Life," is finished the actor will start "The Stray Lamb" during August. November 15 is set as the starting date for "A Lion in the Streets."

Producers Start Chores In New Surroundings

Robert H. Buckner, producer of Warners' "Life With Father," has signed a writer-producer contract at Universal-International. . . . RKO Radio has given Robert Sparks a new term contract as producer. . . . Bernard Small joins Edward Small Productions as an associate producer and general assistant to his father. His first assignment is "Cagliostro", to be filmed in Mexico. . . . Albert Lewin, writer and producer of "The Affairs of Bel Ami", has returned to MGM in a top production capacity. . . . For his second directorial assignment at Republic, Richard Sale will direct an untitled musical. . . .Warners has named James Kern to direct "Barbary Host", a comedy drama. William Jacobs produces.

For his first starring role under his recently signed RKO Radio contract, Melvyn Douglas has been teamed with Barbara Bel Geddes in "The Pittsburgh Escapade", to be produced by Richard Berger and Jack J. Gross. . . .Ward Bond has been signed for two top screen roles at different studios. One is James Cagney "The Time of Your Life," and the other in "War Party," the next John Ford-Merian C. Cooper picture under the Argosy banner. . . .Victor McLaglen also has been added to the cast of the latter picture. . . . Brian Donlevy and Sam Levene are in MGM's "Killer McCoy," new Mickey Rooney film. . . . From RKO Radio's "Memory of Love," Dana Andrews goes into a lead role in "Daisy Kenyon" at 20th-Fox. . . . Universal-International has set Dick Haymes to play opposite Deanna Durbin in the musical, "Up in Central Park". . . . Robert Sterling starts his new RKO Radio contract in "Roughshod". . . . An important role with Bing Crosby in Paramount's "A Connecticut Yankee" has been given to Virginia Field, which Tay Garnett will direct and Robert Fellows produce.

Keenan Wynn Signed for MGM's "Musketeers"

The role of Porthos, in MGM's "Three Musketeers" will be portrayed by Keenan Wynn, with Gene Kelly starring as D'Artagnan. . . . Betty Blythe, silent screen star, returns for a role in MGM's "Cass Timberlane," starring Spencer Tracy and Lana Turner. George Sidney is directing for Arthur Hornblow Jr. . . . Milton Sperling has signed John Qualen for a supporting role with Sam Wanamaker and Lilli Palmer in "Ever the Beginning," a United States Pictures production for Warner release. . . . Paramount announces renewal of their option on Diana Lynn for the eighth consecutive year. The actress has been with the studio since she was 13. . . .Robert Douglas, star of the British stage and screen, has arrived in Hollywood to begin his American screen career for Warners.

Near her 82nd birthday, Dame May Whitty has just been engaged by MGM for a top character role in "If Winter Comes", Pandro Berman production. . . . Tom Powers will portray a "meanest man in the world" role in the William Cagney Productions film, "The Time of Your Life".

Six years ago Sol M. Wurtzel started Cornel Wilde on a film career in "The Perfect Snob", at 20th-Fox. This week he signed Wilde's wife, Pat Knight, to make her screen debut in "Roses Are Red."



FRIGHT, as Joan Fontaine faces an intruder, in MGM's "Ivy", in which she stars with Patric Knowles. The picture, now available, was produced by William Cameron Menzies, and directed by Sam Woods.

Hard Work Now A Must: Bernerd

by WILLIAM R. WEAVER
Hollywood Editor

The law of supply and demand, going back into effect now after several years of practical suspension, will take care of the trade's troubles in its own way and time, in the opinion of Jeffrey Bernerd, whose career dates from the London of 1913 to "Black Gold," his latest production, reviewed in this edition. The way in which the troubles are to be taken care of is the orthodox way, by hard work, and the time is not going to be long, he thinks.

Producer Bernerd, whose career spans enough booms and depressions to explain his lack of dismay in the present instance, may be said to have seen the current dip in grosses coming while yet afar off, for his latest picture is evidence that he did something about it. While the box office tide was rolling in, he contented himself with topical, headline themes, turning out, among others, "Black Market Babies," "Where Are Your Children?," "Are These Our Parents?", "Divorce," and "Allotment Wives." These were ready-selling titles for pictures tailored to timely interests.

He turned from this type of subject when the signs that the box office tide was about to turn began to appear to the all-time staple human-interest variety of subject which is dealt with in "Black Gold." He says there is never a letdown in the demand for solid, down-to-earth stories about people everybody can understand and problems everybody comprehends. Timeliness, he says, is a transient characteristic, readily achieved and quickly gone; whereas a strong, simple story well told is timeless in its popularity.

But producer Bernerd does not confine his observations of the market at large to the theatre box office exclusively. What now is here was forecast a good while back, he remarks, by the fluctuations of a weather vane no more sheltered from public gaze than the stock market. It was not long after signals began to emanate from there, he says, that attendance at outdoor sports events began to quit making news headlines by breaking records. It was apparent enough, quite a while back, that the family unit had begun to look at the dollar as a piece of money instead of as one of those things everybody in the household brought home in quantity every week from the war plants.

But there is no scarcity of dollars in the land as yet, says producer Bernerd, although there is a change of attitude toward them.

Warners Buys Kingsley Play, "The Patriots"

Sidney Kingsley's Broadway play, "The Patriots," has been acquired for the screen by Warner Bros. for $250,000, it was announced in Hollywood by Jack L. Warner, executive producer. Bretaigne Windust, who staged many of the leading Broadway hits of recent years, including "Life With Father," "The Hasty Heart," and "State of the Union," will make his bow as a film director with "The Patriots."

Contract to Cost Laboratories Million a Year

The new contract, signed last week by Laboratory Local 702, IATSE, and representatives of 18 film laboratories, to run until June 9, 1949, involves nearly 2,000 technicians and will cost the laboratories approximately $1,000,000 annually as well as more than $250,000 in back pay.

The contract provides for increases ranging between $6 and $22 weekly for experienced employees. The majority will get increases ranging from $9 to $14. According to a union spokesman, previously-existing night-shift premium inequities have been adjusted by raising the premium from seven per cent to 10 per cent in most cases.

Under the agreement provisions for a 40-hour week, two weeks' vacation with pay after three years of employment, eight holidays per year and severance pay ranging from one to five weeks' salary will be continued as in the last contract. Richard F. Walsh, IATSE president, now in Britain, broke the deadlock in the negotiations several weeks ago and participated in the concluding phase of the discussions.

IATSE Local H-63, Motion Picture Home Office Employees, has withdrawn its rquest to IA headquarters for approval of a strike of office workers following an agreement to resume negotiations with Pathe Industries' Bound Brook laboratories. The same local last week signed contracts with MGM's News of the Day, Robbins, Feist and Miller, MGM's music publishing subsidiary, and Paramount News, covering 150 employees in the offices of these companies.

Dissolve Partnerships in Three Superior Theatres

Harry B. French, president of the Minnesota Amusement Company, has announced the dissolution of his company's partnership with H. C. Buchanan and Frank Buckley in the operation of the Palace, Peoples and Princess theatres in Superior, Wis. It was to have gone into effect Saturday. The Minnesota Amusement Company will continue to operate the Palace with Mr. Buchanan, who is divesting himself of all theatre interests in Superior, to take over as manager. Mr. Buckley becomes sole owner and operator of the Princess and Gust Carlson, former manager of the Peoples theatre, takes over operation of that house.

Blumenfeld House Leased

The San Francisco Theatre Association has acquired the Blumenfeld circuit's 1,450-seat Tivoli theatre, San Francisco, on a 10-year lease, Joseph Blumenfeld, circuit head, announced last week. The house recently was remodeled. The Association is committed to the production of 12 pictures annually.

Charge Union Pressure Killed 15 Independents

Charges that pressure on the part of labor unions over a period of time had forced 15 independent producers out of business were made last week before a House sub-committee on education and labor by I. E. Chadwick, president of the Independent Motion Picture Producers Association, who also said that unions had enforced "considerable featherbedding."

Earlier, Pat Casey, former labor adviser for the Motion Picture Association, told the group in Hollywood that, while jurisdictional disputes had cost the studios "tremendous sums," he had never signed any contract with film unions which called for a stipulated number of men to be employed.

Mr. Casey's testimony was contradicted by Fred Steele, Monogram labor representative, who testified that the jurisdictional dispute had compelled his studio to employ double personnel on several occasions.

Other Airlines Due to Cut Rate

Washington Bureau

All of the major airlines may be expected to follow the example of American and United Airlines in reducing air freight rates by approximately 20 per cent, officials of Air Cargo, Inc., said here this week.

Close to 18 lines either already have filed applications for lower rate schedules with the Civil Aeronautics Board or are expected to do so very soon. The new rates probably will go into effect August 1.

The move to reduce air cargo costs is of great interest to the motion picture industry not only because the companies are big air freight customers, but also because hearings now are being held with a view to increasing Railway Express rates.

All of the major lines definitely will participate in the rate-reduction move, the Air Cargo officials said, but some of the smaller lines may not go along. The consolidated schedule to be filed with the board will not be exactly the same as the one announced by American and United, but will be comparable. The carriers affected carry nearly all scheduled air cargo in the U. S.

Kansas City Houses Split by RKO, Fox

RKO Theatres and Fox Midwest, which have jointly owned the Orpheum and the Mainstreet theatres in Kansas City, will split their interests if the New York District Court approves. Malcolm Kingsberg, president of the RKO circuit, said in New York Monday that the deal was being studied by the court. Under terms of the deal the RKO circuit would get 100 per cent ownership of the Mainstreet, and Fox would get 100 per cent ownership of the Orpheum. The two theatres had been owned on a 50-50 basis by the two circuits.

Says Dubbing Is Best for Films in Latin America

Loew's International's policy of dubbing all of its Mexico-bound product into Spanish was defended and explained by Carlos Niebla, the company's managing director for Mexico, this week in New York. Such synchronization had resulted in a 30 per cent business increase in Mexico compared to 1946, he said, and had helped to put MGM pictures into some 150 small situations where the customers could never be reached with English-language films.

Mr. Niebla said only a small minority of Mexicans were in favor of subtitled pictures. "The great mass of people in any Latin American country will always rather see a film in their own language," he explained, adding that there were many who could not read the titles fast enough. Many exhibitors now are using dubbed MGM and Mexican pictures on one program thus offering an all-Spanish presentation.

Mexico has passed the stage when as many as 60 producers were turning out pictures, the Loew's International executive said. Today there are about 10 good producers who plan to turn out some 50 films annually. "We encourage local production because it stimulates Mexican movie-going habits and creates larger audiences for our pictures," he declared.

With the exception of a few pictures, MGM releases all of its product in Mexico and there is no backlog at present, Mr. Niebla said. This holds true also of the Mexican producers who do not have to shelve any of their films if the product is of first run quality, he added.

Four Firms Incorporate In Oklahoma City

Four film companies—two production and two exhibition—have been incorporated in Oklahoma City, Okla. Screen Guild Productions of Kansas City, in Kansas City, Mo., has been incorporated with 100 shares of capital stock at no par value by Julian H. King, Margaret L. King and Walter Lambader. Cape Pictures, Inc., Memphis, Tenn., has been incorporated with $10,000 authorized capital stock by H. H. Roth, Bernard A. Woolner and Mrs. Hortense Woolner. Bob Theatre Corporation, Dallas, Tex., has been incorporated with $5,000 authorized capital stock by W. H. O'Bryan, Charles L. Brent and Elizabeth F. Brent, and Lake Theatres, Inc., of Lake Worth, Tex., has been incorporated with $15,000 authorized capital stock by A. L. Watson, Josephine Watson and G. B. Turner.

Acquires Opticote Equipment

Ray Campbell and Company, Los Angeles, has acquired the entire "Opticote" lens coating equipment from Vard, Inc., of Pasadena.

ALBANY

The Palace dualed "The Imperfect Lady" and "The Guilt of Janet Ames." The Strand played its second two-picture reissue bill in recent weeks—Al Jolson in "Go Into Your Dance" and "Sing Me a Love Song." The Warner house did well with "The Sea Hawk" and "The Sea Wolf" early in the spring. The Ritz held over "Ramrod" for three days, opening last Saturday with "Stairway to Heaven." . . . The lobby and auditorium of Fabian's Palace has been redecorated and repainted at a cost of $6,700. The marquee of the Warner Strand has also been repainted. . . . Col. Bill McCraw, executive secretary of the National Variety Clubs, is due here July 21 to arrange for a premiere of "Variety Club." The Variety Club's annual golf tournament and dinner, held at the Colony Country Club, drew 100.

ATLANTA

Appointed as assistant manager of the Martin theatre, Opelika, Ala., is Ross Wade, war veteran. . . . Tampa, Fla., will soon have a new colored theatre, to be built there by the Targar Theatres. It will seat 1,000. . . . John Goodenough, former branch manager, Kay Exchanges, Memphis, Tennessee, has resigned. . . . Dick Stafford has been moved from the Dixie theatre, Ocalla, Fla., to the Florida, Gainesville, as assistant manager. . . . C. S. Adams, of Royal Station, Tenn., expects to open his new theatre there soon. . . . In Atlanta, booking, were: J. R. Wilson, National Theatres Co., Jacksonville, Fla.; Howard Schuessler and O. C. Lam, of the Lam Amusement Co., Rome, Ga.; Nat Williams, Interstate theatre, Thomasville, Ga.; Louis Rosembaum, Muscle Shoals theatres, Florence, Ala.; R. D. Word, Words Theatres Alabama; Louis Worthington, Bessemer, Ala.; and W. E. Griffin, Lyric Amusement Company, Cullman, Ala. . . . Brundidge, Ala., will soon start work on a new modern motion picture theatre to cost about $50,000,000.

BALTIMORE

Attendance held up well during week beginning June 19. "Duel in the Sun" went into a fine third week at the Century despite the higher prices. "This Happy Breed" held for third week by the Little. "Calcutta" at Keith's and "Miracle on 34th Street" at the New theatre went into good second weeks. Four first runs and two reissues in first runs started well. Hippodrome opened big with "Millie's Daughter" and Vaughn Monroe and orchestra on stage. "Undercover Maisie," very nice at the Valencia; Mayfair good with "That's My Man." Roslyn and Times good with "Born to Speed," with "The Lodger." Stanley opened good with "Go Into Your Dance," while the Town had a good opening with "The Jolson Story." . . . Tickets being sold by Baltimore Variety Club, Tent No. 19, for the charity football game in Baltimore stadium September 21. Rodney Collier is chairman of ticket committee. . . . Julius Goodman, proprietor of the Ideal theatre, will have his son, Sol Goodman, now at University of Maryland, become his assistant to succeed his late brother, Robert Goodman. . . . C. Elmer Nolte, Durkee Circuit official and Illustrious Potentate of Shriners, had a busy day recently when 236 new members were inducted.



BOSTON

The RKO-Boston's new marquee has been finished and work has begun on the lobby renovation, scheduled to be completed in time for the return of stage shows July 31. . . . The unexpected action of the Massachusetts Committee on Taxation voting favorably on the two per cent sales tax program, proposed by Governor Bradford, drew a howl of protest from retailers and the general public and took some of the pressure off theatre owners who were rallying against a proposed five per cent tax on amusements.

CHARLOTTE

The Dell Theatre Corporation, headed by J. F. White, Jr., T. A. Little and Paul E. Young, will open a new theatre in Mooresville, N. C. The Dell is a $100,000 corporation, the incorporators all being Charlotte men. . . . Recent visitors included William Chance, owner and operator of the Osbun theatre, Hillsboro, N. C., and P. J. Henn, owner and operators of the Henn at Andrews, N. C., and the Henn at Murphy, N. C. . . . Seen along Film Row: John Kime, Roseboro; Charles Myers, Jr., Rich Square; Roy Rowe, Burgaw; R. P. Rosser, Sanford; James Austin, Clinton, and Carey Caudell, Wallace.

CHICAGO

New faces in Loop show houses have brought business up this week. The Chicago opened with "Blaze of Noon" along with Desi Arnez on stage while the J. Arthur Rank production, "Odd Man Out," is being featured at the Garrick. Both pictures are doing very well. The highly publicized "Possessed" is now playing at the State Lake and drawing good crowds. "Cheyenne," which brought in a large opening audience, and "The Late George Apley" are currently pulling good receipts at the Roosevelt and United Artists, respectively. While "The Egg and I" builds up time at the Grand, that long favorite, "The Jolson Story" is still at the Apollo, but now playing in its final week. . . . On June 14, the date that Elmer C. Upton, Balaban & Katz executive, celebrated his 25th wedding anniversary, his son, E. Charles Upton, married Miss Eleanor Kearfoot. . . . Morrie Orr, western sales manager of U-I, is substituting for Rud Lorentz while the latter vacations in Canada.

WHEN AND WHERE

June 30: Film industry testimonial dinner to Jack Flynn, retiring midwestern sales manager for Loew's, at the Continental Hotel, Chicago.

July 6–8: Officers of the Allied Theatre Owners of the Gulf States and the Mississippi Theatre Owners meeting at the Hotel Biloxi, New Orleans, to discuss consolidation of both organizations.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CINCINNATI

Despite the high quality product offered by first run houses, inclement weather and outdoor opposition have combined to make theatre grosses spotty for the past several weeks, and several notches under the periods immediately preceding. A few houses, however, have managed to pile up good-sized returns. . . . Jack Frisch, who operates a number of neighborhood subsequent run theatres, has taken over a piece of property in the city's west end, which he plans to convert into a theatre as soon as the building restrictions permit. . . . The Midwest Theatre Supply Co., operated by H. B. Snook, Tom Fisher and J. B. Ware, has moved to new quarters in the film building on Central Parkway. . . . The Chakeres Circuit, with headquarters at Springfield, Ohio, which operates a number of theatres in various Ohio situations, will build a new house at Celina, Ohio, to be known as the Celina theatre. Plans call for 1,000 seating capacity. . . . Douglas Campbell, who has been managing the Murphy theatre at Wilmington, and previously manager of the Gloria at Urbana, Ohio, both Chakeres units, has resigned to become advertising manager for WJEL, a new radio station at Springfield, Ohio. . . . 20th Century-Fox stars and cameramen have been making location shots at nearby Lancaster for use in the forthcoming picture, "The Green Grass of Wyoming."

CLEVELAND

Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, takes on the added duties of general manager, succeeding the late George W. Erdmann who held the post for the past 20 years. Schwartz, an attorney, is moving his office to the film building where the present association headquarters will be remodeled for him. . . . Harry Goldberg, Warner official, conducted a meeting of local industry members here last Wednesday to discuss preliminary action to combat any amusement tax, when, as and if local communities propose such a tax to replace the repealed state three per cent amusement tax. . . . M. E. Brandt, former owner of the Grafton Theatre, Grafton, operates the Seneca Drive-In at McCutchenville, Ohio, said to be the only 16mm drive-in in the territory. He is open four days weekly, Friday through Monday, and charge 50 cents per car without regard to

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the number of passengers. Federal tax is extra. . . . Warners and Skirball Brothers are splitting their interests in the Ohio and Madison theatres, Mansfield. Details of the separation are now being worked out. . . . Variety Club will hold a golf tournament at the Beechmont Country Club July 21. . . . Sam Sepowlin, Republic district manager, held a meeting of his branch managers at the Statler Hotel last Sunday. Present were: Ike Sweeney, Pittsburgh; George Kirby, Cincinnati; Norman Levin, Cleveland; Irwin Pollard, Detroit.

COLUMBUS

"Open City," aided by an "adults only" campaign, was the box office draw of the week at the RKO Grand. Critical applause helped in the Grand's business. Critical approval of "The Miracle on 34th Street" helped this Loew's Ohio attraction to do good business. "Stallion Road" did less than average business at the Palace and the Broad reported good receipts for the second week of "Duel in the Sun." The World theatre, after two weeks' run of "On Approval," is now showing "The Overlanders," Australian-made film. . . . Construction has started on the 750-car drive-in theatre being erected by the National Drive-In Theatre a half-mile west of the city limits. . . . The Northway Air Park drive-in theatre, Morse Road, has opened for its second season. . . . Sports and amusement center is provided for in plans for the Franklin County Veterans' Memorial submitted to county commissioners.

DENVER

Forty played in the Calcutta golf tournament of the Rocky Mountain Screen club at Lakewood. . . . William Hastings, local theatre chairman for National Conference of Christians and Jews, has named Mayer Monsky, Universal branch manager, as co-chairman. . . . Ray Bartlett starting new 850-seat $150,000 theatre at Artesia, N. M., hoping to open early in August. . . . Doyle Shelton about ready to open new Monarch, 300-seater at Pritchard, Colo. . . . Marvin Goldfarb, RKO salesman, who resigned some months ago to look after own interests, back on job. . . . Dave Davis, Atlas Theatres general manager, to Chicago on vacation.

DES MOINES

Floods which hit southern Iowa twice in a period of little more than one week, took a heavy toll among theatres in the section. Ottumwa and Eddyville, hardest hit during the first flood, were just as roughly treated in the second deluge. Of the seven houses in Ottumwa, four were under water with resultant damage of several hundred dollars. . . . Charles Mittlestadt of Fayette has been named assistant manager of the State, Cedar Rapids. . . . R. A. Davis, former theatre owner in Rockwell City, has been appointed manager of the Iowa, Emmetsburg. . . . Mr. and Mrs. E. C. Peck have resigned as manager and cashier, respectively, of the Pier, Pierson. . . . Paul Scholar, manager of a theatre at Cresco, has been named manager of the Ritz, Chariton. . . . More than 20 employees of the Carroll and State, Carroll,



held their annual picnic at Swan Lake recently. . . . Purchase of the Orpheum theatre site and building and an adjoining building by the Singer Waterloo Corp., New York City, an RKO affiliate, has been announced in Waterloo. Purchase price was said to be $85,000. . . . A 200-pound safe containing more than $600 in weekend receipts was carted away by thieves from the Grand, Des Moines, June 16. . . . "My Favorite Brunette" at the Paramount, Des Moines, was top box office last week.

HARTFORD

Territory holdovers include "The Egg and I," second week at the Warner Capitol, Springfield, Mass.; "Buck Privates Come Home," second week, E. M. Loew's, Hartford, and "Homestretch," second week, Loew's Poli Palace, Hartford. . . . Hartford visitors: Harry F. Shaw, Loew's Poli-New England theatres; Frank Meadows and Earl Wright of the UA exchange in New Haven; and Bob Wile, U-I exploitation representative, from New York. . . . In New Haven, newly elected Film Exchange Employes Local B41 officers: Saul Shiffrin, president; Marie Smith, vice-president; Joe Barcsansky, secretary-treasurer, and Sam Zipkin, business agent.

INDIANAPOLIS

The moderate trend in first run film grosses noted here all spring held through last week. The top figure was $12,500 for "High Barbaree," at Loew's, followed closely by $12,000 for "The Two Mrs. Carrolls" at the Indiana. "Love and Learn" earned $10,000 at the Circle, "That's My Man" $7,000 at the Lyric. . . . The Terre Haute Drive-In Theatre, Inc., has taken a 15-year lease on ground for a $250,000 outdoor theatre to be constructed this year. . . . Syndicate Theatres has applied for an FM broadcasting station at Wabash, Ind. . . . The Variety Club will hold its annual golf tournament at the Broadmoor September 22. . . . Bob Meyer, formerly with Universal, has joined Affiliated Theatres here as booker. . . . Loew's is all dressed up with a new marquee. . . . In a final summary of its recent exhibitors survey, the Associated Theatre Owners of Indiana state: "A number of exhibitors reporting commented that while grosses had been maintained, their overhead had increased to such an extent that their profit on the same gross was now reduced anywhere from 20 to 45 per cent" under a year ago. . . . Visitors on the Row this week included Mrs. Christian Herm, Zionsville; Mrs. Hilda P. Long, Sheridan; Harold V. Neese, Brazil; William G. Wallace, Veedersburg; Walter H. Weil, Greenfield; Sam J. Switow, Louisville.

KANSAS CITY

Edward Erickson, whose film career goes back to the selling of the first Bronco Billy Anderson Western in the Kansas City area, has joined Screen Guild here, succeeding Woody Longan. . . . O. R. Karr, recently manager of the Dickinson, Mission, Kan., succeeds Norris B. Cresswell as manager of the Dickinson circuit's Glen at Kansas City. Mrs. Karr will have charge of the lobby shop when improvements are made for the selling of candy. . . . Recent Film Row visitors: J. Ward Speilman, Gem, Baldwin; Emory S. Duncan, Cozy, Geneseo; Charles Byler and Lloyd McHenry, L-C theatre, Bevier, Mo.; Don Burnett, State, Larned; Frank Weary, Farris, Richmond, Mo.; F. L. Loew, Star, Lebanon, Mo.

LOS ANGELES

Moses Hernandez has taken over the Kiva theatre from Leona Arkerlpane. . . . June Van Gilse, Lemon Grove, opened his new Grove theatre (450 seats) June 18. . . . George Fink, Coronet theatre, San Diego, was in town booking. . . . James Loomis, Roxy theatre, Nogales, Ariz., was one Film Row in a huddle with "Red" Galbraith, head of Associated Theatre Advertising, contemplating a new electric appliances giveaway deal. . . . Wayne Phelps, Mesa, Ariz., has announced that his new Times theatre, seating 600, will open July 1. . . . Sophie Smith, secretary to Fred Greenberg, Warner Brothers branch manager, is on the sick list. . . . Film Row visitors: Edward Stein, Mission theatre; Dave Fred, DeLux theatre; O. W. Flanigan, Dixie; Joe Moritz, Victor; Lew Fredericii, Avalon, and Harold Wenzler, Lux.

LOUISVILLE

The Kentucky Association of Theatre Owners will hold its annual election of directors July 11 in Louisville. Thirteen directors are to be elected. . . . James E. Thompson, former executive of the Savoy Amusement Company, Louisville, now manager of the Bryn-Mawr theatre, Bryn-Mawr, Pa., was a recent visitor as was Mrs. Clyde Marshall of the newly opened Columbian theatre, Columbia, Ky. . . . Mrs. W. T. Cain, Louisa, Ky., is having plans drawn for a new Louisa theatre. . . . The Oak and Ideal theatres here have installed concession counters in their theatres. . . . V. J. McKelski's West Baden theatre, West Baden Springs, Ind., has been closed temporarily. . . . The opening of the Theatair drive-in theatre, being built between Jeffersonville and New Albany in Southern Indiana by Municipal Enterprises has been temporarily held up because of equipment delays. . . .Thomas Miller is the new manager of the Adair, Adairville, Ky. . . . Recent Louisville visitors: Ralph Clausen,

(Continued on opposite page)

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Bonnieville; Otto Marcum, Lebanon Junction; E. J. Steiner, Maynardsville; Charles H. Behlen, Nicholasville; Andrew Anderson, Hartford; R. L. Costillo, Lexington; Freeman Smith, Cadiz; Charles Bowles, Vine Grove; Oscar Hopper, Lebanon; M. H. Sparks, Edmonton; E. T. Denton, Owingsville; Jesse Fine, Evansville.

MEMPHIS

Brisk attendance continued at first runs. Loew's State was showing "Moss Rose". Loew's Palace had "The Macomber Affair". Warner has "Cheyenne". Ritz opened with "Black Angel". Strand played a double feature program and "Smash-Up" came to the Malco. . . . Sale of historic DeSoto theatre in Memphis by R. C. Middleton to Perry Rowe was announced. . . . Mid-south exhibitors shopping on Film Row included: W. R. Lee, New and Gem, Heber Springs, Ark.; Jack Watson, Palace, Tunica, Miss.; J. T. James, James, Cotton Plant, Ark.; A. N. Rossie, Roxy, Clarksdale, Miss.; Ned Green, Princess and Legion, Mayfield, Ky.; C. J. Collier, Globe, Shaw, Miss.; Sam Kirby, Nabor, Little Rock, Ark.; W. L. Coffey, Rio, Malvern, Ark.; N. B. Fair, Fair, Somerville, Tenn.; Wilfred Barnes, Dyer, Dyer, Tenn.; J. M. Mounger, Mart, Calhoun City, Miss. and E. E. Reeves Reeves Circuit, Batesville, Miss.

MIAMI

The newly chartered Variety Club of Greater Miami, Tent No. 33, has acquired the entire Bay View roof of the Alcazar hotel as its headquarters. It is expected to be opened July 1. . . . The Town theatre drew crowds last week for "Les Miserables." "Odd Man Out" has finished a successful week at the Lincoln and Miami with "Copacabana" going into the Miami. "Strike Me Pink" and "Counterattack" played at the Royal. The Paramount brought in "The Imperfect Lady."

MINNEAPOLIS

Theatre business in the last week was far from fever pitch, but four first runs managed to hit about average grosses. They were "Ramrod," "The Trouble With Women," "The Two Mrs. Carrolls" and "Trail Street." . . . Independent theatres in the Twin Cities have adopted a "wait and see" policy in regard to the junior admissions prices set by Minnesota Amusement and RKO theatres. . . . The Pix, 400-seat Loop house, wants to get on a second run basis. It would be the only such loop theatre. . . .Sid Lax has been promoted from Columbia branch office manager to northern Minnesota salesman, with William Woods, former Le Center, Minn., exhibitor, taking the office post. . . . Patrick Reilly and Steve Ogburn have purchased the Winthrop at Winthrop, Iowa. . . . The Orpheum at Minot, N. D., is being remodeled.

OKLAHOMA CITY

The new Hi-Way drive-in outside Oklahoma City will be opened soon by R. Lewis



Barton. The house, the Odom, has a capacity of 1,000 automobiles. The Griffith Tower theatre, Tulsa, Okla., was opened June 22. It will show foreign pictures exclusively. . . . Sales tax reports show that for the month of April, 1947, there was a decrease from previous months, in theatre returns. The State Tax Commissioner termed this seasonal. Total collections in April were 15 per cent over those for April, 1946. . . . Some damage was done to the marquee of the Rivoli theatre at Blackwell, Okla., when lightning struck the building last week. . . . The American theatre, Cushing, Okla., will close June 28 for the summer months. . . . Thomas Nelson, former assistant manager of Griffith theatre at Altus, Okla., has taken up new duties in the art and utilities department of Griffiths home office here. . . . M. E. Bybee, Larned, Kansas, manager of the Electric there, is recovering from a major operation.

OMAHA

The wettest season in years continues. Flood conditions have made road conditions terrible in some outlying communities and washed out millions of bushels of corn. Omaha first run receipts were up from a week ago with the Orpheum's $24,000 on "Swell Guy" and Desi Arnaz leading. . . . Omaha's Park and Recreation Commission has approved a summer program of free educational motion pictures in the parks. . . . Frank Good, Red Oak, Iowa, exhibitor, is back home after a visit to the clinic at Rochester, Minn. . . . Bob Ballantyne, owner of the Ballantyne Company, is enroute to Los Angeles and San Francisco for conferences on exports.

PHILADELPHIA

The closing of the schools starting the seasonal exodus to the nearby seashore resorts coupled with the warmer weather has made a marked dent in box office receipts this week, with the neighborhood houses hit harder than those in the central-city sector. . . . David Rosen, Clark Film supervisor, is back from Albany, N. Y., where he opened a new Clark exchange, following the new exchange opened in Salt Lake City the week previous. . . . Bucky Harris, RKO exploiteer, returned for a several months stay here with Doug Beck moving into the Boston territory. . . .Harry Dressler, formerly with PRC, became a Film Classics-Screen Guild salesman. . . .Charles Mensing returned as manager of Warners' Hiway. . . . Harry Lefko, Film Classics-Screen Guild salesman, recuperating from an auto accident in an up-state hospital. . . .Al Shendler, manager of the York, recovered from an operation at the Jewish Hospital. . . . Sam Diamond, Eagle-Lion-PRC branch manager, moving the exchange next week into the quarters at 1225 Vine recently vacated by Warner Brothers. . . . Milton Young, Columbia exploiteer rushed to Granduate Hospital for an emergency appendectomy. . . . The Office of the Housing Expediter approved the erection of a $95,000 theatre by Thomas E. Ayers and S. Layton Ayres at Bridgeville, Del. . . . Warners will shift the central city Capitol to a double feature first run policy next month. . . .George Higginbotham, manager of Lewen Pizor's Tioga, celebrates his 30th year in the business.

PITTSBURGH

Variety Club Tent No. 1 held its annual stag golf tournament and dinner at the Chartiers Country Club and attracted 112 members of the industry and their guests. . . . Despite adverse notices by the critics, "Duel in the Sun" did an excellent $80,000 for its initial two weeks in Loew's Penn, and the J. P. Harris also did a tremendous $30,000 for the first two weeks of "The Miracle on 34th Street." And this was recorded despite opposition from stellar attractions staged by the Pittsburgh Civic Operetta Company in Pitt Stadium. . . . Loew's have Vince Aldert on the road as relief manager and until he returns Russ Schira of the Penn will have charge of the Ritz. . . . The first few days of "Homestretch" in the Fulton indicates that grosses in that house are going to soar upward during the two-week stay. . . . The passage of the bill permitting cities and municipalities to tax anything not already taxed by the State has theatre people more than a little worried. The AMPTO of Western Pennsylvania fought passage of the bill, but was unsuccessful in its attempts.

SAN FRANCISCO

The waterfront strike plus very hot weather is taking its toll of box office receipts. . . . "Perils of Pauline," which opened at the Paramount, promises to jack up last week's slipping grosses. . . .It is coming in for a probably solid $22,000. Other situations looking for a healthy week are the Golden Gate with Dick Haymes doing a P. A., and "Miracle on 34th Street" which opened strong at the Fox. . . . Ben Stevenson has returned to Golden State Theatres after serving several years in the army. Stevenson was formerly manager of the Metro. . . . Mrs. V. Laurie of the Lake theatre, Lower Lake, has sold her house to L. Davis. . . . John Leo, formerly salesman for PRC Eagle-Lion, has resigned that post. . . . Donald Spear opened his outdoor theatre near Garberville last week. . . . Plans for construction of another theatre in Exeter were annnounced this week by Mr. and Mrs.

(*Continued on following page*)

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C. E. Peasem, owners and operators of the Exeter theatre. House will seat 1,000 and begin erection as soon as building restrictions are removed. . . . Seen on Film Row: Barney Gurnette, Santa Cruz manager for Golden State; Don Beck of the Princess, Modesto; Leo Reese, Orpheum, Lakeport, Bill Peters, booking for his new Salida theatre in Modesto; Sam, Frank, Tony and Salvedore Enea of the Enea Circuit; Ray Hanson of the Kerman theatre, Kerman.

ST. LOUIS

"Two 'A' Features on the Same Program" is the punchline in newspaper advertising for "Copacabana" and "The Guilt of Janet Ames" at Loew's State. Since the first run theatres took to double features well before the war, every so often marquee and newspapers give equal billing to two films. But the Loew's ad is believed the first locally to sell the public that they are getting two 'A' films. . . . With the city deadlocked by the transport paralysis, the less said about box office receipts at downtown and midtown theatres, the better. All city-wide amusement attractions are also hit, the Municipal Opera, baseball (not so much), and even the deluxe riverboat "Admiral". Neighborhood theatres are doing very well when the film is right, assisted by a spell of cool, rainy weather as well as the street car tieup.

SEATTLE

"Duel in the Sun" at the Music Box and "The Yearling" at the Music Hall were held over again, each playing its sixth week. "The Egg and I" held a double opening at the Orpheum and the Palomar. "The Egg" similarly opened at both the Granada and Post St. theatres in Spokane, both recently purchased by Joe Rosenfield and Howard McBride. . . .Art O'Connell resigned as branch manager for Universal-International, and was succeeded by George DeWaide, of Los Angeles, recently a U-I salesman in California. . . .Frank Newman Jr. set June 25 for the opening of his new Ballard theatre, previously operated for 20 years by Jensen and Von Herberg as the Bagdad. The new house has been completely refurnished and redecorated and seats 838. . . . Out-of-towners on Film Row on booking trips were: Eddie Snow, Mount Vernon; John Owsley and Les Theuerkauf, Tacoma; Walt Graham, Shelton; W. B. McDonald, Olympia.

TORONTO

"The Farmer's Daughter" continued to like the warming weather, playing a fourth week at Shea's theatre to steady patronage, while two other Famous Players units in Toronto, the Eglinton and Tivoli, held "Sinbad the Sailor" for a third week. Otherwise the pictures were coming and going, with business brighter than some for "Calcutta" at the Imperial theatre and "Fiesta" doing quite well at Loew's. . . . The Toronto Tent of the Variety Clubs is arranging to sponsor "Variety Girl" at the Imperial in August at fancy prices to boost the fund for Variety Village, the organization's vocational-school project for crippled children. . . . The Tent raised $20,000 through the benefit baseball game recently. . . . "The Best Years of Our Lives," which opened last April, is still playing the Odeon Kent at Montreal while the Cinema de Paris in that city is in its 12th week with the French "La Symphonie Pastorale". . . . John Davis, back in London, is quoted in a cable as saying J. Arthur Rank does not plan feature production in Canada after all, but announcement is made in Toronto that Eagle-Lion will produce "Rainbow Ridge" at Niagara Falls and in Western Canada. . . . The Ontario Censor Board has classified "Odd Man Out" and the Canadian-made "Whispering City," along with nine Hollywood pictures, as "adult entertainment".



VANCOUVER

The entertainment business in general is on the down beat here. Night clubs are singing the blues. First run and suburban theatres all away below average. Two British films, "Green for Danger" at the Plaza and "Hungry Hill" at the Vogue did best. . . . Visitors to Vancouver included George Peters, vice-president, and Alan Robinette secretary, of Odeon Theatres of Canada. A dinner was given in their honor by the B. C. district manager, Howard Boothe. Harry Creasey, a former Famous Player manager in Vancouver, was here. He now is supervisor for four theatres at Riverside Calif. . . . Pop Elliott, veteran British Columbia exhibitor, now 74, is retiring and has sold his Rex theatre at Quesnel to his son-in-law, Paul Gauthier, and a partner. . . . Harold Warren, of Port Alberni, B. C., operator of the Capitol, Roxy, and Port theatres, will build a $150,000 theatre in partnership with Famous Players Circuit to seat 900 F-P have acquired half interest in the theatre properties. . . . Jack Randall Strand theatre manager, addressed the Vancouver Gyro Club on Motion Pictures and their place in the community. . . . Famous Players district office and F-P Theatre Managers Association held a welcome home party for Ivan Ackery, Orpheum theatre manager, who returned to Vancouver after receiving the Quigley Award at New York. He was presented a Victory statuette from his co-workers.

WASHINGTON

The only holdover after a fair Washington week's business was "Smash Up" at Warner's Metropolitan. New entries were "Dear Ruth" at Warner's Earle; "Sea of Grass" at Loew's Palace; "The Web" at RKO Keith's; and "Private Affairs of Bel Ami" at Loew's Capitol. Loew's Columbia booked "Last of the Mohicans.". . . Newly elected officers of the MGM Pep Club are: Bob Ellsworth, president; Audrey Poulos, vice-president; Sam Richer, treasurer; Judy Jones, recording secretary. . . . The Pix theatre started a new policy, showing first run pictures for an entire week. Their first double bill with the new policy included "Hit Parade of 1947" and a collection of four old Mack Sennett comedies called "Road to Hollywood."

Spain Dubbing Order Seen Hurting U. S.

Washington Bureau

Spain's recently imposed restriction on the dubbing of foreign films into Spanish, reported by the HERALD in April, would appear "to eliminate branches of United States firms which do not produce films in Spain from obtaining dubbing permits except by purchase from a Spanish producer," according to an analysis released this week by the Commerce Department.

According to the Department, the main provision in the new regulations states that permission for the dubbing of foreign films into Spanish will be granted exclusively to persons or organizations which produce Spanish films and which merit the approval of the Superior Council.

The survey also points out that the censorship functions of the Council are "objectionable from the point of view of foreign producers, who feel that, in general, the distribution of foreign films in Spain is being made more difficult." However, the report adds, it appears that no action has been taken yet based on the order. Producers do, however, have control of all licenses for imports.

Equipment, Supply Group Trade Show Sept. 24–29

The Theatre Equipment and Supply Manufacturers Association will hold its annual national trade show and convention at the Shoreham Hotel in Washington, September 24-29. Special Pullman cars on the Liberty Limited leaving Chicago for Washington, September 22 and 23 have been set aside for the use of manufacturers, dealers and exhibitors wishing to attend.

Goldstein Graduates

David I. Goldstein, son of Nathan E. Goldstein, head of Goldstein Theatres, Inc., was graduated June 15 Magna Cum Laude from Dartmouth College. During the war Mr. Goldstein served with the Allied Military Government in Germany and reentered Dartmouth in 1946 to complete studies for his Bachelor of Arts degree.

Eastman Home to Be Educational Photo Center

The Rochester, N. Y., mansion of the late George Eastman, founder of the Eastman Kodak Company, will be converted into a center for the "display and demonstration of the art and science of photography in all its branches" as a living memorial to Mr. Eastman.

Announcement of the project was made last Thursday by Alan Valentine, president of the University of Rochester, to which institution Mr. Eastman willed his mansion, and Thomas J. Hargrave, president of the Eastman Kodak Company.

By joint action of the University, the Eastman company and the New York State Board of Regents, the center will be established as an educational institution to serve as an instruction and demonstration center covering photography from its beginnings to its latest developments. The center will be known as George Eastman House, Inc., and will house the historical photographic collection assembled by the late Mr. Eastman and his company.

The University is contributing the 37-room, three-story mansion, with 10 acres of landscaped grounds, and the Eastman company is contributing the museum contents, the costs of structural changes in the house, exhibits worth $30,000, and the annual operating cost of the center. Under a charter of the New York State Board of Regents, the institute will be operated as an educational corporation under a board of trustees.

Chicago Cinema Lodge Reelects Jack Kirsch

Jack Kirsch was reelected president of the Chicago Cinema Lodge of B'nai B'rith at the organization's meeting last Friday in Chicago's Congress Hotel. Other officers elected were: E. L. Goldberg, Manny Smerling and Sam Levinsohn, vice-presidents; Louis L. Abramson, recording secretary; I. J. Silverman, treasurer; Albert Bartelstein, warden; Harris Silverberg, chaplain; Herb Lustig, assistant chaplain, and Lester Simansky, guard. They will be installed September 18.

Confidential Reports Signs With Screen Office Guild

The Screen Office and Professional Employees Guild, Local No. 109, and Confidential Reports, Inc., signed a contract last weekend affecting 60 employees. All employees receiving salaries under the minimums established by SOPEG and the industry will be increased to those minimums, retroactive to April. Whatever increases are negotiated in the future will be paid to all CRI employees, and also will be retroactive to April.

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Czechs Planning Production of 25 This Year

The nationalized Czechoslovakian industry will turn out 25 features this year and, under that country's five-year plan, plans to have some 4,500 theatres ready early in 1952, Frantisek Pilat, head of the technical administration of theatres in Czechoslovakia, said in New York this week.

Mr. Pilat was spokesman for a group of four Czech technical experts now in this country to buy equipment. Others were Vilem Taraba, technical manager of the state studios; Frantisek Rubas, manager of the state laboratories, and Dr. Jaroslav Boucek, professor of the Film Faculty. They also will study American laboratory operation and production technique.

As Mr. Pilat put it: "Before and during the war our industry was geared to German methods. Now we need a new orientation and new equipment. This is our main purpose for coming here. We intend to import a great deal of studio equipment including cameras, re-recording machines, projectors and lights. Through the acquisition of this equipment we hope to raise the quality of our local productions."

Czechoslovakia has three studios in Prague and one in Zlin, Mr. Pilat said. The Prague stages also are being used by the Russians and by the Poles, who will produce five pictures there during 1947. Of the four Soviet films three will use Agfa Color. However, only one or two of the Czech features to be made this year will avail themselves of the process which, Mr. Pilat said, "is cheaper than Technicolor in the production phase."

At present Czechoslovakia has 2,000 theatres operating. This total includes 163 16mm houses. About 85 per cent of the 2,500 houses to be built in the next five years will also use narrow-gauge projectors. Theatre building is expected to receive a considerable boost through the use of 35mm safety film. According to Mr. Pilat the changeover to the new base is expected to take place over the next two to three years and will reduce theatre construction costs.

The Czech technical experts, all heads of the Czechs State Film Monopoly's Technical section, will stay in this country for two months. They plan a trip to Hollywood.

Motion Picture Association Honors Dr. James Yen

The Motion Picture Association honored Dr. James Yen, organizer of the Mass Education Movement in China, at a luncheon at the Harvard Club, New York, last week. American distributors have contributed a substantial share of their rentals impounded in China to Dr. Yen's organization. Francis S. Harmon of the MPA presided at the luncheon attended by industry representatives.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 85—President Truman honored at Princeton University. . . . European girls arrive to wed ex-servicemen. . . . Midsummer skiing. . . . Sid Malcolm Campbell tests his jet-propelled speedboat. . . . Vienna bike race. . . . America hails forthcoming Independence Day.

MOVIETONE NEWS—Vol. 29, No. 86 — Congress passes labor bill over veto. . . . Los Angeles harbor rocked by explosion. . . . War commanders on peacetime jobs—General McArthur, General Clark. . . . Aviation: Jet-propelled P-80 sets new world record. . . . Sports: Assault wins; Poughkeepsie Regatta. . . . Cowboys at Salinas Rodeo.

NEWS OF THE DAY—Vol. 18, No. 283—Universal service urged by President Truman. . . . Interview with Wallace on political plans for 1948. . . . Overseas sweethearts arrive. . . . This year's Miss California. . . . Fastest speedboat. . . . Bicycle race in Vienna. . . . Japanese wrestling.

NEWS OF THE DAY—Vol. 18, No. 284—Labor bill. . . . U. S. jet plane sets mark. . . . The Lawrence Melchiors become American citizens. . . . Spotlight on General McArthur. . . . Los Angeles blaze wrecks ship. . . . Navy wins rowing classic. . . . Assault all-time winner.

PARAMOUNT NEWS—No. 86—Inaugurate World Film Festival at Brussels. . . . Capital hears Wallace. . . . Japanese wrestling. . . . Princeton honors 36 at bicentennial. . . . Mrs. Zaharias wins British golf.

PARAMOUNT NEWS—No. 87—Navy unveils world's wierdest airplane. . . . McArthur coming home. . . . Navy wins Poughkeepsie Regatta. . . . Veto battle makes labor history. . . . Port blast rocks Los Angeles.

RKO PATHE NEWS — Vol. 18, No. 88 — Princeton honors U. S. leaders. . . . New radar meter. . . . Former Prime Minister Nagy asks aid for Hungary. . . . Katayama is Japan's first Christian premiere. . . . High school students build own cyclotron.

RKO PATHE NEWS—Vol. 18, No. 89—Los Angeles explosion. . . . Tucker car unveiled. . . . Labor bill becomes law. . . . Navy wins Poughkeepsie Regatta. . . . P-80 jet plane sets record.

UNIVERSAL NEWSREEL—Vol. 20, No. 49—President Truman urges need for universal training. . . . Pan-American clipper begins passenger global air flight. . . . Millinery. . . . Bobby Riggs demonstrates one-man tennis game. . . . Wrestling in Tokyo. . . . Cycle classic at Vienna.

UNIVERSAL NEWSREEL—Vol. 20, No. 50—Labor bill. . . . Oil tanker blows up at Wilmington, Calif. . . . P-80 sets speed record. . . . Navy demonstrates new air craft. . . . Navy wins Poughkeepsie regatta. . . . Assault top money horse.

Goodman Joins with Discina In New French Company

Morris Goodman, once president of Republic Pictures International and former Motion Picture Export Association representative in Germany, has joined with Discina Films of France in the organization of a new American company which will distribute Discina product in the U. S., Canada, and South American countries. The new company, of which Mr. Goodman is president and general manager, is Discina International Films Corporation, New York. The first two Discina pictures for U. S. distribution are "L'Eternel Retour," written and directed by Jean Cocteau, and "La Part de l'Ombre," starring Edwige Feuillere and Jean-Louis Barrault. Both will be ready for September release. The company will also acquire American features for the French market.

Gildemeyer W. E. Officer

Frederick H. Gildemeyer, formerly Puerto Rican manager of the Western Electric Company, has been appointed vice-president of the Western Electric Company of Brazil. The Brazilian branch is a motion picture equipment and service subsidiary of the Westrex Corporation.

Warners Paid Joan Crawford $400,000 in '46

One year's work brought Warner Brothers' Joan Crawford $400,000. She topped her company's salary list for 1946, and Bob Hope, with a salary of $275,000, topped Paramount's salary list, according to annual reports filed last week with the Securities and Exchange Commission in Philadelphia.

All salaries reported were gross remunerations before taxes.

Other Warner salaries, according to reports, were: $261,000 to star Dennis Morgan, $258,000 to director Michael Curtiz, $150,000 (including percentages on pictures he made for Warners) to Hal Wallis. The Warner brothers, Harry M., president, and Jack L., vice-president, were paid $182,300 and $182,100, respectively.

Bing Crosby was second on the Paramount salary list with $250,300; Ray Milland was third with $234,166.

Other Paramount salaries reported to the SEC were: Barney Balaban, president, $159,000; Frank Freeman, vice-president, $132,500; Adolph Zukor, chairman of the board, $136,400, and Henry Ginsberg, in charge of studio operations, $219,500.

Schenck Stock Purchase Reported by Loew's

Loew's, Inc., last Friday filed with the Securities and Exchange Commission at Philadelphia a registration statement covering 59,676 common shares balance of the stock purchased from the company by Nicholas M. Schenck, president, under previous stock options. While Mr. Schenck stated that he has no fixed plan for the sale of these shares, the registration, when effective, permits him to sell all or part of the shares on the floor of the New York Stock Exchange after August 4, 1947, if and when he decides to do so.

End Immoral Films Case

Defense counsel for Francis Mahoney, Manager of the Astor theatre in Durham, N. C., last week entered a plea of *nolo contendre* in connection with charges against Mr. Mahoney of showing immoral pictures. The plea was accepted by Assistant Judge W. C. Purcell. A fine of $50 plus costs was assessed against the defendant. The films involved were "The Mystery of Motherhood" and "Main Street Girl."

Open San Francisco House

Opening of the new 400-seat Guild theatre, Robert L. Lippert's newly redecorated and remodeled Studio theatre, inaugurates a new policy on Market street in San Francisco. The theatre will show reissues exclusively, of outstanding pictures. The Guild opened with "The Great Waltz," and will probably follow with "Boom Town" and "Gone With the Wind."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—Good picture. The first night it didn't do too badly, but it slowed down the second night. Everybody was busy getting the crops in and had not time for Bogart. Played Monday, Tuesday, June 9, 10.—Harland Rankin, Plaza Theatre, Tillbury, Ont,. Can.

GILDA: Rita Hayworth, Glenn Ford—I was very disappointed in this one. We expected to see this in Technicolor. However, the music was good, but it was not a high bracket product. Business below normal. Played Saturday, May 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HOWARDS OF VIRGINIA: Cary Grant, Martha Scott—An old one we picked up for a one-night stand and it really brought them out. I think most of the customers were looking for something different. I heard a lot of favorable comments on it. Good print and good sound. Played Tuesday, May 27.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

KING OF WILD HORSES: Gail Patrick, Preston Foster—Columbia missed on this dandy feature. It should have been made in Technicolor. It is just as good a picture as "Son of Flicka." I double-billed it to extra business and it pleased everybody. Played Wednesday, Thursday, June 11, 12.—Jim Haney, Milan Theatre, Milan, Ind.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—I thought this a good one and most of the customers who came seemed to like it. It takes a horse opera to get them in cut here on Friday and Saturday. Played Friday, Saturday, May 30, 31.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

RENEGADES: Evelyn Keyes, Willard Parker—Good picture. They enjoyed it. It didn't do the business we expected as the tillers of the soil were busy. Played Thursday-Saturday, June 12-14.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

TALK ABOUT A LADY: Jinx Falkenberg, Joe Besser—Used on weekend double bill with "Sunset Pass" to average business. Played Friday, Saturday, June 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Film Classics

ROLLING HOME: Jean Parker, Russell Hayden—The ideal company for the small towns. Pleased all who saw it, but the crowd wasn't as big as expected due to the rain. Played Friday, Saturday, May 2, 3. —Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

BAD BASCOMB: Margaret O'Brien, Wallace Beery —This was first class entertainment although we played it late. This is tops for a rural community and it has plenty of action, popular stars, plenty of shooting, lots of Indians and a good story of the early West. Don't have to recommend this one. It speaks for itself. Played Saturday, June 7.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

BAD BASCOMB: Wallace Beery, Margaret O'Brien —Good Western with plenty of action. Good business, too. Played Friday, Saturday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BEGINNING OR THE END, THE: Brian Donlevy, Robert Walker—One of the most powerful and gripping pictures we have played in many a day. It is a picture everyone should see; quite a few of them did see it here. We should have played it a third night. Played Wednesday, Thursday, May 14, 15.—George E. Janes, Ojai Theatre, Ojai, Cal.

GALLANT BESS: Marshall Thompson, George Tobias—Great! No rural situation should pass this one up. The word-of-mouth advertising is sure to bring them in. There was nothing but praise from all who saw it. It is wholesome and heartwarming entertainment all the way. As horses go, "Bess" is certainly a genius. Half the gross went to the Elementary School cafeteria fund, so we played several special matinees for school children. Played Tuesday-Thursday, June 3-5.—George E. Janes, Ojai Theatre, Ojai, Cal.

GALLANT BESS: Marshall Thompson, George Tobias—This picture, I recommend for all small town exhibitors. You can't miss on this one. Played Friday, Saturday, May 30, 31.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—A pleasant little picture that didn't draw well, but pleased all who saw it. Jimmy Durante stole the show. On the whole it was family entertainment. Recommended as a weekend attraction instead of midweek. Played Tuesday-Thursday, May 27-29.—George E. Janes, Ojai Theatre, Ojai, Cal.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—Anyone who likes Wallace Beery, and who doesn't, will go for this one. Young Stockwell who plays opposite Beery gives an appealing and convincing performance. Another small town natural which proves Beery means business for us. Played Sunday, Monday, June 1, 2.—George E. Janes, Ojai Theatre, Ojai, Cal.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—This feature did unusual business. Everyone was very much pleased. I think from a dramatic standpoint it was very well done, but the story was not brought out plainly. Played Sunday Tuesday, June 4-7.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SHOW-OFF, THE: Red Skelton, Marilyn Maxwell —This is a good comedy which played to above average business. Played Sunday, Monday, June 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Monogram

GENTLEMAN JOE PALOOKA: Joan Davis, Leon Errol—Weekend natural. The children turned out as well as the adults. Worth playing. Played Friday, Saturday, June 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts, Eddie Bracken—Although it failed to attract enough to pay for expenses, it was a relief to my patrons after all the murder pictures I've had lately. Played Tuesday, Wednesday, May 13, 14. — Ralph Raspa, State Theatre, Rivesville, W. Va.

CALIFORNIA: Ray Milland, Barbara Stanwyck—Add one part Miss Stanwyck, one part Milland, 11 reels of Western adventure in Technicolor and what jells is a long line at the box office. The title wasn't exactly a detriment. It was well worth the percentage. Played Sunday, Monday, May 11, 12.—George E. Janes, Ojai Theatre, Ojai, Cal.

CALIFORNIA: Ray Milland, Barbara Stanwyck—A small town natural. Best Sunday we have had in six months in spite of the fact that our nearest competitor played it the week ahead of us. It out-grossed "The Jolson Story" and "Blue Skies." Played Sunday-Tuesday, June 8-10.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

CROSS MY HEART: Betty Hutton, Sonny Tufts—Instead of "Cross My Heart" they should have said "Slit My Throat." How a producer could put such rot before a camera for the entertainment of a rural community is beyond me. This should take the biscuit. The court scene in which the D. A., who took spasms of jumping up and down and screeching at the jury, would scare anyone away from the box office. Leave this one in the can. Played Monday, Tuesday, June 2, 3.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

KING OF THE JUNGLE: Buster Crabbe—A very good animal action reissue. Quite a change from the run-of-the-mill product we get nowadays. Audience reaction was good for a small town and rural spot like mine. Played Tuesday, May 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LADIES' MAN: Eddie Bracken, Cass Daley—Everybody left the theatre with a big smile. It is a pleasure to stand in the lobby when they leave in that frame of mind. Lots of laughs and interesting throughout. Played Sunday, Monday, June 1, 2.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

PERFECT MARRIAGE, THE: Loretta Young, David Niven—In a situation such as mine there is no such thing as a "Perfect Marriage." Just a terrific flop as entertainment. Too much dialogue and too many drawing-room scenes that do not go in this community. Pass it up, if you are in a spot like mine. Played Tuesday, June 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—After a long wet spell we had a turn for better weather. This put everybody on the land regardless of Alan Ladd. They didn't turn out; nevertheless, it was a good picture. Played Monday-Wednesday, June 9-11.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

PRC

COLORADO SERENADE: Eddie Dean, Roscoe Ates This is terrible. Amateurish acting. Poor color and poor sound. I should have hidden as the cash customers weren't bashful about griping. Played Friday, Saturday, June 6, 7.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

FREDDIE STEPS OUT: Fred Stewart, June Pressier—Another teen-age picture made by PRC and it brought all the high school kids in and they all liked it very much. No murders and no shooting. These are tops for my town. Played Friday, Saturday, June 13, 14.—Jim Haney, Milan Theatre, Milan, Ind.

HER SISTER'S SECRET: Nancy Coleman, Philip Reed—The usual story. Boy meets girl and leaves her and she has a child and the rest of the show explains how they got together again. Fell flat. Played Tuesday, Wednesday, May 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KIT CARSON: Jon Hall, Lynn Bari—My ideal of the way a reissue should be. It is a Western with a brand new advertisement . . . not a patch in the print. It was very appealing to all as well as pleasing. Played Sunday, Monday, May 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PRAIRIE BADMAN: Buster Crabbe, Al St. John—Another Western. They seemed to enjoy it and went away happy. We did nicely at the box office. Played Friday, Saturday, June 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

APACHE ROSE: Roy Rogers, Dale Evans—Roy Rogers' first color picture and the comments were good. I gave away color photos to the kiddies and believe this helped advertise the picture. Played Sunday, May 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

IN OLD SACRAMENTO: William Elliott, Constance Moore—We had a late date on this, but was surprised to find it one of the best shows that I have received from Republic studios. Plenty of action and the old-time songs are really what the country folk enjoy. This was no drawing-room entertainment, just good plain Western stuff. Play it in any small town. One cheer for Republic releases. Played Saturday, May 31.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

STAGECOACH TO DENVER: Allan Lane, Bobby Blake—This was our first Red Ryder and business was above average for a weekend. Double-billed with "Carnival in Costa Rica." I am willing to attribute the business to Red Ryder. Played Friday, Saturday, June 6, 7.—George E. Janes, Ojai Theatre, Ojai, Cal.

RKO Radio

CRIMINAL COURT: Tom Conway, Martha O'Dris-

(Continued on following page)

(*Continued from preceding page*)

coll—Swell little feature that pleased an average audience. Weekend crowds just aren't what they used to be. Played Friday, Saturday, May 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GENIUS AT WORK: Alan Carney, Anne Jeffreys—Swell comedy that pleased an average audience. Played Friday, Saturday, May 9, 10.—Ralpb Raspa, State Theatre, Rivesville, W. Va.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—This picture did very well for me. Everyone seemed pleased. Jimmy Stewart knocks himself out acting. Everyone likes it, including myself. Played Sunday-Tuesday, May 25-27.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SAN QUENTIN: Lawrence Tierney, Marion Carr—This is just a program jail picture which did average business. Played Friday, Saturday, June 6, 7.—E. M. Freiburger, Parmount Theatre, Dewey, Okla.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—A very good feature. Everyone seemed pleased. Business above normal. Had several comments which were very good. Played Wednesday-Saturday, May 28-31.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Good action picture in Technicolor. Business was good. Played Wednesday, Thursday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SINBAD THE SAILOR: Douglas Fairbanks, Maureen O'Hara—RKO put their all into this one and it emerged as a delightful piece of fantasy with Fairbanks, Jr., dashing in his father's footsteps. Queen of Tecbnicolor, Maureen O'Hara was easy on the eyes as usual. One of the best of the type. Played Sunday, Monday, May 18, 19.—George E. Janes, Ojai Theatre, Ojai, Cal.

SISTER KENNY: Rosalind Russell, Alexander Knox—I shall repeat what the others have written. It is an excellent feature with no draw in a small town. It should be seen by all. Played Sunday, Monday, April 27, 28.—Ralpb Paspa, State Theatre, Rivesville, W. Va.

SUNSET PASS: James Warren, Nan Leslie—Used with "Talk About a Lady" on a weekend double bill to average business. Played Friday, Saturday, June 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TRAIL STREET: Randolph Scott, Anne Jeffreys—A very good Western. My patrons like Westerns and I had very good business. It seemed to have pleased better than some of the others have. Played Sunday-Tuesday, June 1-3.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

WEST OF THE PECOS: Robert Mitchum, Barbara Hale—Robert Mitchum's second and final shoot-'em-up of a few seasons back proved to be as successful at tbe box office as his first, "Nevada." His name on the marquee means money and business was doubtless improved by "Brasher Doubloon" which played as a companion feature. Played Friday, Saturday, May 30, 31.—George E. Janes, Ojai Theatre, Ojai, Cal.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power—This reissue was enjoyed by all the patrons. I played it second on account of its age and it seemed to draw nearly as much as the first picture did. Most of the patrons were pleased with the old tunes it brought back of the old days of the first World War. Played Sunday-Tuesday, June 1-3.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

BOOMERANG: Dana Andrews, Jane Wyatt—A unique and well done picture which pleased a pretty good crowd. It must have been Dana Andrews who brought them in in the first place, because the trailer didn't have much appeal. Thanks to word-of-mouth advertising, our Monday night crowd kept us rubbing our hands. Played Sunday, Monday, May 25, 26.—George E. Janes, Ojai Theatre, Ojai, Cal.

BRASHER DOUBLOON: George Montgomery, Nancy Guild—The title seemed rather confusing to a great many of the people, but the picture seemed to please all. It played as a second feature and there were no complaints. I think it was better than the usual second. Played Wednesday-Saturday, May 28-31.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

BRASHER DOUBLOON: George Montgomery, Nancy Guild—A fair-to-middlin' action mystery with detective Philip Marlowe capably and convincingly portrayed by George Montgomery. Double-billed with "West of the Pecos." Had above average weekend business. Two action pictures are sure to turn the trick here on a weekend. Played Friday, Saturday, May 30, 31.—George E. Janes, Ojai Theatre, Ojai, Cal.

CARNIVAL IN COSTA RICA: Dick Haymes, Cèleste Holme—I haven't enough paper in the office to write what I'd like to say about this film. It is trite, insignificant, inane and mediocre. When will 20th-Fox learn that it takes story and talent to make a picture and not just some flamboyant Technicolor? Double-billed this with Red Ryder and had handsome business. I can't understand it. Played Friday, Saturday, June 6, 7.—George E. Janes, Ojai Theatre, Ojai, Cal.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummins—A charming picture that pleased our midweek crowd no end. There were no disappointments, as most who came seemed to be familiar with the story. Business was, as Brotber Apley put it, "Capital! Capital!" Played Tuesday-Thursday, June 10-12.—George E. James, Ojai Theatre, Ojai, Cal.

LES MISERABLES: Charles Laughton, Frederic March—Here is a good reissue, but it played to light business as the plot is dated and Charles Laughton was never a draw here. Played Tuesday, June 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RAZOR'S EDGE: Tyrone Power, Gene Tierney—This is a wonderful picture and with a little advertising a man can do good business with it. Some of my customers liked it and some didn't, but on tbe whole it was enjoyed. I would advise booking this picture, if possible. Played Saturday-Monday, June 7-9.—C. Fomby, Paula Theatre, Homer, La. Small tcwn patronage.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—We were a little afraid as to what tbis picture would do in this community. The picture was well received. A great many compliments and a nice box office return. Proud to have played it. Played Sunday, Monday, May 18, 19.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

MR. ACE: George Raft, Sylvia Sidney—This was a dismal box office flop. Scarcely grossed film rental for the feature. There was no interest in the picture and no drawing power in the stars. Played Tuesday, Wednesday, June 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRIVATE AFFAIRS OF BEL AMI: George Sanders, Angela Lansbury—This picture failed to hold average Sunday and Monday business. Sunday's business was bad enough, but Monday's was even worse. The few who saw it couldn't understand why the picture was ever made. Played Sunday, Monday, June 8, 9.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

Universal

DARK MIRROR, THE: Olivia de Havilland, Lew Ayres — An over-rated and over-priced show with hardly anv appeal. Played with "Cinderella's Fella," which saved the show from being a complete flop. Played Sunday, Monday, May 4, 5.—Ralpb Raspa, State Theatre, Rivesville, W. Va.

DARK MIRROR, THE: Olivia de Havilland, Lew Ayres — A good drama which pleased the women. Played Sunday, Monday, June 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DARK MIRROR, THE: Olivia de Havilland, Lew Ayres—This is a very good picture in which that splendid actress Miss de Havilland really bits ber stride. Business fair. Played Sunday, Monday, June 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—Here is one Crosby sbow that failed to click, altbough it pleased all who saw it. Price is much too higb for just a repeat feature. Played Tuesday, Wednesday, April 29, 30.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STRANGE IMPERSONATION: Brenda Marshall, William Gargan—Program picture that we double-billed. Didn't do business. The farmers are too busy. Played Wednesday, Thursday, June 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWELL GUY: Sonny Tufts, Ann Blyth—This is a fair program picture, but business was light. Played Wednesday, Thursday, June 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

BEAST WITH FIVE FINGERS, THE: Robert Alda, Andrea King—Average borror picture. Business was poor. Played Tuesday, June 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KINGS ROW: Ann Sheridan, Robert Cummings—A reissue that played to average business. My customers keep telling me that the pictures of yesterday are better than those of today. A lot of times after the ticket office has been closed and checking up is underway, I find myself agreeing. Played Thursday, Friday, May 15, 16.—W. E. Hawkins, Hawkins Tbeatre, Newellton, La.

NORA PRENTISS: Ann Sheridan, Kent Smith—Another show from Warner Bros. Another drama. Another poor crowd. Played Sunday, Monday, May 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NORA PRENTISS: Ann Sheridan, Kent Smith—The trailer on this picture was misleading. The first nigbt the audience was average, but the second night, after a few ladies had talked, business was above average. Played Thursday, Friday, June 5, 6.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

STALLION ROAD: Alexis Smith, Zachary Scott—This was a nice picture which did good business, but it is not exactly suited for the juvenile trade. Played Sunday, Monday, June 8, 9.—George E. Janes, Ojai Theatre, Ojai, Cal.

WILD BILL HICKOK RIDES: Bruce Cabot, Constance Bennett—This reissue did excellently. Held business above average although it had tbe high school commencement, school prom and Memorial Day activities on both playdates. Of course, tbis is a small town and tbe action Western naturally produce. Played Thursday, Friday, May 29, 30.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

Short Product in First Run Houses

NEW YORK—Week of June 23

CAPITOL: A Gun in His Hand ..... ***MGM***
I Love My Wife But ..... ***MGM***
Red Hot Rangers ..... ***MGM***
Feature: High Barbaree ..... MGM

CRITERION: Thrills of Music ..... ***Columbia***
Leave Us Chase It ..... ***Columbia***
Feature: Ivy ..... Universal

GLOBE: The Cat's Tail ..... ***Warner Bros.***
Feature: Private Affairs of Bel Ami .. United Artists

HOLLYWOOD: The Flying Sportsman of Jamaica ..... ***Warner Bros.***
Easter Yeggs ..... ***Warner Bros.***
Feature: Possessed ..... Warner Bros.

PALACE: Passport to Nowhere .... ***RKO Radio***
Let's Make Rhythm ..... ***RKO Radio***
Feature: Woman on the Beach ..... RKO Radio

PARAMOUNT: Brains Can Be Beautiful ***Paramount***
Feature: Dear Ruth ..... Paramount

RIALTO: Purloined Pup ..... ***RKO Radio***
Feature: My Brother Talks to Horses ..... MGM

RIVOLI: The Enchanted House .... ***Paramount***
Feature: It Happened on Fifth Avenue . Monogram

ROXY: Aladdin's Lamp ..... ***20th Cent.-Fox***
Fisherman's Nightmare ..... ***20th Cent.-Fox***
Feature: Miracle on 34th Street .... 20th Cent.-Fox

STRAND: So You Want to Be in Pictures ***Warner Bros.***
Hollywood Wonderland ..... ***Warner Bros.***
Inki at the Circus ..... ***Warner Bros.***
Feature: Cheyenne ..... Warner Bros.

WINTER: Bronco Babes ..... ***Universal***
Well Oiled ..... ***Universal***
Feature: New Orleans ..... United Artists

CHICAGO—Week of June 23

APOLLO: In Love ..... ***Paramount***
Feature: The Jolson Story ..... Columbia

GARRICK: Stupidstitious Cat ..... ***Paramount***
Feature: Odd Man Out ..... Universal

GRAND: Let's Make Music ..... ***RKO***
Feature: The Egg and I ..... Universal

ORIENTAL: Song of a Nation ... ***Warner Bros.***
Feature: Copacabana ..... United Artists

ROOSEVELT: So You're Going to Be a Father ***Warner Bros.***
Feature: Cheyenne ..... Warner Bros.

STATE LAKE: Tweedy Pie ..... ***Warner Bros.***
Featured: Possessed ..... Warner Bros.

UNITED ARTISTS: In Dutch ..... ***RKO***
Feature: The Late George Apley ... 20th Cent.-Fox

WOODS: Mexican Baseball .... ***20th Cent.-Fox***
Feature: Miracle on 34th Street .... 20th Cent.-Fox

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

Two of our favorite Round Tablers enter campaigns with something other than a straight picture policy.

Pearce Parkhurst, manager of the Capitol, Pawtucket, R. I., says it all started when a local man was arrested for laughing. The staid New Englanders were irked with the pealing laughter of a fellow citizen named Samuel Hyder, whose fits of mirth could be heard five blocks away. Last week, Hyder was arrested because the chief of police caught him laughing, when there was nothing to laugh about. Quick as anything, our Mr. Parkhurst staged an all-laughing show at the Capitol and offered the unfortunate Mr. Hyder a chance to capitalize on his publicity.

Willis E. Shaffer, manager of Fox Atchison theatres, Atchison, Kansas, provides a change of pace and diversion from the usual diet of motion pictures, with a special midnight hypnotic show in combination with a couple of chiller-dillers. This was aimed at teen-agers who get a genuine thrill out of weird happenings. Willis explains it was no ordinary "spook show" but high-class entertainment, with an advance sale of seats and special advertising that featured the skill and talent of a clever showman. Valleau, the Hypnotist, addressed the Rotary Club, did street ballyhoo and generally put-over the attraction in a high-class manner.

Pardon us for looking backward a moment, but time was when a national distributor would have a print order of as many as 1,500,000 heralds and a reorder of 500,000 more. Now, it's generally true for the same distributor to print and sell no more than 150,000 heralds to all the theatres in the 48 states.

What's happened here? We've always thought, from the early days, that the herald was an important factor in the exhibitor's advertising, especially in the small towns. It's obvious, in our mail, that dozens of small situations have their heralds printed and circulated through cooperative advertising tie-ups with local merchants, so that cost is eliminated.

We'd like to have more reports from the field, about the use of heralds, generally. What's wrong with them? What's good about them? Write us your comment and criticism, and let's see if something constructive can't be done. M-G-M, for instance, print a black-and-white reproduction of their herald in the press-book, available in mat form, so if you want to get the mat to print your own, that's your privilege.

ADVERTISEMENT

IT'S usual, in these pages, to point with pride to various and sundry exhibits of showmanship, sent to us by managers contending for the annual Quigley Awards.

We wonder how many of our members have used special trailers, available in monthly and seasonal supply, all ready to work with. Trailers about cool theatres, trailers about kiddie shows and summer contests—all suggestive to active showmen who can take a hint and make it profitable at the box office.

In the past, we've urged better use of producers' pressbooks, the catalogue of showmanship planned in advance to merchandise a picture. Now we recommend to Round Tablers that these special trailers can be built up, as complete campaigns, calculated to fight the summer slump.

—Walter Brooks

P. E. McCoy, Silver Grand Award winner in the 1945 Quigley competitions, and manager of the Miller theatre, Augusta, Ga., has been named publicity chairman in the local drive for "Aidmore," a convalescent hospital for crippled children, to raise a quarter of a million dollars in a twenty-nine county area.

Pierce sends us a wonderful campaign book, showing all of the detail of his drive, which includes newspaper, radio and merchants tie-ups, Civic and Toastmaster's Clubs, cooperation with the Ministers Association and the Little Theatre Group, city officials and school authorities, all doing a splendid job, with a theatreman to put showmanship into it. He says, characteristically, "If I were rich, it would be over the top, right now."

We are reminded, by this good effort, that Gene Custer, down in Charleston, W. Va., has thrown the full weight of 300 theatre owners in the West Virginia Managers Association behind the maintenance of a children's hospital, one of the best in the state, which also has the support of the National Infantile Paralysis Foundation. That's the spirit of show business.

Manager Ben Domingo, of Keith's Boston theatre, staged a clever publicity stunt that hit the news column of the Boston papers. A special screening of "Odd Man Out" was held for the Police Commissioner, the Irish consul and a police constable from Ireland, visiting the Hub. Following the screening, a two-way conversation with the constable's home in Ireland was arranged, with the Commissioner, consul and constable, and members of the press, holding a question-and-answer session about comparative police methods and crime conditions between the two countries.

WORLD-WIDE SHOWMANSHIP



HORSE-DRAWN: Stockholm, Sweden. Employed by manager Vilhelm Bryde to publicize his playdate of Walt Disney's "The Three Caballeros" at the Spegeln theatre.



ON FOOT: Santa Barbara, Cal. Manager Norman Loftus's exploitation for "The Red House" at the California theatre.



HORSE-DRAWN: Glascow, Scotland. Used by manager Lily Watt for "London Town" at the Florida Cinema.



POWER-DRIVEN: Malines, Belgium. Covered auto stops in front of the Cinex theatre preparatory to a tour of the city for "Wonder Man." Manager is Mrs. Bams.



HORSE-DRAWN: Singapore, British Malaya. Exploitation for "Tarzan and the Amazons" at the Capitol theatre.

POWER-DRIVEN: Lima, Peru. Herb Fletcher of Warners thought up the idea for this street ballyhoo to advertise the premiere of "Humoresque" in the South American city. The picture opened at the Teatro Central, which is operated by Warner Bros.



Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B.C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

A. A. ALLEN
Dominion, Bispham Blackpool, England

JOHN ARNOLD
Yale, Houston, Tex.

JIM BARNES
Midwest, Okla. City, Okla.

HERMAN BERLIN
Cambria, St. Albans, L. I.

GEORGE BERNARD
Odeon, Bury, Lancs., England

HUGH BORLAND
Louis, Chicago, Ill.

DENNIS BOWDEN
Regal, Budlington, Yorks, England

JOE BOYLE
Broadway, Norwich, Conn.

BILL BROWN
Bijou, New Haven, Conn.

BILL BROWNE
Ritz, Hastings, England

CHARLES BURNS
Loew's, Yonkers, N. Y.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

IRVING CANTOR
Eckel, Syracuse, N. Y.

LAWRENCE CAPILLO
Star, Westbrook, Me.

BOB CASE
Broadway, Kingston, N. Y.

W. E. CASE
Picture House, Monmouth Mons., England

JIM CHAPMAN
Kimo, Kansas City, Mo.

L. C. CLARK
Bucklin, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

SAM COSTON
Lex, Chicago, Ill.

T. E. DELBRIDGE
Loew's, Nashville, Tenn.

RALPH DILLARD
Avon, Savannah, Ga.

MICKY D'SOUZA
Metro, Bombay, India

MORGAN DUVAL
Palace, Duncan, Okla.

H. J. EXCELL
Plaza, Southampton, England

RICHARD FELDMAN
Paramount, Syracuse, N.Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, N. Y.

E. FITZPATRICK
Poli, Waterbury, Conn.

G. E. FREEMAN
Poli, Springfield, Mass.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
Regent, Harrisburg, Pa.

M. C. GLENDY
La Salle, La Salle, Ill.

STANLEY GOSNELL
Uptown, Toronto, Canada

L. GREENBERGER
Fairmount, Shaker Heights, O.

FRED GREENWAY
Palace, Hartford, Conn.

KEN GRIMES
Warner, Erie, Pa.

ARTHUR GROOM
Loew's, Evansville, Ind.

C. R. HACKER
Wisconsin, Milwaukee, Wis.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, O.

JOHN HARRISON
Ritz, Waycross, Ga.

W. T. HASTINGS
Orpheum, Denver, Colo.

THOR HAUSCHILD
Arcade, Cambridge, Md.

ROBERT HEEKIN
Florida, Jacksonville, Fla.

TED HERBERT
Broadway, Stratford, London, England

E. F. JOHNSON
St. George's Hall, Castlegate, York

PHIL KATZ
Kenyon, Pittsburgh, Pa.

ROGER KIRBY
Metro, Melbourne, Australia

SID KLEPER
College, New Haven, Conn.

R. E. LEVEQUE
Capitol, Concord, N. H.

LARRY LEVY
Colonial, Reading, Pa.

NORMAN LOFTHUS
California, Santa Barbara, Cal.

J. LONGBOTTOM
Odeon, Chorley, Lancs., England

D. MACKRELL
Playhouse, Dewsbury, Yorkshire, England

H. H. MALONEY
Poli, Worcester, Mass.

HUMBERTO MANRIQUE
Avenida, Medellin, Colombia

TONY MASELLA
Bijou, New Haven, Conn.

ED MAY
Lincoln, Miami

ROSS McCAUSLAND
Telenews, Dallas, Tex.

P. E. McCOY
Miller, Augusta, Ga.

HENRY MEYER
Century, Texarkana, U.S.A.

JOHN MISAVICE
Ritz, Berwyn, Ill.

S. D. MITCHELL
Strand, Atmore, Ala.

O. MONAGHAN
Capitol, Ibrox, Glasgow

BILL MORTON
Albee, Providence, R. I.

LOUIS NYE
Hoosier, Whiting, Ind.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, O.

ROY PEFFLEY
Voge, Chicago, Ill.

FRED PERRY
Liberty, Cumberland, Md.

RALPH PHILLIPS
New Cross Kinema, New Cross, London, England

GEORGE PLANCK
Palace, Marion, O.

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY JUNE POWELL
Bison, Shawnee, Okla.

LEO REALSON
St. Albans, St. Albans, L. I.

G. E. RATHMAN
New Marion, Marion, Ia.

G. RAY
Regent, Bradford, Yorks, England

REYNOLDS ROBERTS
Ritz, Tunstall, England

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

WILLIS SHAFFER
Orpheum, Atchison, Kan.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

NAT SILVER
Strand, Lowell, Mass.

W. SLOAN
Palace, Leigh, England

MOLLIE STICKLES
Palace, Meriden, Conn.

MIKE STRANGER
Loew's, White Plains, N. Y.

REG STREETER
Mission, Santa Barbara, Cal.

ANDREW M. SULLIVAN
Bijou, Savannah, Ga.

PRESTON SWAN
Elephant, Shawlands, Glasgow, Scotland

AL SWETT
State, Taunton, Mass.

RUPERT TODD
Gaumont, Doncaster, England

E. W. VAN NORMAN
Uptown, Milwaukee, Wis.

L. WATT
Florida, Kings Park, Glasgow

NORMAN WILLIS
Corbett, Wildwood, Fla.

ANSEL WINSTON
Coliseum, New York City

NATHAN WISE
Palace, Cincinnati, O.

IN ACTION

Howard Bussey, manager of the Orpheum theatre, Wichita, Kansas, mounted a 24-sheet on the lobby floor and covered it with liquid glass (so the man says!) so patrons could walk over the advertisement for "Nora Prentiss." Very effective stunt—and we've a photograph, which unfortunately, won't reproduce very well.

▼

Bill Browne, manager of the Ritz Cinema, Cambridge Road, Hastings, England, promoted razor blades to advertise "The Razor's Edge" as part of his excellent campaign for that picture. He says there are never any samples given away in England these days and this was such a novelty it was commented on in the local press.

▼

Harry Buxton, well known to Round Tablers as the managing director of the Gaiety theatre, Manchester, England, has taken over the Theatre Royal, seating 2500, which will be the fourth theatre in Manchester under his direction. The Theatre Royal has had a vivid history, dating back over 100 years, and is considered one of the finest examples of theatre architecture.

▼

Fred Greenway, manager of Loew's Poli-Palace, Hartford, Conn., couldn't find any fawn to advertise "The Yearling" but he did borrow a toy one, on wheels, and the pretty girl who pushed it around seemed to get the exploitation result desired.

▼

James Forsythe, of Gaumont-British Pictures Corporation, Ltd., of London, writes to say that a good baker's dozen of their theatre managers have been placed on the list to receive MOTION PICTURE HERALD regularly and will become members of the Managers Round Table as contenders for the Quigley Awards.

▼

Fred Perry is running an ad writing contest (anybody can do it, he says!) to exploit "Boomerang" at Schine's Strand theatre, Cumberland, Md., with local merchants putting up prizes and co-op ads.

▼

Campaign books on "Duel in the Sun" are pretty numerous around these diggings, pahdner, but we got room to say that the one that just arrived from Andrew M. Sullivan, manager of the Bijou theatre, Savannah, Ga., is one of the best of the lot. Andy also received his certificate of membership in the Managers' Round Table, by return mail, and we expect to see more of his showmanship entries for the Quigley Awards.

▼

Manager James P. Toal, of the Rivoli theatre, Monmouth, Illinois, used a good approach to obtain the cooperation of the J. C. Penney store in a coloring competition for "Gallant Bess." The copy to be colored was reproduced in a four-column newspaper ad vertisement, paid for by the store, which brought a maximum return to both interested parties.

Pre-arranged Tieups Aid Showmen Exploit Serial

Showmen across the nation have been taking full advantage of pre-arranged tie-ups with the American Broadcasting Company and General Mills to exploit the Columbia serial, "Jack Armstrong." General Mills sponsors the "Jack Armstrong" radio show over the ABC network.

Radio was the backbone of manager Hal Warner's campaign for the chapter play at the Benson theatre, Philadelphia, Pa. Spot announcements started two weeks in advance over station WFIL, and are being continued daily for the entire 15-week run. Serial credits are given immediately before or following the radio show. In addition, the radio station is highlighting the serial further by displaying a huge poster with theatre credits in the lobby of their building.

In Trenton, N. J., manager James McAllister arranged newspaper sponsorship of a coloring contest for the playdate of the serial at the RKO Broad Street theatre. The coloring contest, suggested in the pressbook, appeared daily in the *Trentonian*, with hundreds of young folks entering and much valuable space devoted to it by the newspaper. The Trenton *Times* was used as the outlet for an unusual cooperative advertising campaign, with all local retailers for General Mills products running serial plugs in their daily ads.

Bicycle Giveaway Promoted

Radio was freely used in Waterbury, Conn., where Roger Mahan handled the campaign for the Tower and Carroll theatres. In addition to free spot announcements, used in conjunction with the "Jack Armstrong" show, station WATR supplied free spots to advertise the story of a bicycle giveaway arranged through the cooperation of the local Supermarket. The giveaway was based on the drawing of a name, each contestant being permitted to submit his name on a Wheatie box top as often as he pleased.

Box tops were placed in a container set in the theatre lobby only on the day of serial showing. The bicycle was displayed at many strategic spots in town during the running of the contest. Cooperating stores used window and interior displays, with full credit to the local playdate.

Lobby Displays Set for Run

Manager James Moyer built effective lobby displays set to last the entire run of the serial at the Ritz theatre, Reading, Pa. Moyer obtained full cooperation of the nearby ABC outlet and the local General Mills merchants.

The serial was exploited with 3,000 throwaways and 6,000 house programs by manager Dusty Rhodes and assistant manager Steel Pruitt at the Senator theatre, Washington, D. C. 1,200 bicycle club tickets were given to youngsters at the theatre, making them eligible for a bicycle giveaway. The youngsters were cautioned to hold on to the tickets, as they would be used to determine eligibility.



Manager Hal Warner's use of "Jack Armstrong" membership cards at the Benson, Philadelphia, proved highly popular with youngsters.

These cards were punched at each serial performance and only those who had attended more than 10 chapters were eligible for the bicycle, which was kept on display in the theatre lobby for the full 15 weeks. WMAL, local ABC outlet, gave numerous air plugs to the serial.

Novel Idea Used On "Orleans" in San Francisco

A novel promotional idea proved highly successful in garnering extra newspaper publicity for the engagement of "New Orleans" at the United Artists theatre, San Francisco, Cal. The campaign was arranged by manager Ken Means with the aid of United Artists exploiteers.

The novel idea was the presentation of a pre-cooked dinner from the La Louisiane Restaurant in New Orleans, La., to Acting Mayor Jesse C. Colman of San Francisco. Two girl models presented the frozen pre-cooked dinner to the mayor. A photo of the mayor receiving the dinner was published in the San Francisco *News*. Columnists played up the goodwill gesture.

Other outlets were used to give the "New Orleans" engagement added impetus. All disc jockeys in the city were serviced with recordings of music from the picture while book stores played up the Louis Armstrong biographical book, "Horn of Plenty." Armstrong plays a featured role in the picture. Spot announcements were used on six radio stations.

Sets Photo Contest for "Lake"

An amateur photo contest was arranged by manager Francis C. Gillon to publicize his playdate of "Lady in the Lake" at the Paramount theatre, Cedar Rapids, Ia. The major prize was a $25 gift certificate promoted from a jewelry store.

DISTINCTIVE DISPLAY ADS





Timely showmanship is displayed in these recent display ad layouts submitted by Hank Harold, advertising director for the Cleveland RKO theatres. They are designed to attract and hold the attention of the reader.

Jury Trial Aids "Janet Ames" In Cincinnati

A jury trial to determine "The Guilt of Janet Ames" proved an unusual and highly effective promotion for the playdate of the picture at the Palace theatre, Cincinnati, Ohio. The campaign was arranged by manager Irwin Bock and RKO publicist Nathan Wise.

The picture was screened before a group of 70 women representing a cross section of the city. Twelve of the women were picked to serve on a "jury." Immediately following the screening, Glenn Miller, program director of WCPO, assumed the role of "prosecutor," quizzing the women on pertinent aspects of the film.

The "trial," broadcast over WCPO, ended with a ballot being taken of the "jurors" to reach a verdict on "The Guilt of Janet Ames."

A dream contest in the Cincinnati *Enquirer,* based on sequences in the picture, resulted in a large amount of newspaper space for the playdate. Contestants were asked to write letters of 100 words explaining "How a dream affected a decision in my life." Cash prizes were awarded for the three best letters.

Obtains Gift Razor Blades

Assistant manager Tony Masella of Loew's Poli-Bijou theatre, New Haven, Conn., promoted a gift of two sample razor blades for every man who attended the Father's Day performances. The manufacturer of the blades furnished 1,000 packages in return for a lobby card and 12 passes.



Postcard comments from spectators at a sneak preview of "Miracle on 34th Street" at the Uptown theatre, Kansas City, Mo. The lobby boards are on display at three Fox Midwest first-run theatres in Kansas City.

The Selling Approach
ON NEW PRODUCT

THE WOMAN ON THE BEACH (RKO Radio): Tense, emotional conflicts permeate this story of a woman and two men whom destiny has thrown together on an isolated rockbound seacoast. The stars are Joan Bennett, Robert Ryan and Charles Bickford.

Here is a suggestion that you can tie in with stores selling photographic supplies or with your commercial developer, and one that will appeal strongly to amateur camera fans. Offer a prize for the best or most original snapshot taken of a woman on the beach. Photos should be displayed in your lobby or a merchant's window.

At any beach or lake resort in your neighborhood, arrange to letter beach umbrellas with star names and the title of the picture. A lettered umbrella in the lobby of the theatre, with a wax figure under it, will also be an eye-catcher. Use a painted background and sand on the floor. Also, a live girl can substitute for the dummy.

"What amusing results happened when you met 'The Woman on the Beach'?" is a question to pose either on stage or over the radio. Work this promotion for a week in advance, querying a certain number of contestants each night. If it is worked as a radio feature, allow the listening audience to select the winner by votes sent in to the radio station. If held on stage, the audience should be the judge.

COPACABANA (United Artists): Groucho Marx and Carmen Miranda are teamed in this Sam Coslow musical comedy. The setting is the New York night club of the same name, famed for its Copa girls.

Set up a "Copa Derby" along the lines of the popular "soap box derbies". The idea is to have four or five attractive local girls participate in a short race on the town green, in a public park or on the walk in front of your theatre. Each of the girls, riding a wooden hobby-horse on wheels, should represent a sorority, school, club or local firm. Invite a newspaper or department store to sponsor the event.

Carmen Miranda is well known for her weird hats and unique hairdos. Tie in with leading milliners and offer prizes for the most original hat worn to your theatre on the opening day of the picture. If any of your patrons have visited the New York Copacabana, invite them as your guests on a specific night. Their ticket of admission will be the picture of them taken while seated at a table in the night spot. Also display these photos in the lobby for local color.

In cooperation with a newspaper, sponsor a "Marx-Miranda Imitation Contest". This type of contest will draw entries from both sexes and interest old and young alike. The contest could be held on the stage of your theatre several nights in advance of opening.

Street Ballyhoo Helps to Sell "Dillinger" Date

Street ballyhoo was used to good advantage by manager Bill Brown in exploiting "Dillinger" at the Poli-Bijou theatre, New Haven, Conn. Brown had 10 boys with white T-shirts walk around town. The back of each shirt carried a different letter of the title. A special round table crime discussion was arranged over WELI with the chief of police, another police officer and the announcer participating. Window tieups were arranged with Shartenberg Dept. store, McQuiggan Florist, United-Whelan, Temple shop and Chili's Restaurant.

Wins Good Management Contest

Mrs. Ruby Pannell, manager of the Aztec theatre, Albany, Texas, was the winner of a good-management contest conducted by the Leon Theatres circuit in Texas. Her reward consists of two round trip tickets to Mexico City via American Airlines, for herself and her husband, and a two-week vacation with all expenses paid. C. D. Leon, owner of the circuit, was high in his praise of Mrs. Pannell's managerial ability and said she had some tough competition.

Promotes Cola for Patrons

Ed May, manager of the new Lincoln, Miami Beach, Florida, promoted free Royal Crown Cola for his patrons which was served in the orchestra lounge of the theatre, and had 200 display cards around town and 20 delivery truck banners contributed by the local bottling plant, to advertise "The Ghost and Mrs. Muir."

Arranges Kid Show Tieups

Phil Katz, manager of Warner's Kenyon theatre, Pittsburgh, made an effective tieup between his kid shows and both Father's Day and Mother's Day, with prizes for children's compositions on "My Mom Is Best Because," or "My Pop Is Tops Because."

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Book Ballyhoo Draws Attention To "Bedelia"

A walking-book ballyhoo was used by manager Ralph Dillard to publicize his engagement of "Bedelia" at the Avon theatre, Savannah, Ga. The "book" was placed in the center of the lobby when not in use on the street.

Spot radio announcements were used two days in advance and opening day. In view of the fact that neither of the stars are well known in this country, Dillard featured the catchline, "The wickedest woman who ever loved."

An attractive lobby display was made up out of a regular 40 x 60, a three-sheet cutout of Margaret Lockwood, star of the picture, and a book-like display board with copy lettered on by the theatre artist. All material made up for the lobby in advance was moved to the front of the house for the run of the picture.

Regular cards were posted in approximately 90 windows. In addition, special window tieups were arranged with Kress and Silva's Book shop.

Reisinger Arranges Tieup For "Dishonored Lady"

Through a tieup with a local merchant, manager H. W. Reisinger promoted five cooperative newspaper ads to exploit "Dishonored Lady" at Loew's theatre, Dayton, Ohio. The tieup was arranged with Spoerlein's. Two radio tieups were arranged over station WING. Cash prizes were awarded to winners of a contest on the "Sunnyside Up" program, and guest tickets were given to various listeners on the "Swing with Wing" early morning broadcast.

Gets Break for "Brunette"

A reader and scene mat was planted in the Whiting *Times* by manager Louis Nye to exploit his engagement of "My Favorite Brunette" at the Hoosier theatre, Whiting, Ind. Nye also uses weekly programs.



Manrique Plans Career With Metro in Colombia

When Humberto Manrique finished school he decided that he wanted to make movies his career. Now, almost six years later he can say that he is well on the way to a successful one. Almost five of those six years were spent with 20th Century-Fox in Colombia, where he started as a shipper in the Cali branch office. Within six months he had become chief of the ad accessories department and was steadily promoted until he became head of the branch office in Medellin. After his thorough experience in all phases of the motion picture business, Manrique left Fox in September, 1946 to accept the managership of the Metro Avenida theatre in Medellin. He is looking forward to greater things with the theatre department of Metro in Colombia.



Humberto Manrique

Pappas Started Hard Way In Midwest Territory

Starting as an usher 14 years ago, Taki Pappas has held almost every job open in a theatre, and covered a good bit of territory in Indiana and Illinois, besides. He has been a doorman, assistant, advertising manager, and relief manager, with a fairly long stretch as manager of three theatres for the Gregory Circuit in Indiana. After managing the independent Rio, in Hammond, Indiana, for a year, he left to become relief manager for the Manta and Rose circuit in Chicago, where he spends his time giving overworked managers much needed rests. Born in Chicago 32 years ago, Taki is married and has two children.

Jigsaw Puzzles Aid Date Of "Grass" in Roxbury

Two thousand jigsaw puzzles were distributed by manager Norton Shapiro to exploit his engagement of "Sea of Grass" at the Rivoli theatre, Roxbury, Mass. They were passed out at the theatre, house-to-house, in local stores and inserted in newspapers. Two trucks were bannered with playdate copy. A window tieup was arranged with a local beauty shop. Three 1-sheets were used at car stops in the Dudley Street Elevated Terminal.

Huff Promotes Cooperative Ad

A cooperative newspaper ad was promoted by manager Leo Huff to publicize "The Devil on Wheels" at the Lincoln theatre, Goshen, Ind. The ad was paid for by the Goshen Insurance Agents Association. The ad was highlighted by a picture of the chief of police and a message on safe driving.



In New York on vacation, Mr. and Mrs. James Marchesi, of the Amboy Theatre, Amboy, Illinois, were recent visitors to the Round Table.

BIRTHDAYS OF THE WEEK:

Nelson Cresswell
Bob Manderson
N. R. Hamblin
David Bachner
Robert Gustafson
Joseph Seyboldt
Wilbur Werthner
Henry Wutlich
Leo Henderson
D. Van Meter
P. S. Gottschall
Fred Vassar
Bob De Laneo
William Gates
Deborah Washer
Ray Summers
George Coleman
Erwin Janot
Gertrude Bunchez
James Kolbeck
Larry Morris
R. E. Eason
T. W. Lewis
R. L. Cron
Harold Old
Jack Hazlett
Clarence Groeteke
Richard Moss
Milton Bundt
Abie Beter
Dave Vorzimer
George Steeb
Robert Watts
Jack Nixon, Jr.
Frank Staley
Eddie Hohler
Jack Bartholic
L. G. Hertl
Carroll Smith
Byron Abegglen
Ed Durdts
M. Honnaker
Milton Brenner
Earl Lewy
Lawrence Forrest
Max Kuperstein
Guido Trusty
Mott Blair
Fred Lentz
Paul Poag
Oliver Menke
Paul Hefner
David Schaer
J. B. Browne.
Harvey Kny
W. Birchfield
G. J. Flicker
G. M. Westergren
A. J. Kalberer
D. T. Stalcup

LIKE TO TRAVEL?

Motion Picture Herald can use a live wire showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in Mid-Western territory. Good salary plus commission.

Circulation Director
MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MIRACLE ON 34TH STREET (20th-Fox)

First Report:

Total Gross Tabulated	$381,000
Comparative Average Gross	347,500
Over-all Performance	109.6%

BALTIMORE—New 118.4%
BOSTON—Metropolitan 93.6%
(DB) Philo Vance Returns (PRC)
CHICAGO—Woods 88.9%
LOS ANGELES—Chinese 104.1%
LOS ANGELES—Loew's State 112.0%
LOS ANGELES—Loyola 111.1%
LOS ANGELES—Uptown 108.8%
NEW YORK—Roxy, 1st week 127.4%
(SA) Jerry Lester and others
NEW YORK—Roxy, 2nd week 102.9%
(SA) Jerry Lester and others
PITTSBURGH—J. P. Harris 107.3%

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THE YEARLING (MGM)

Final Report:

Total Gross Tabulated	$1,676,500
Comparative Average Gross	1,656,700
Over-all Performance	101.1%

ATLANTA—Loew's Grand, 1st week 124.1%
ATLANTA—Loew's Grand, 2nd week 167.8%
BALTIMORE—Century, 1st week 110.4%
BALTIMORE—Century, 2nd week 78.4%
BOSTON—Orpheum 96.1%
BOSTON—State 90.9%
BUFFALO—Great Lakes, 1st week 117.0%
BUFFALO—Great Lakes, 2nd week 90.0%
BUFFALO—Hippodrome, MO 1st week . . . 69.4%
CHICAGO—State-Lake, 1st week 131.4%
CHICAGO—State-Lake, 2nd week 119.7%
CHICAGO—State-Lake, 3rd week 113.7%
CHICAGO—State-Lake, 4th week 98.8%
CHICAGO—State-Lake, 5th week 89.8%
CHICAGO—State-Lake, 6th week 86.8%
CHICAGO—State-Lake, 7th week 80.8%
CINCINNATI—RKO Capitol, 1st week . . . 144.0%
CINCINNATI—RKO Capitol, 2nd week . . . 104.0%
CINCINNATI—RKO Capitol, 3rd week . . . 72.0%
CLEVELAND—Loew's State, 1st week . . . 112.5%
CLEVELAND—Loew's State, 2nd week . . . 80.0%
CLEVELAND—Loew's Ohio, MO 1st week . . 184.9%
CLEVELAND—Loew's Ohio, MO 2nd week . . 109.6%
DENVER—Orpheum, 1st week 120.5%
(DB) Crime Doctor's Man Hunt (Col.)
DENVER—Orpheum, 2nd week 79.4%
(DB) Crime Doctor's Man Hunt (Col.)
INDIANAPOLIS—Loew's, 1st week 111.9%
INDIANAPOLIS—Loew's, 2nd week 74.6%
KANSAS CITY—Midland, 1st week 98.2%
KANSAS CITY—Midland, 2nd week 95.3%
LOS ANGELES—Egyptian, 1st week 125.8%
LOS ANGELES—Egyptian, 2nd week 95.2%
LOS ANGELES—Egyptian, 3rd week 68.0%
LOS ANGELES—Fox-Wilshire, 1st week . . 135.6%
LOS ANGELES—Fox-Wilshire, 2nd week . . 85.2%
LOS ANGELES—Fox-Wilshire, 3rd week . . 62.0%
LOS ANGELES—Los Angeles, 1st week . . . 175.1%
LOS ANGELES—Los Angeles, 2nd week . . 110.6%
LOS ANGELES—Los Angeles, 3rd week . . 73.7%
MINNEAPOLIS—Radio City, 1st week . . . 100.0%
MINNEAPOLIS—Radio City, 2nd week . . . 66.6%
NEW YORK—Music Hall, 1st week 104.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 108.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 97.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 90.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 82.7%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Karlton, 1st week 200.0%
PHILADELPHIA—Karlton, 2nd week 173.9%
PHILADELPHIA—Karlton, 3rd week 163.4%
PHILADELPHIA—Karlton, 4th week 121.7%
PITTSBURGH—Penn, 1st week 115.5%
PITTSBURGH—Penn, 2nd week 80.4%
PITTSBURGH—Ritz, MO 1st week 137.9%
SALT LAKE CITY—Utah 116.1%
SAN FRANCISCO—Warfield, 1st week . . . 127.1%
SAN FRANCISCO—Warfield, 2nd week . . . 84.7%
SAN FRANCISCO—Warfield, 3rd week . . . 61.4%
ST. LOUIS—Loew's State, 1st week 91.5%
ST. LOUIS—Loew's State, 2nd week 80.0%
ST. LOUIS—Loew's Orpheum, MO 1st week . 75.5%

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THE TWO MRS. CARROLLS (WB)

Final Report:

Total Gross Tabulated	$827,100
Comparative Average Gross	892,900
Over-all Performance	92.6%

BALTIMORE—Stanley, 1st week 113.9%
BALTIMORE—Stanley, 2nd week 57.0%
BOSTON—Metropolitan 95.4%
(DB) Big Town (Para.)
BUFFALO—Great Lakes, 1st week 117.0%
BUFFALO—Great Lakes, 2nd week 70.0%
CHICAGO—Roosevelt, 1st week 104.3%
CHICAGO—Roosevelt, 2nd week 86.9%
CHICAGO—Roosevelt, 3rd week 69.5%
CHICAGO—Roosevelt, 4th week 56.5%
CINCINNATI—RKO Capitol 120.0%
CLEVELAND—Warner's Hippodrome, 1st week 125.6%
CLEVELAND—Warner's Hippodrome, 2nd week 72.8%
CLEVELAND—Warner's Lake, MO 1st week 91.6%
DENVER—Denver 100.0%
(DB) Backlash (20th-Fox)
DENVER—Webber 81.0%
(DB) Backlash (20th-Fox)
INDIANAPOLIS—Indiana 84.5%
(DB) Winter Wonderland (Rep.)
KANSAS CITY—Orpheum, 1st week 126.1%
(DB) Big Town (Para.)
KANSAS CITY—Orpheum, 2nd week 81.0%
(DB) Big Town (Para.)
LOS ANGELES—Warner Downtown, 1st week 115.1%
LOS ANGELES—Warner Downtown, 2nd week 89.0%
LOS ANGELES—Warner Downtown, 3rd week 62.8%
LOS ANGELES—Warner Hollywood, 1st week 140.8%
LOS ANGELES—Warner Hollywood, 2nd week 80.9%
LOS ANGELES—Warner Hollywood, 3rd week 52.8%
LOS ANGELES—Warner Wiltern, 1st week . 139.4%
LOS ANGELES—Warner Wiltern, 2nd week . 80.3%
LOS ANGELES—Warner Wiltern, 3rd week . 81.0%
MINNEAPOLIS—RKO Orpheum 96.5%
NEW YORK—Hollywood, 1st week 167.7%
NEW YORK—Hollywood, 2nd week 117.4%
NEW YORK—Hollywood, 3rd week 93.9%
NEW YORK—Hollywood, 4th week 104.0%
NEW YORK—Hollywood, 5th week 67.1%
NEW YORK—Hollywood, 6th week 57.0%
NEW YORK—Hollywood, 7th week 57.0%
NEW YORK—Hollywood, 8th week 53.7%
OMAHA—RKO Brandeis 109.7%
(DB) Blondie's Holiday (Col.)
PHILADELPHIA—Mastbaum, 1st week . . . 101.0%
PHILADELPHIA—Mastbaum, 2nd week . . . 72.4%
PITTSBURGH—Stanley, 1st week 124.3%
PITTSBURGH—Stanley, 2nd week 67.3%
SALT LAKE CITY—Centre 104.1%
SALT LAKE CITY—Studio, MO 1st week . . 121.5%
SALT LAKE CITY—Studio, MO 2nd week . . 123.0%
SAN FRANCISCO—Paramount, 1st week . . 134.2%
(DB) Danger Street (Para.)
SAN FRANCISCO—Paramount, 2nd week . . 78.7%
(DB) Danger Street (Para.)
ST. LOUIS—Ambassador 90.1%
(DB) Winter Wonderland (Rep.)

Cites Equipment Made in Britain

British exhibitors, badly in need of equipment for deteriorating theatres, are benefiting by increasing manufacture in their country—even of American equipment—F. W. Tims, managing director of P. Frank Brockliss, Ltd., of London, pointed out in New York last week, before returning home. Mr. Tims was in this country three weeks, resuming an annual tour of inspection for his firm, distributors of theatre equipment.

The Ampro projector, he remarked, is being made now in Scotland, by Kelvin, Bottomley and Baird, licensees. Manufacture has been under way six months; deliveries are being made now. Peerless' Magnarc lamp is being made by Brockliss, he added. One thousands have been sold, and demand is increasing.

The transfer of American equipment manufacture to the British Isles is an answer to import restrictions, he said. Although British houses, neglected for almost eight years, need booth and auditorium equipment badly, they will probably not be a market for air conditioning, in Mr. Tims' opinion. British weather is rarely hot.

Of the chronic appeals to buy British, Mr. Tims commented they were only effective to the extent of governmental restrictions on imports. British exhibitors and their public want the best in pictures and equipment, regardless of origin, he believes.

Fabian Theatre Convention In New York, July 15–17

The Fabian Theatres Corporation will hold its first post-war general business meeting for the circuit in New York at the Hotel Astor July 15-16. The convention will conclude with a golf tournament and party at the Preakness Hills Country Club, Wayne, N. J., July 17. S. H. Fabian, president, and Sam Rosen, vice-president and general manager, will open the two-day forum-style meetings. All home office employees, district managers, regional publicity representatives, city managers and theatre managers will attend. The convention agenda includes all categories of circuit and theatre operation problems.

Monogram To Hold Convention In Oklahoma City, July 17

Monogram Pictures will hold its national sales convention in Oklahoma City July 17-21. Originally scheduled for Milwaukee, the convention was moved to Oklahoma City so as to coincide with the premiere there of Allied Artists' "Black Gold," July 16.

Universal Votes Dividend

The board of directors of Universal Pictures Corporation last Friday declared a regular quarterly dividend of 50 cents a share on the common stock of the company, payable July 31, 1947, to stockholders of record July 15, 1947.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

16MM & 35MM WAR SURPLUS SOUND OUTfits—New Low Prices—16mm RCA $149.50; Bell & Howell, Ampro, Victor, DeVry from $195; Amproarc HI $1,295, 35mm Holmes LI Arc equipments, $1,295; DeVry HI theatre equipments, $2,495; rebuilt Super Simplex RCA sound, $3,850. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

MOTIOGRAPH DELUXE PROJECTOR MECHanisms, excellent, $69.50; BL Super Cinephor Lenses 3¼", 4½", $44.75; Preddey LI Arclamps, $89.50; closing out theatre amplifiers, $19.50 up; two unit manual Ticket Machines, $99.50; three unit $135; Public Address Systems, complete $44.50 up. Summer catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

500 AMERICAN HEAVY PANELBACK SPRINGedge chairs, excellent, $5.45; 200 veneer chairs, rebuilt, $3.95; 1050 Heywood-Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for list. Heavy green plastic leatherette, 50" wide (60 yd. rolls) Special $1.35 yd. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

THEATRES

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

6 VIRGINIA THEATRES FOR SALE. REASONable terms to responsible theatre operators. Located in Norfolk, Portsmouth, Newport News. JEWEL PRODUCTIONS. 165 West 46th St., New York City.

SERVICES

USHERETTE AND CASHIER UNIFORMS — 1947 catalog now ready. Send for your copy, HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 So. Vermont Ave., Los Angeles, Calif.; 600 West 45th Street, New York City, N. Y.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

COMIC BOOKS ARE THE IDEAL KIDDIE giveaway. The identical books retailing at 10c, now available to Theatres only, 3c each. SIDNEY ROSS 334 West 44th St., New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

WANTED EXPERIENCED PROJECTIONIST, sober, dependable. Three shows daily, six day week. Permanent position to right man. State starting salary and references. Write SOO AMUSEMENT COMPANY, Sault Ste. Marie, Michigan.

THEATRE MANAGER EXPERIENCED IN MAKing up live fronts for grind policy. Good opportunity for go-getter with recognized circuit. Write ASSOCIATED THEATRES, INC., 1323 Dime Building, Detroit, Mich.

WANTED, EXPERIENCED THEATRE MANAger. Send full details and photo in first letter. BOX 538, Franklin, Virginia.

STUDIO EQUIPMENT

BH SILENCED STUDIO CAMERA; UNIT EYE Shuttle; Mitchell erect viewfinder; 3—400' magazines, 5 lenses; excellent $2,450; 1000' Tripack 3 color magazine, $244.50; Moviola 5 sprocket synchronizer, $159.50; BH single system Camera with galvanometer; rackover; magazine; 6 lenses, vertical viewfinder, $4,250; Cinemart Hollywood Recording outfit complete, $2,250; Eyemo Turret 3 lenses; rackover; magazine; freehead tripod; motor, etc., $1,395; New Mitchell 24V Motors, $295; New 35mm Film Phonographs, $795. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for production catalog. THE CAMERA MART, 70 West 45th St., New York.

NEW EQUIPMENT

PROMPT DELIVERY COOLAIRE BLOWERS with motors, 8,500 cfm $172.50; 11,000 cfm $229.90; 13,500 cfm $276; 22,500 cfm $348; Air Washers, all sizes; Sunroc 15 GPM Water Coolers, $230; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm to 13mm, 1/3 cost, 77c; 500W Stereopticons, $27.50; Snowlike flameproof soundscreens up to 10', 21½c sq. ft. Summer catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BARGAINS. NEW LUXURY THEATRE CHAIRS $7.95; fast delivery. GE 7.5A 10-V SCB Exciters 30c; Film Cabinets $3 section; double bearing Intermittent Movements simplex style $72; Hardened ground sprockets $2.10; HD Rewinds $12.50 set; 10" Marquee Letters 65c; Forest 65/65 Suprex Dry Rectifier $400; "Strong" One-Kilowatt Lamps $600 pair. Get "Foto-Nite" facts. Makes theatres "Little-Gold-Mines." We sell for much less. Money back guarantee. AMERICAN THEATRE SUPPLY CO., Seattle 22.

NO WAITING FOR NEW CHAIRS — ALL veneers, $5.50—Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushion, $11; Full upholstered back spring edge cushion, $11.95 —Allsteel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N.Y.

Plan California House

Marcel Ceresa, manager of the Lindsay theatre, Lindsay, Cal., announced a new house would be built by T & D Jr. Enterprises as soon as building materials were available. The new theatre would seat 1,000 and be the most modern in the San Joaquin Valley. The theatre will be constructed at a cost of $110,000.

Turner Joins PRC

Wilson Turner has joined PRC as salesman in the Harrisburg territory. He has been in the industry for 10 years.

OBITUARIES

Jim Tully, Hobo Author, Dies in Hollywood

Jim Tully, 56, hobo author of "Beggars of Life," "Jarnegan" and "Emmett Lawler," died Sunday in Hollywood of a heart ailment. Famed as a literary "tough guy," Mr. Tully became something of a Hollywood celebrity when he became one of the highest-paid interviewers of motion picture personalities. His interviews involved him in a fist fight with John Gilbert and a law suit with Charles Chaplin. For a short while he worked as a scenario writer and as an actor.

Harry G. Black

Harry G. Black, 47, former general manager for Fabian Theatres and formerly with the Walter Reade and Schine circuits, died Monday in Miami. He was on temporary leave of absence from Fabian Theatres. Services were held Wednesday in New York at the Riverside Memorial Chapel. He is survived by his widow, Mrs. Bebe Black.

Louis Foeldes

Louis Foeldes, 53, general sales manager in Europe for Universal-International since August, 1945, died in Paris June 19. He had been with U-I since 1938 and in the international motion picture field since 1926.

J. J. Goodstein

J. J. Goodstein, 66, long an exhibitor in Pennsylvania and Colorado, died last week at his Denver home. He is survived by his wife.

S. J. Safron

S. J. Safron, 63, manager of the Pace, Chadron, Neb., died last week at his Chadron home. He is survived by three sons and two daughters.

Pictorial Will Release 40 Features in 16mm

Pictorial Films will release 40 features in 16mm during the 1947-48 season, the company announced last weekend. Five will be in color, including "The Enchanted Forest." Four outdoor-musicals with Eddie Dean and Roscoe Ates, "Wife of Monte Cristo," "Down Missouri Way," "Club Havana," "How Do You Do," and "Queen of Burlesque," will be included.

Goldwyn Publicity Staff Changes

The realigned publicity and advertising department of the Samuel Goldwyn organization, of which Lynn Farnol is director, now consists of Henry Senber and George Weissman, handling publicity, and William Ruder, exploitation.

ITO of Ohio Convention

The Independent Theatre Owners of Ohio will hold their convention at the Hotel Breakers, Cedar Point, Ohio, July 14-16, Martin G. Smith, president, has announced.

MOTION PICTURE

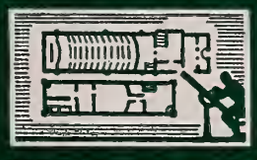
HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN









Elegance For Sale

Two New Theatres . . . . . Pages 16-20

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RYAN

Staff Training . . . Promotion . . . . Page 24

■ ■ ■

Parker on Law . . . . . Page 34

Miller on Projection . . . . . Page 42

Schlanger on Planning . . . . . Page 48

Sefing's Ways & Means . . . . . Page 50

PHYSICAL OPERATION • MAINTENANCE

JUNE 24, 1944

NOW in Production! SENSATION OF THE INDUSTRY!

DeVRY LOW-DISTORTION AMPLIFIERS...

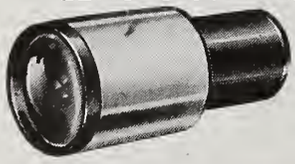
Are perfectly matched with DeVry built-in sound heads and speaker systems. They incorporate all latest proven developments essential to highest quality, true-to-life reproduction. All materials selected for DeVry amplifiers are the finest quality obtainable for long, trouble-free performance. All electrical components are readily accessible for quick servicing. Amplifiers are built on the individual-unit service plan.



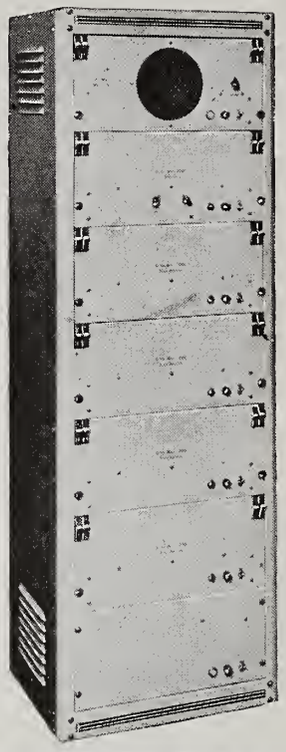
NEW DeVRY IN-CAR SPEAKER FOR DRIVE-IN THEATERS

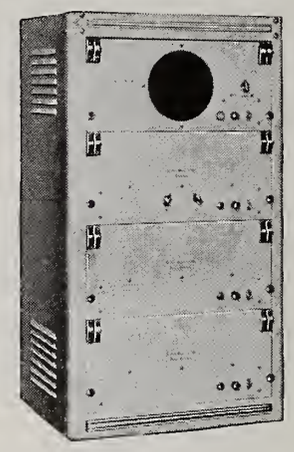
Compact, lightweight, precision-built to withstand long and rugged all-season service—the new DeVry *In-Car Speaker* designed for permanent installation on the parking ramp. Outstanding advantages include: (1) superb sound reproduction; (2) *In-Car* operation so that windows can be kept closed in inclement weather, permitting earlier theater openings and later closings; (3) individual volume control to patrons' taste; (4) sound confinement to theater area, eliminating community annoyance; (5) sound that reaches farthest park patron in same synchronization to image as those close-in. *Specifications and prices on request.*

DeVRY "BRILLANTE" PROJECTION LENSES AVAILABLE NOW!



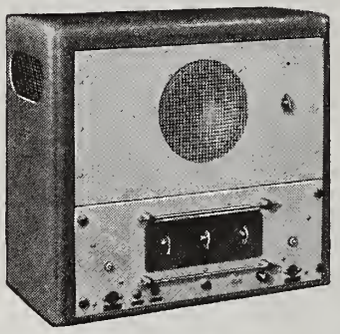
SERIES I or SERIES II—all high vacuum HARD, low reflectance COATED for increased light transmission, picture contrast and definition... all focal lengths.





(*Left*) "12000 SERIES," 80 Watt Amplifier—built on the easy unit-service and replacement basis—utilizing four 20 watt power amplifiers—wired to enable projectionist to use 20—40—60 or the full 80 watts as needed. Built-in, self-powered monitor speaker, electronic equalizer panel, separate wide range high and low frequency response controls.

(*Above*) "12000 SERIES," 40 Watt Amplifier—a dual channel unit utilizing two 20 watt power amplifiers which can be used in conjunction to deliver 40 watts, or independently to deliver 20 watts from either channel.



(*Left*) "12000 SERIES," 25 Watt Wall-Type Amplifier—includes built-in monitor speaker with independent volume control, equalizer for balancing outputs for dual projection. Microphone and turntable inputs, separate wide range high and low frequency response controls.

STAGE SPEAKER SYSTEMS

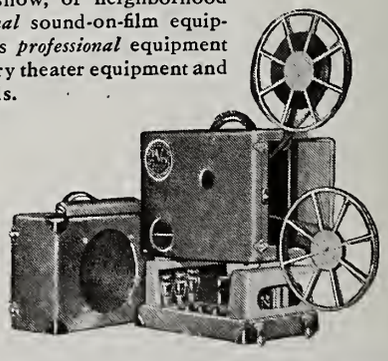
DeVry can supply a speaker system for theaters of every type and size—designed for new listening pleasure for the patron.

Preferred Equipment for Lucrative Professional 16mm. Operations

When it comes to auxiliary booth equipment for projecting locally filmed 16mm. news reels—or for road show, or neighborhood theater facilities, DeVry 16mm. *professional* sound-on-film equipment is preferred; primarily because it is *professional* equipment built by the same craftsmen who build DeVry theater equipment and to this equipment's same exacting standards.

THREE-PURPOSE 16mm. EQUIPMENT

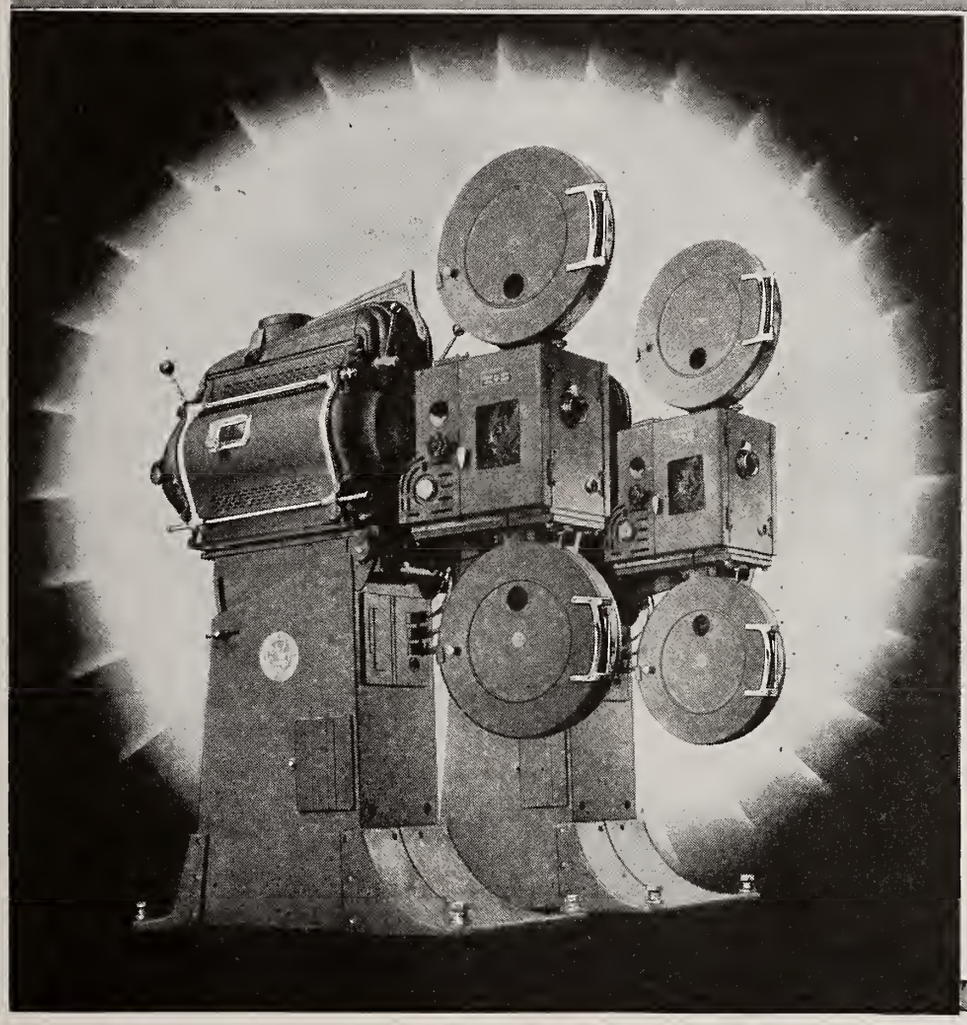
(1) SAFELY project *both* sound and silent films. (2) Show both black-and-white and color films without extra equipment. (3) Enjoy portable public address facilities indoors or out through separately housed 30-watt amplifier and sturdy 12-inch permanent-magnet speaker.



Only 5-time winner of Army-Navy "E" award for motion picture sound equipment.

DeVRY CORPORATION, 1111 ARMITAGE AVE., CHICAGO 14, U. S. A.

The new DeVRY "12000 Series" THEATRE PROJECTORS AND AMPLIFIERS



The Projector Pair With

SOUNDHEAD AND PICTURE MECHANISM IN ONE COMPACT INTEGRAL UNIT

In your new DeVry "12000," the precision soundhead is incorporated as an integral part of the projector—assuring a more perfect synchronization between sound components and picture projection mechanism—resulting in projection and amplification that exceeds generally accepted professional and scientific standards.

PATENTED SILENT CHAIN DRIVE WITH INTERMITTENT SPROCKET FRAMER

Flexible as a belt—positive as a gear—more serviceable than either and NOISELESS... the new DeVry "12000" provides positive, shock-proof power transmission through the silent chain drive. The ease, convenience and flexibility of the DeVry silent chain drive makes the new DeVry "12000" the Projectionist's ultimate when it comes to operation, performance and servicing. One hundred per cent synchronous framing is attained by utilizing the silent chain feature in a manner to maintain the same point of crossover of the star and cam with the shutter, to achieve a film movement of more than two frames.

6 Reasons Why DeVRY Is Your Best Buy

Build your own *"yardstick"* to measure what it takes to achieve audience satisfaction. Lay this *yardstick* against the specifications and performance record of DeVry's new "12000 SERIES".

(1) STAMINA: First on the Exhibitor's projector-purchase *yardstick* is STAMINA—those *"stand-up"* characteristics that are built into DeVRY's from their rugged, streamlined pedestals to their chrome-plated film magazines.

(2) DEPENDABILITY: The new DeVRY is engineered and built by craftsmen whose handiwork took the toughest a Global war could hand out—against a background of years of building precision equipment for the world's finer theaters.

(3) SIMPLICITY & SERVICEABILITY: Designers of the new DeVry achieved the high goal of all design by eliminating many intricate parts without impairing performance. They went a step farther to incorporate *"unit servicing"*, whereby projector head or amplifier unit may be quickly and *easily* replaced with an auxiliary unit, when necessary.

(4) PERFORMANCE: Goal of the Exhibitor and his Projectionist is the *perfect show*—which DeVry achieves through the incorporation of both picture mechanism and sound head in one complete, compact unit, assuring projection and amplification that *exceeds* generally accepted professional and scientific standards.

(5) LOW MAINTENANCE COSTS: DeVry's "12000 Series" equipment is built for quick, easy, low cost maintenance, due to the simplicity and *accessibility* of all moving parts.

(6) PRICE: Moderate cost of "12000 Series" equipment makes it possible for any Exhibitor to enjoy the many advantages of *new* as against rebuilt units . . . enables neighborhood and small town Exhibitors to buy the same deluxe projection and sound facilities preferred by the world's larger and finer theaters.

Now—more than ever—the Exhibitor has a new and better pair to draw to for a full house—*new "12000 SERIES" DeVry Theater Projectors and Amplifiers—now in production.* See them in action and judge for yourself.

Mail Coupon for name of dealer and other particulars

NOW ON DISPLAY AT AUTHORIZED DeVRY THEATER SUPPLY DEALERS

BT-D6

DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois

Please send me information on:

- ☐ New DeVry "12000" Equipment
- ☐ DeVry in-Car Speakers
- ☐ DeVry 16mm Sound-on-Film Projectors
- ☐ Brillante Lenses

Name ..... Theater .....

Address .....

City ..... State .....

In Canada contact Arrow Films, Ltd.
1115 Bay Street, Toronto 5, Ontario

For the Perfect Show Indoors or Out — Your Best Buy is a DeVRY



ROYAL SOUND MASTER

LICENSED UNDER U. S. PATENTS OF WESTERN ELECTRIC, INC.

PD-50 SERIES AMPLIFIER

A Unit to Modernize Your Sound

For Greater Listening Pleasure

Every feature known to modern research has been incorporated into the PD-50 Series Amplifier to make it the finest, most reliable Amplifier on the market today—and yet the cost has been kept well within the reach of every discriminating theatre-owner. All transformers and chokes are "Climatite" treated to insure theatre audiences the same unvarying clarity of sound regardless of weather conditions. Plug-in type filter condensers make replacement of these condensers as simple as changing a tube. You will appreciate the ceramic condenser and tube sockets . . . calibrated step-type volume control with silver contacts . . . instantaneous silent change-over in photo-electric cell circuit . . . photo-electic cell connections through low capacity cable with heavy locking connectors to amplifier . . . wide range control . . . built-in booth monitor and monitor amplifier.

Remember, no sound system can be better than its Amplifier — so start *your* modernization plans with a "PD-50" and add the Soundheads and Two-Way Horn System as you can, until you have a complete ROYAL SOUNDMASTER SOUND SYSTEM—truly the "Golden Voice of the Silver Screen."

See your Independent Theatre Supply Dealer or write direct to the Ballantyne Company. Your inquiry will receive immediate and courteous attention.

THE BALLANTYNE COMPANY

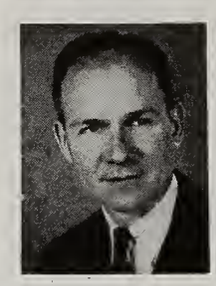
1707-11 DAVENPORT STREET OMAHA 2, NEBRASKA, U.S.A

CABLE ADDRESS "BALCO"

about People of the Theatre

AND OF BUSINESSES SERVING THEM

JOHN T. LEES has been appointed assistant sales manager of A. & M. Karagheusian, Inc., New York, manufacturers of Gulistan carpeting. With Karagheusian since 1946 as sales analyst, Mr. Lees has been in the floor covering industry since 1934, when he joined Armstrong Cork Company as salesman. In 1943 he was commissioned a lieutenant in the Navy. In his new position, Mr. Lees will assist Mr. Steele L. Winterer, vice-president in charge of sales. He will make his headquarters at the executive offices in New York.



John T. Lees

ARTHUR F. BALDWIN, export manager for National Theatre Supply, is making an extensive business tour of Latin America. Mr. Baldwin is inspecting National branches and conferring with distributors. During his three-months tour his home office duties are assumed by R. P. ROSSER, JR., formerly branch manager in Albany, who has rejoined the company as assistant to Mr. Baldwin.

The Pitts-Roth Theatre Corporation of Fredericksburg, Va., and Washington, D. C., has added the Shannon theatre, North Emporia, Va., to its circuit, HARRY ROTH, district supervisor, has announced. The theatre, formerly known as the Bryant, was erected late last year. It will be operated under the direction of JOSEPH TURNER, city manager at Emporia.

DAVID WILLIAMS and J. A. ROCK have opened the River theatre in Guerneville, Cal. It has been renovated and re-equipped. A building adjoining the theatre houses a restaurant and cocktail lounge.

F. W. TIMS, managing director of J. Frank Brockliss, Ltd., in England, distributor for National Theatre Supply Company equipment, recently came to New York for discussions relative to new theatre construction in the United Kingdom.

LANE J. PATTON has been appointed district manager for the Altec Service Company in Atlanta. Mr. Patton was transferred to Electrical Research Products,



Brush aside that lack-luster veil... use

HIGH INTENSITY PROJECTION

FOR the added cost of one or two admissions per day, you can make every black-and-white picture sparkle with detail . . . give rich, brilliant overtones to your color pictures . . . and *bring more people to your box office!*

You do it with High Intensity Projection.

For example, One-Kilowatt High Intensity Projection provides a 50-100 per cent brighter screen. It makes available to the small theatre the same impressive visibility and fidelity of color found on the screens of the largest big-city theatres. This means more pleasure for your audiences . . . and a consistently bigger box office!

. . .

Take advantage of the profits to be had from High Intensity Projection. Consult your supply house immediately on the availability of High Intensity lamps.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco



Inc., in 1928 from the engineering department of the Western Electric Company, where he had been previously employed for several years. In 1931 he was transferred to Washington as southern division superintendent, and in 1936 was assigned to technical sessions for field engineers. Mr. Patton joined Altec in 1937 and has been branch manager in New York, and engineering supervisor for the company's commercial engineering group.

The Casino theatre in Pittsburgh has been leased for the summer by TED GARDEN and WALTER GETTINGER of New York. They will operate on an all-comedy picture policy. Mr. Garden was with the "Life With Father" road company, and Mr. Gettinger has been the film buyer and booker for Mage Films.

H. D. HEARN, head of Exhibitor's Service in Charlotte, N. C., has announced plans for two drive-in theatres and the opening soon of two regular theatres. The first drive-in, in Cabarrus County, is to cost $60,000 and will accommodate 400 automobiles. The second is a 500-car project at Charleston, S. C., to cost from $75,000 to $100,000. The theatres are the Lincoln, seating 460 at Concord, N. C., opening July 1; and the Pfohl at Mt. Pleasant, N. C., seating 500 and scheduled to open August 1.

Premier Theatre Company, a subsidiary of Trans-International Picture Company of Los Angeles, has purchased the Portola theatre in San Francisco. SIDNEY PINK and AL BARANOV, representing Premier, completed the deal for the purchase from the Blumenfeld circuit. MICKEY GROSS is manager.

L. L. SEMON has sold the Cimarron theatre in Cimarron, Kans., to L. M. BLAKEMAN. Mrs. Blakeman will operate.

The Carver theatre in Rock Hill, S. C., operated for Negro patronage, was formally opened June 2. The new home is owned by HY SURITZ and JESSE COX, and the latter is manager.

FREDERICK H. GILDEMEYER, formerly Puerto Rican manager of the Western Electric Company in the Caribbean area, has been appointed vice-president of the Western Electric Company of Brazil, the motion picture equipment and service subsidiary of the Westrex Corporation. Mr. Gildemeyer joined Electric Research Products, Inc., a former Western Electric subsidiary, in 1929, and in 1937 was transferred to Puerto Rico for Westrex.

GEORGE H. CLARK, vice-president in charge of engineering of the Formica Insulation Company, Cincinnati, manufactur-

BREAKING ALL RECORDS FOR

Smartness and Long Wear!



TOLEX makes a distinctive doorway—used as wall covering and wainscoting.

TOLEX UPHOLSTERY

You can be *sure* of the results—rich-looking... long-wearing... wherever you have TOLEX upholstery or wall covering!

Backed by Textileather's 35 years of leadership in leathercloth manufacture...TOLEX is ideal for theater seating and decoration! Easy to clean... washable... vermin-proof... stain-resistant... can be flame-proofed. (Meets New York City's and Boston's fire resistant requirements). Striking range of colors and effects.

Specify TOLEX upholstery for new equipment or replacement. Write for samples and more details. Textileather Corporation, Toledo, Ohio.



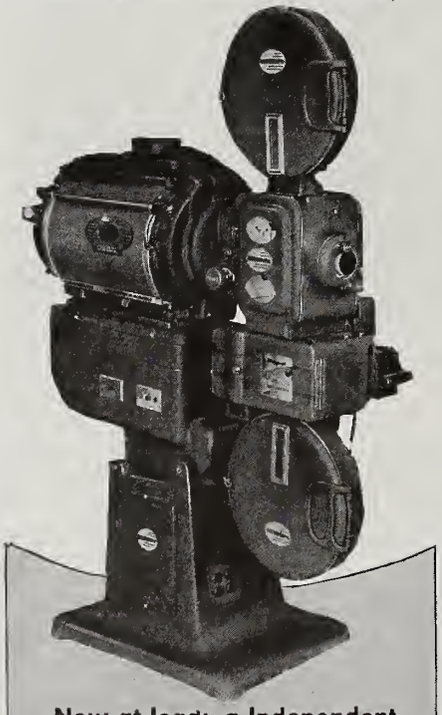
35 Years of Public Acceptance

TEXTILEATHER*

NOT LEATHER

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A DEMONSTRATION
WILL
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The Great New
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Now at leading Independent
Theatre Supply Dealers.
MOTIOGRAPH, INC.
CHICAGO, ILL.
Export Department:
FRAZAR & HANSEN, LTD.
301 Clay St. • San Francisco 11, Calif.
PRODUCING THE BETTER PROJECTORS
FOR OVER 50 YEARS

ers of laminated plastic decorative material and other plastic products, is the new president of the Society of the Plastic Industry. Mr. Clark, who has been identified with many developments in the plastics field, both for the Formica company and elsewhere in the plastics industry, has been associated with the Cincinnati firm for 21 years.

ROBERT L. LIPPERT, San Francisco circuit operator, has opened the Guild theatre in that city. The Guild, originally named the Studio, has been completely redecorated and remodeled. The theatre seats 400.

CHARLES MEEKER, who operates the Roxy theatre in Everton, Mo., and the Star at Miller, Mo., has taken over the Lentz theatre at Hardin and has changed the name to the Hardin theatre.

JOHN STOOPS, former projectionist, has purchased the Arlington theatre at East Arlington Vt., from JOSEPH WARD BIRD. Mr. Bird continues to own and operate the Modern and Colonial theatres at Manchester Depot, Vt.

BUDDY FRIEDMAN has been named manager of the recently built Vogue theatre, a 1,500-seat Warner house in Shaker Heights, Ohio, suburb of Cleveland, by the Warner Theatres circuit (pictured and described on pages 18-20).

Two illuminating engineers who have become known in the motion picture theatre field for their work affecting the illumination of theatres, figure in recent news from Nela Park, home of the lamp department of General Electric. MATTHEW LUCKIESH, director of the company's lighting research, has been awarded the Gold Medal of the Illuminating Engineering Society for his achievements, and also a Certificate of Ac-



Matthew Luckiesh

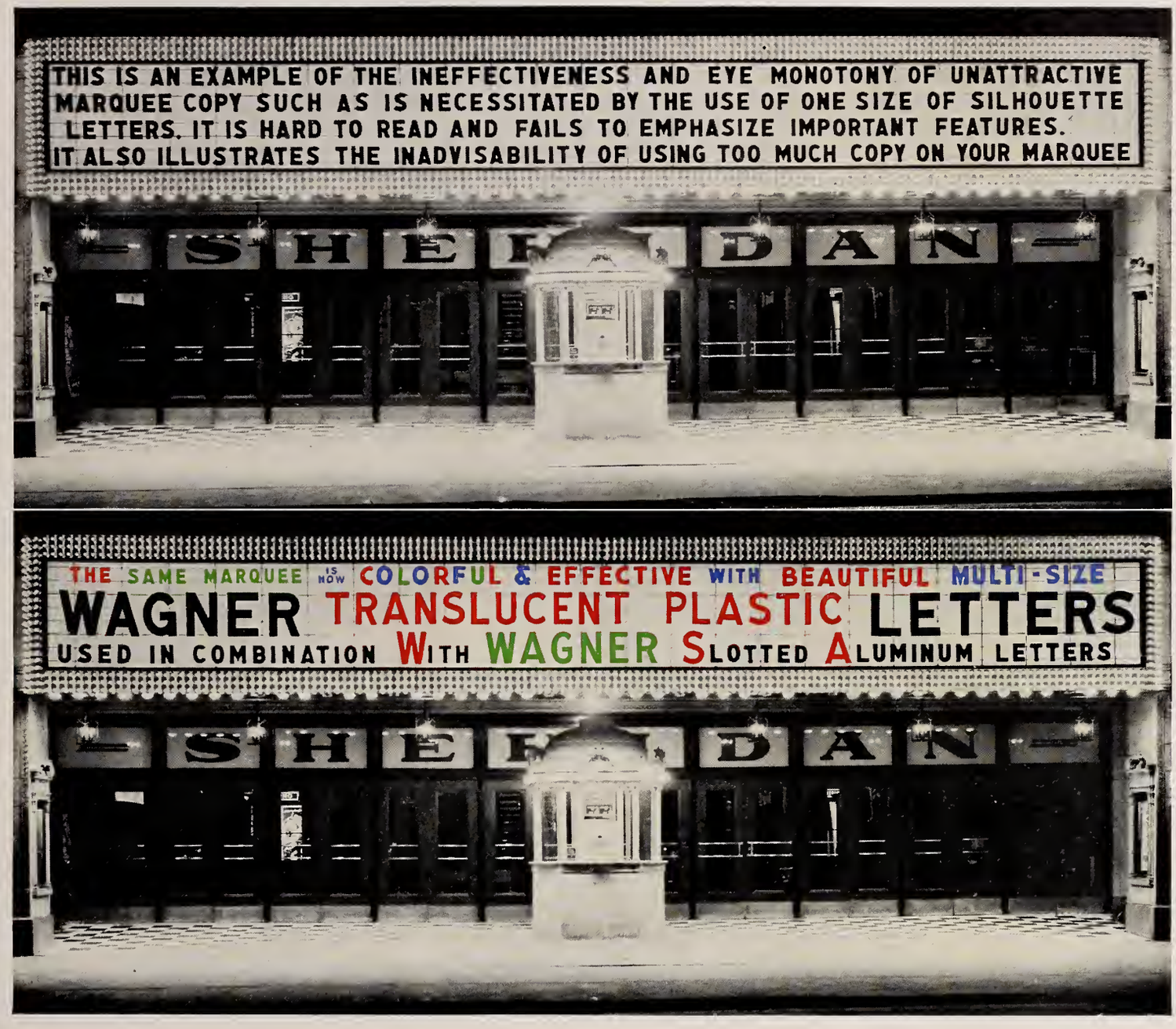


F. M. Falge

complishment by the University of Iowa, of which he is an alumnus. . . . The company also announces the appointment of F. M. FALGE to the post of assistant manager of the lamp department's Pacific Sales District, with headquarters in San Francisco. Mr. Falge was active for many years in the field of theatre illumination as a member of the Nela Park engineering staff. A graduate of Annapolis, he remained an ensign in the Naval Reserve and became active before American entry in the war as a Lieutenant. He was assigned to the USS Arizona at the time of its destruction in the Pearl Harbor sneak attack. His service during the war won him ten battle stars and the Bronze Star medal. Leaving the Navy with the rank of commander, he rejoined General Electric as a sales executive.



Purchasing heads of National Theatres as they met recently in Los Angeles for a conference called by R. H. McCullough, general purchasing agent: Shown are Elmer Hanks, Fox West Coast, San Francisco; L. E. Pope, Fox Midwest, Kansas City; M. C. Glatz, Fox Inter-Mountain, Denver; William H. Foy, assistant to Mr. McCullough; Len Gappa, Fox Wisconsin, Milwaukee; J. W. Bantau, Fox West Coast, Los Angeles; Mr. McCullough.



THE gorgeous everlasting colors in Wagner 4″, 8″, 10″ and 17″ Plastic Letters go all the way through, cannot chip or scale, never require painting or other maintenance.

Wagner's exclusive slotted method of mounting plastic and aluminum letters allows more than six times the bearing surface of the lug type letter. No other letters afford such complete safety! Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

Write for prices and free catalog on the world's largest line of marquee display equipment.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

THE GREATEST ADUANCE IN THEATRE SEATING IN YEARS

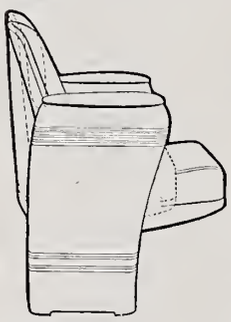
THE NEW IDEAL SLIDE-BACK CHAIR







More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind. Simple construction—only 3 more moving parts than conventional chairs.

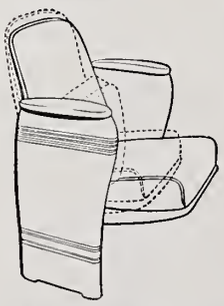


100% MORE PASSING SPACE occupied, 50% more when unoccupied. Ample to eliminate standing. Normal position automatically resumed after person passes.

NOTE:

ILLUSTRATIONS AT THE RIGHT SHOW CHAIRS SPACED ONLY 32" BACK TO BACK!

THE ONLY CHAIR OF *ANY TYPE* THAT AFFORDS 100% SAFETY IN CASE OF EMERGENCY.



Unoccupied seats automatically, silently, slide back, rise, and lock into position; automatically disengaging when lowered for occupancy.

Full-length, die formed steel back panel entirely covers the seat cushion, eliminating pinching hazards. No sharp edges to bump shins. No understructure to hamper cleaning.

Built for long, trouble-free service, without maintenance, adjustments, lubrication, or replacement of moving parts.

Easily installed. Specialized mechanics unnecessary.

Adjustable to all conditions and inclines. Can be stationary in balconies with high risers.

Deep-spring cushioned comfort. Good posture.

A variety of models, end standards and upholstering.

Write for details. Sold by Independent Theatre Supply Dealers.

IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER

Better Theatres

GEORGE SCHUTZ, Editor

Making Comfort and Service Attractions, Too

RIGHT UP our alley was a letter and some theatre ads that came to us via the HERALD'S Managers Round Table, the other day. It touched a soft spot in our showmanly chest. It concerned telling the folks about the theatre, as a recreational institution, once in awhile. Because, ordinarily, that is importantly what the showman has to offer, since he cannot depend solely on the screen attractions every day.

The author of this institutional advertising, Leonard S. Greenberger, manager of the Fairmount theatre in Shaker Heights, Ohio (just outside Cleveland), observes:

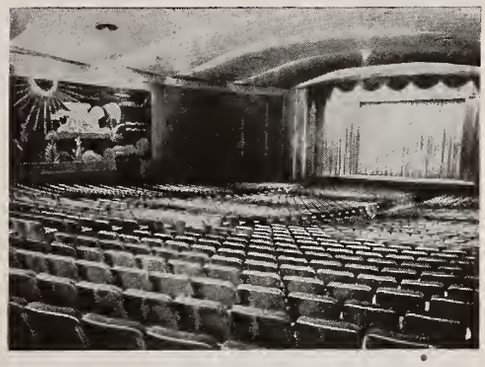
"At the time of our opening in 1942, we naturally conducted a campaign to inform our public of what we were like. It has been the custom to do just that when opening a new theatre, and then forget completely the institutional side of the advertising for good.

"We believe that is a big mistake, because we do not intend to limit our patronage to just a small section immediately surrounding the theatre, but feel we can offer the best in theatre entertainment and conveniences to those in a much larger area. Then, too"—and here he hits on a factor that is commonly overlooked once the theatre acquires a little age—"there is a constantly growing population, with many new homes and apartments being built at this particular time, and the ads are designed to inform that new group of patrons."

SAME COPY ON DIFFERENT DAYS

Accompanying these remarks were pages from the Shaker Heights *Sun* containing the first five ads of Mr. Greenberger's series. All in this group carried the same copy, (as reproduced in an adjoining column) but appeared on different days, and in different parts of the paper, with varying typographical dress. All except one appeared on Thursday, the other being published on Tuesday; twice an ad appeared on the Society page, once in the general news section, once on the Church News page, and once on a page featuring book reviews.

"They have been very successful," Mr. Greenberger adds, "as we have found from the comment of our patrons, and we believe such advertising should be of value to other theatres."



Having such a fine theatre to offer as that indicated by the auditorium view above, Leonard S. Greenberger, manager of the Fairmount in Shaker Heights, Ohio, is telling his townsmen about it, lest some have forgotten since the grand opening five years ago. Below is one of his first batch of ads, about which more is told in a nearby story.



Do You Know —

THE FAIRMOUNT THEATRE, considered the most luxurious in Greater Cleveland, has earned a reputation for offering motion picture enjoyment in a pleasant atmosphere of comfort and quiet.

For the convenience of our patrons, our emergency call register enables you to receive any possible telephone message while in the theatre.

Simply give the attending usher your emergency call slip bearing your name . . . then relax.

Added luxury features for your comfort include:

Over 1600 lounge - type spring - back "Bodiform theatre chairs with backs upholstered in "soft-as-air" foam rubber.

A perfect blending of sight and sound bringing our patrons the ultimate in listening pleasure.

Ample supervised parking in two large areas.

Healthful air-conditioning by refrigeration.

An additional inside lobby box office to insure speed and comfort in all weather.

Efficient and systematic handling of any article found in the theatre.

Emergency call register available.

Aids for the hard of hearing.

VISIT THE

FAIRMOUNT THEATRE

"Greater Cleveland's Most Luxurious Motion Picture Playhouse"

FAIRMOUNT BLVD. at WARRENSVILLE CENTER

Telephone ER 0818

The Importance of Being Earnest About Television

THE MOTION PICTURE industry in general, and its Exhibition branch in particular, have been of late the objectives of both urgings and chidings in anticipation of television of a sort that would bear upon the programs and prosperity of screen theatres. Loren Ryder, president of the Society of Motion Picture Engineers, has been vigorously urging the business to give immediate, serious attention to what, possibly for want of a better name, is called "video"; and David Sarnoff, head of RCA, has been chiding it for not doing so.

The fact is, television was much on the mind of theatre operators, and is so only less than it was because of natural mental fatigue—the thing never became anything except a matter of the mind. As for the industry's technical people, the SMPE has been very conscious of television, indeed; it has occupied much of the programs of conventions for several years. From these persistent attentions, however, nothing has come to help the exhibitor to plan for it, physically or otherwise.

Now the SMPE has listed "theatre television" at the top of its prospectus for the 1947 fall convention, which will be devoted to the physical planning, construction, equipping and operation of theatres. According to a mailed announcement, an actual demonstration is contemplated. If this is more than a hope to be able to show that theatre television has progressed to a point warranting theatre operators to be bothered about it again, further publicity of this item on the SMPE fall program is pretty sure to attract a substantial body of exhibitors to the convention.

THE THEATRE MAN'S QUESTIONS

What the theatre man wants to know, of course, is (1) what will I have to do with and in my theatre in order to enjoy the benefits of television; and (2) what will the televised program material be? When he has some practical sort of answers to those questions, he'll be intensely

interested in television. They must be the objective of the SMPE's attentions to it at its Theatre Engineering Conference in New York October 20-24, if Exhibition is to take the interest in television that is now being urged upon it.

Other subjects named on the convention agenda are "theatre design, including prefabricated, drive-in and Quonset theatres; acoustics, safety, lighting, display, decorating, seating, floor covering, ventilating and air-conditioning, maintenance." That doesn't leave much out, if anything.

The general committee, headed by James Frank, Jr., has named two assisting groups, as follows:

Papers Advisory Committee: CLYDE R. KEITH, editorial vice-president; LEONARD SATZ, Century Circuit; SEYMOUR SEIDER, Prudential Playhouses; HENRY ANDERSON, Paramount; CHARLES BACHMAN, Warner Bros.; and BEN SCHLANGER, architect; D. E. Hyndman, Eastman Kodak.

Publicity Advisory Committee: DON GILLETTE, chairman; GEORGE SCHUTZ, AARON NADELL, HARRY SHERMAN and J. HARRY TOLER.

Exhibit Committee: W. W. Simmons, Altec Service Corporation, chairman; Sidney B. Moss, Amusement Supply Company, New York; and J. W. Servies, National Theatre Supply. Harry B. Braun of New York's Radio City Music Hall, has been named public address consultant.

Activity Abroad Brings New Westrex Program

TO ALL BUT a few well travelled citizens of the United States, most of whom can readily get to the movies on foot, and take their pick of shows in on street car or automobile, it probably would be news that motion pictures, after these 50-odd years since their invention, are only occasionally and crudely presented in some of the world's most civilized communities, and only now becoming available at all in more remote regions. People of the latter have been finding out about these picture plays since the end of the war through various mobile 16mm enterprises, including those of major American distributors. In France 16mm shows, either by mobile units or in theatres, are the principal sources of screen entertainment to a large part of the population.

Standards of exhibition prevalent in the United States are characteristic of only the best, and relatively expensive, metropolitan theatres in many countries and their colonies. Now, apparently, something is being done about it. The dispatches of Quigley Publications' foreign correspondents, and reports of film industry travellers and agents of export organizations, indicate a new awareness of failure to employ the motion picture advantageously, both as a business and as a clever instrument of social organization. Standards sometimes have been high enough for the few, but very low for the many. There is definite and widespread interest in raising them generally.

A new project of the Westrex Corporation (Western Electric's organization for distribution of motion picture equipment abroad) is in direct response to this development. In June Westrex began an educational campaign in Latin America to in- already been made for the program, and expenditure of an amount in six figures is anticipated. O. C. Johnson, assistant chief of engineering, was scheduled to begin the



Testing equipment which will be used in the Westrex foreign educational program for motion picture theatre people and service technicians, here shown being inspected in New York by O. C. Johnson, assistant chief of engineering, who will direct the program, and U. D. Ross, Westrex manager for Latin America.

crease the technical competence of persons operating and servicing motion picture equipment. An initial outlay of $75,000 has course of instruction in Mexico City early in July, and to continue it subsequently in Panama, Colombia, Peru, Chile, Argentina, Brazil, Trinidad, Venezuela, Puerto Rico and Cuba.

Current plans call for starting of each of the ten-day stopovers with an intensive three-day conference on the operation of test equipment. Attending these sessions will be all the Western Electric engineers in the territory. The remaining week of the stay will be devoted to field work, with Mr. Johnson visiting theatres to investigate conditions and recommend treatment in especially troublesome situations. Exhibitors will be requested to submit their problems to Mr. Johnson during his stay.

THE PROGRAM TEST EQUIPMENT

While the bulk of the test equipment is destined for laboratory use in the main foreign offices, individual engineers will be furnished several new instruments for routine service work. A multi-purpose meter has been developed for this work, and several hundred will be supplied during the course of the new program.

This meter is for making measurements of current, voltage, resistance and decibels in checking theatre sound systems. The meter is temperature-neutralized and is equipped with a germanium rectifier, which withstands heavy overloads and high temperatures. Portable meters, say Westrex engineers, have been susceptible to a factor of error induced by the copper oxide rectifier which has been difficult to determine or evaluate in the field.

Also to be available for routine work will be all of the new standard types of test films and a tool for expediting the focussing of phototube lens assemblies.

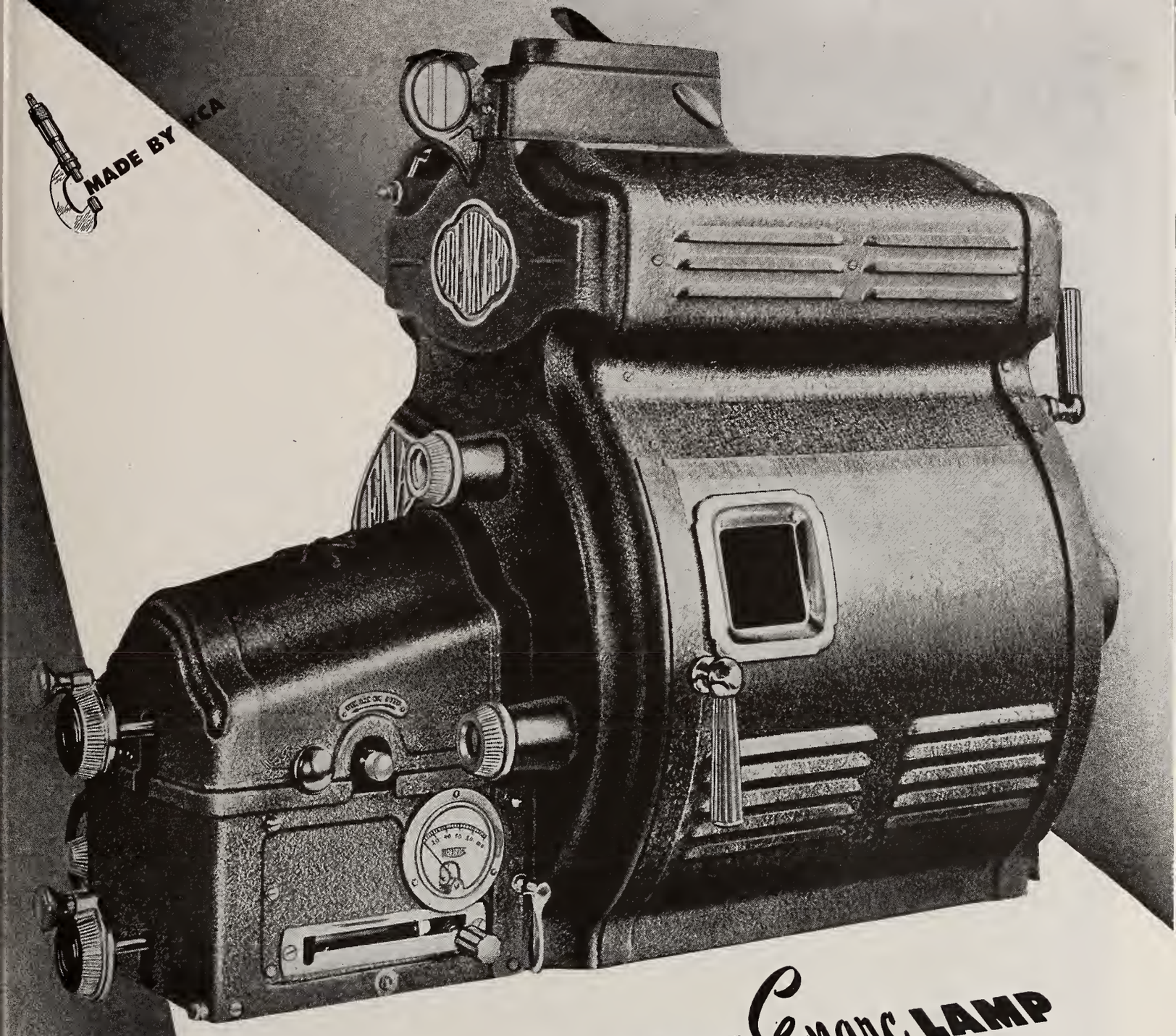
To aid in tune-up and technical inspection, a new oscillator-gain set which weighs only 6½ pounds and is contained in an exceptionally small case, has been developed. This set provides an audio signal constantly variable over the audio spectrum from about 3½ octaves below middle-C, to six octaves above. In addition, it provides a measured output that can be read as low as a ten-millionth of a watt, making it invaluable for calibrating and checking theatre systems at the extremely low level output of the photocell. Several special instruments including a precision audio oscillator, distortion analyzer, and impedance bridge will be supplied to offices having shops that do extensive repair work.

Demand for all types of theatre equipment is reported by Westrex agents to be unusually high, with obsolete apparatus being discarded, in what appears to be a general move to improve the quality of presentation. This is reflected in installations ranging from such developed countries as Belgium, where one a week is being made, to India and North Africa.

Special Pullmans for Tesma-Tedpa Conventions

THEATRE OWNERS, managers, architects and equipment people attending Tesma's Annual National Equipment Trade Show Midwest and Western States, can be very exclusive on their trip to Washington, D. C., according to arrangements completed on their trip to Washington, D. C., according to arrangements completed by Roy Boomer, Tesma secretary, with the Pennsylvania railroad. Pullman cars for those going to the joint Tesma-Tedpa convention at the Shoreham Hotel in the capital September 24-29, will be reserved on the Pennsy's crack train the Liberty Limited, out of Chicago.

These special cars will be available for the Liberty on both September 22nd and 23rd. The train leaves in the afternoon. Reservations can be made directly with Frank Selke, passenger representative of the railroad, 16 South LaSalle Street, Chicago, or local ticket agents can arrange for space in the convention pullmans.



THE BRENKERT *Enarc* LAMP

The Brenkert Enarc Lamp (made by RCA) produces an abundance of high-intensity, snow-white light . . . for brighter, sharper projection of Technicolor or black-and-white pictures . . . results in audience appreciation that attracts more patrons to your theatre.

Leading exhibitors around the world will tell you: "Get a Brenkert Enarc. It's the projection lamp that never fails the box office."

Your RCA INDEPENDENT THEATRE SUPPLY DEALER will gladly give you complete details . . . or write Dept. 57-F, RCA Theatre Equipment Section, Camden, New Jersey.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Elegance for Sale

IN THE STYLING OF TWO NEW THEATRES

THE ANACOSTIA THEATRE IN WASHINGTON, D. C.

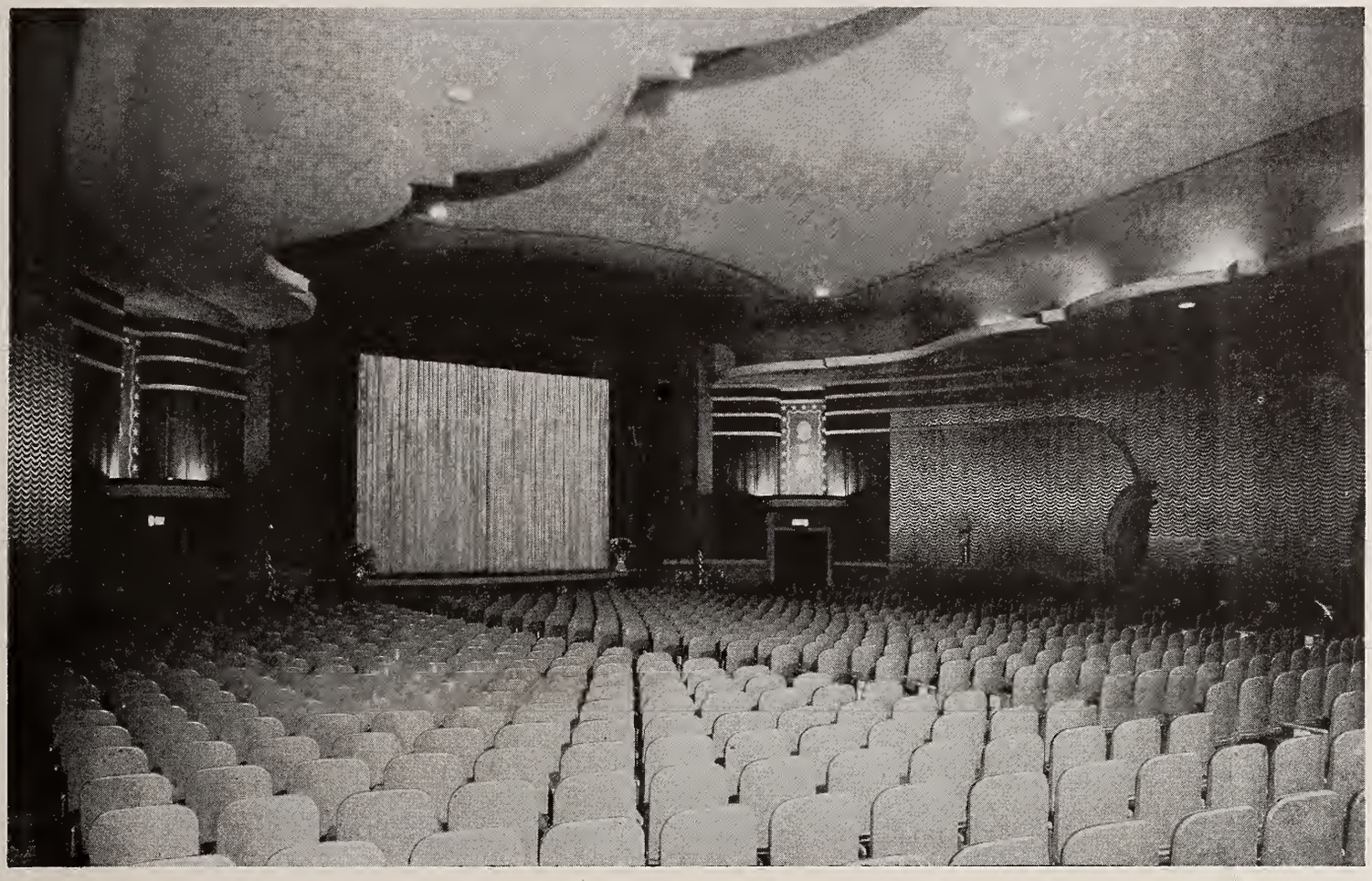
JOHN and DREW EBERSON, Architects; E. G. BATTISTI, Interior Decorator



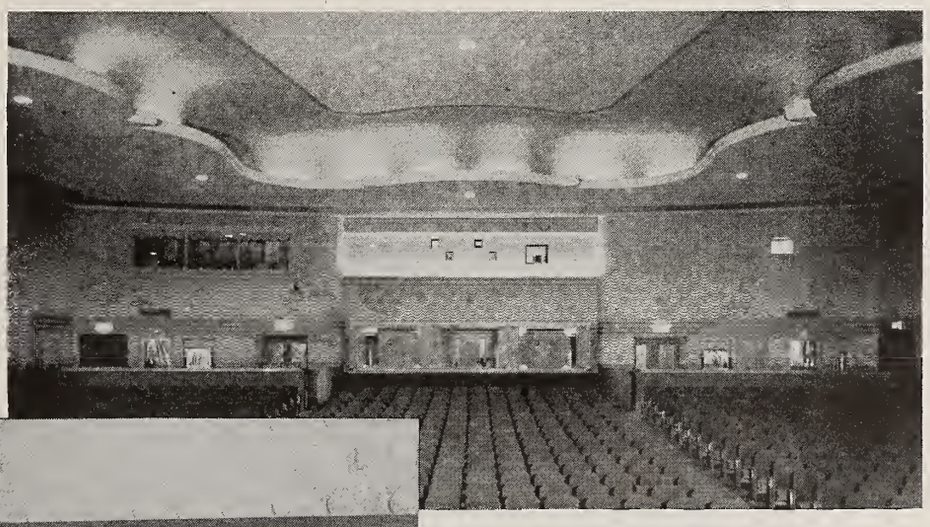
IN OBJECTIVES, of similar classification are the Anacostia theatre in the section of the nation's capital from which it gets its name, and the Vogue theatre in Cleveland's suburban Shaker Heights, also pictured in these pages. The design of each exploits interior patterns of highly keyed decorative type, using modern devices, for the purpose of providing, in supplement to the primary function of the theatre, an environment of emotional impact that is also theatrical merchandise.

The Anacostia, which is owned and operated by the Fairlawn Amusement Company, of which Lloyd J. Wineland is president, carries out the theatrical theme in traditional materials; while the material is stone, and the design, with its flutings, suggestive also of traditional forms, there is liberal color in the entrance area. The main field is limestone, against which an entrance section of Virginia greenstone is set. The base is black alberene stone. Entrance doors are finished in Formica, red around the glazing with metal inlay trim, above a black kick panel also of Formica. Box-office glazing is in a decorative alumilited aluminum frame above a Virginia greenstone base. Marquees with attraction advertising are against District regulations, but a sheet metal marquee with fluted painted fascia, is provided in an ornamental pattern that supplies protection at the box-office. The front windows light mezzanine toilet rooms.

From the lobby, which has red Spanish



marble walls, throughout the auditorium a color scheme predominantly in tones of the red family is carried out in plaster and figured fabric, and ornamentation includes "black light" devices in the auditorium. The lobby leads directly into foyer-standee space at the rear of the auditorium, with a curtained rail. The auditorium seats approximately 900, with 34-inch back-to-back row spacing and the use of retracting seat chairs.





■ The auditorium of the Anacostia has walls of damask over flannel, stretched on strips at top and bottom. Plaster flutings painted maroon flank the stage opening, pierced by exits over which are "balconettes" containing "black light" sources activating panels above with luminescent ornamentation. Luminescent friezes also edge the central ceiling panel, lighted by sources on scalloped ledges. The Kroehler chairs are covered in red mohair. . . . At left is the cry-room at right of projection room.





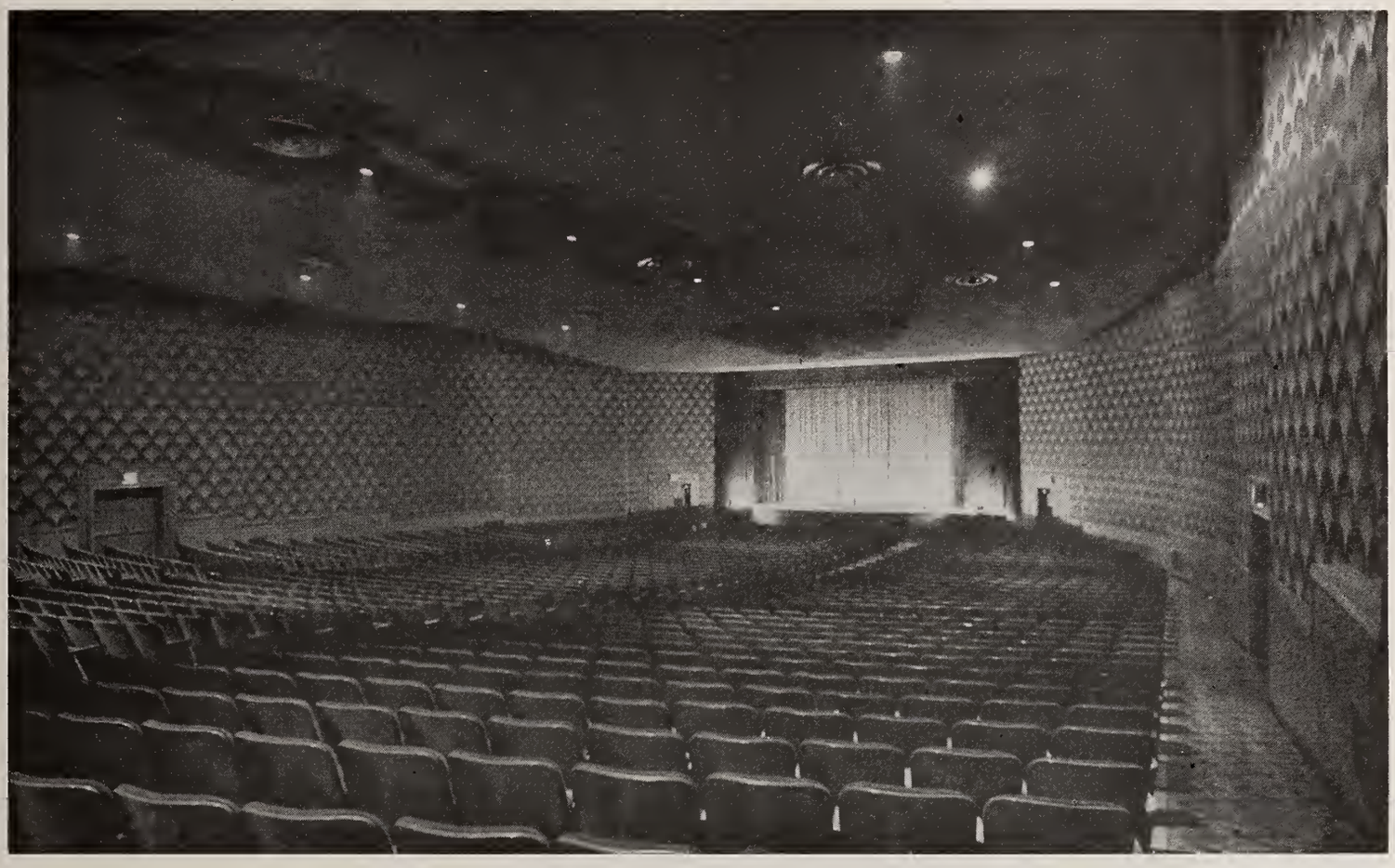
■ Well furnished lounges adjoin the toilet facilities at either end of a mezzanine corridor reached from the foyer-standee area. Both lounges are papered, men's in green and black, the women's in black and gold. The men's room has a faience tile floor. Illumination of both lounges is by neon in ceiling cornice troughs. Women's lounge cosmetic shelves are black glass with fluorescent lamps in ornamental reflectors beneath.

THE VOGUE THEATRE IN SHAKER HEIGHTS, OHIO

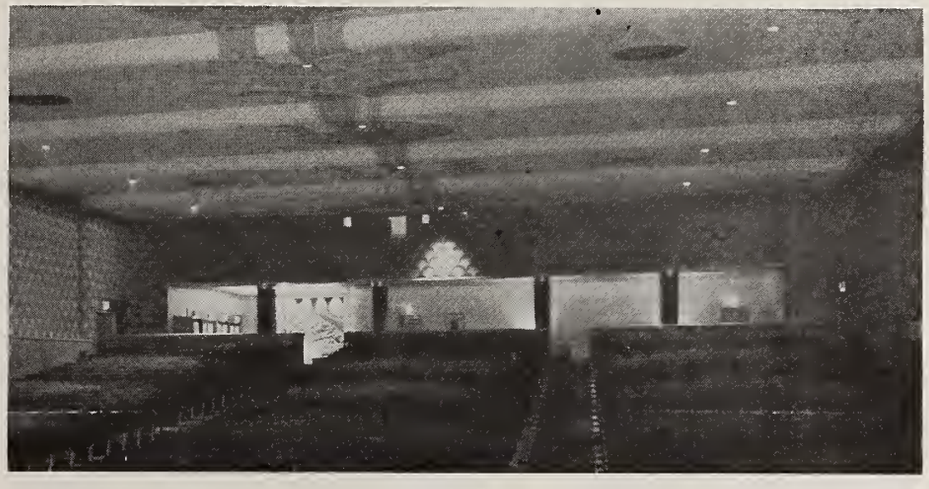
WHITE & BOENISH; WEINBERG, LAURIE & TEARS; D. LEONARD HALPER, Architects



■ The Vogue theatre, a new Warner Bros. unit which opened in the Cleveland suburb late in May, has a single-floor plan utilizing maximum area of the plot for the auditorium, in which is located store space, parallel with it, entrance being at one corner at right angle to the auditorium axis. Foyer space is continuous with the standee area. The theatre is the major unit of a shopping center of Colonial exterior architecture, with the theatre marked by a relatively huge marquee dominating a vestibule lined with architectural glass above a marble base. Marquee trim and name sign channel letter lighting is rose neon, and the marquee soffit, which is continuous with the vestibule ceiling, has filament lamps in a geometric pattern directed toward box-office and entrance doors. The entrance doors are finished colorfully in Formica around glazing. The box-office, which has an architectural glass base, has a side as well as front opening to provide for two ticket lines as rush-hours may demand.



■ The side walls of the Vogue auditorium, arranged in a series of panels formed by alternate indented sections with rounded corners, are treated continuously to the proscenium opening in damask of rust and gold in a sunrise pattern. The damask conceals spun glass insulation along the sides, and the ceiling is acoustic plaster with rock wool above. The ceiling, which carries painted ornamentation down the center and is split up into transverse steppings, is pierced by downlights on dimmer circuits. With the 1,564 seats on one floor, the chairs, by Ideal, are arranged in six banks with one cross-aisle to exits. Chairs in several rows are equipped with hearing aids. The entire theatre is air-conditioned, with automatic control and distribution by ceiling Anemostat air diffusers throughout.



■ The view at right is of the section of the foyer immediately opposite the entrance doors. The candy stand is opposite the doors, with a glass display case and counter having a base covered in tufted coral mohair, set out in front of a service and storage alcove, which has walls also covered in tufted coral mohair and a floor of asphalt tile. The illuminated photomural in an aerial view of the Warner studios.







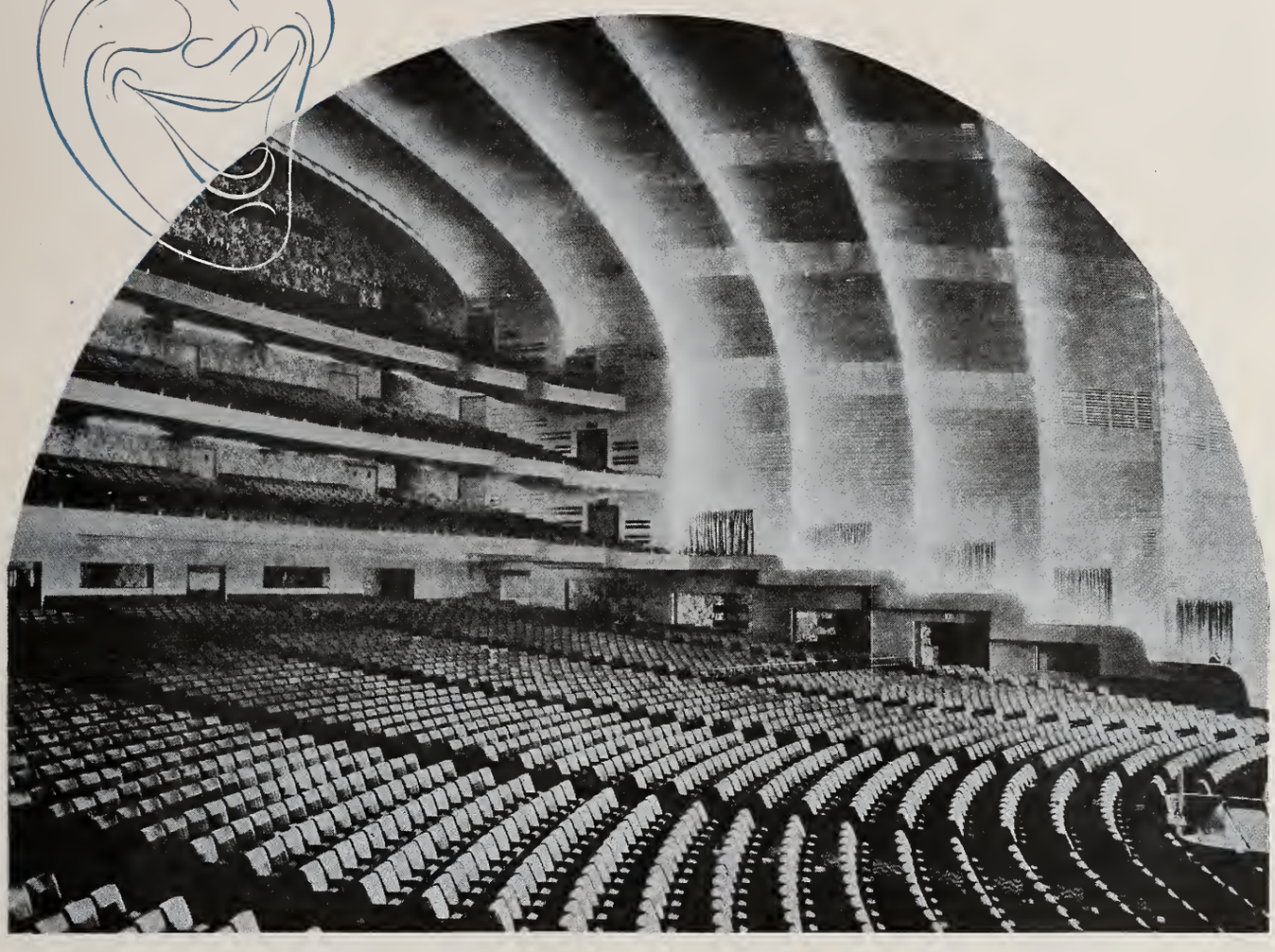




■ Spacious lounges are provided for both menand women, with the men's having only less ornamental treatment. The women's lounge, equipped as a cosmetic room, has a color scheme of rose and pearl gray, carried out in wallpaper of figured pattern, in solid tone gray carpeting, and painted ceiling figures associated in design with lighting fixtures and an Anemostat air diffuser. The ceiling of the men's room is given similar treatment. Here, however, with a color scheme of rust and green, the walls are painted in a pattern carried out in those shades, which appear also in the asphalt tile which is laid in a pattern on the floor. Access to both lounges is from extension of the foyer across the rear of the auditorium (middle, left). Like the auditorium, the foyer has walls of damask, but in a chevron pattern, above a walnut wainscot. The foyer is illuminated by white neon in a ceiling cornice extending its full length. The foyer is entered through Formica doors from a lobby also carpeted and having walls covered in damask, here in a large-scale wreath pattern predominantly deep rose. General lobby illumination is by white neon in a central ceiling trough extending alongside a ventilating duct.

THE FINEST THEATRES IN AMERICA

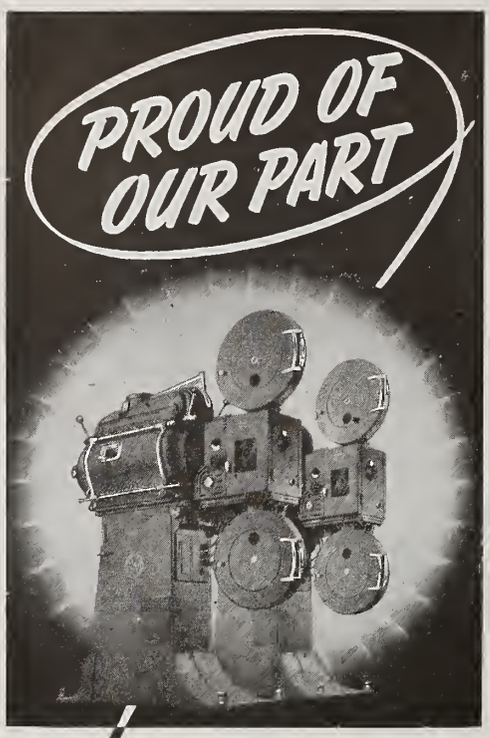
USE VELMO ...ONE OF GOODALL'S *Blended-for-Performance* FABRICS



All over America the finest theatres have been furnished with "Velmo." Goodall has created for theatres special types of "Velmo" with perfect acoustical properties—fabrics that wear for years, clean easily and give patrons the utmost in comfort. Soon beautiful new weaves and dramatic new colors will be available in "Velmo."

Goodall-Fabrics INC.
Subsidiary of Goodall-Sanford, Inc.
THE FINEST NAME IN FABRICS

BOSTON • NEW YORK
CHICAGO • DETROIT • LOS ANGELES



in perfecting the
DeVry "12000 Series"
Theater PROJECTORS
and AMPLIFIERS

ALTEC "Voice of the Theatre" speakers—used in conjunction with the new DeVRY "12000 Series" theater projectors and amplifiers, can be counted on to contribute their part to the Exhibitor's and Projectionist's goal of "a perfect show" for Hollywood's best in black-and-white or Technicolor.

Your ALTEC engineer knows DeVRY equipment—and knows which is best adapted to your particular theater operation, as equipped with DeVRY "12000 Series" projectors and sound systems.

We of ALTEC salute DeVRY engineers and craftsmen for a designing and manufacturing job well done.

ALTEC
LANSING CORPORATION
1161 N. Vine St., Hollywood 38, Cal.
250 W. 57th St., N. Y. 19, N. Y.



Mercantile Trade Technique To Boost Theatre Candy Sales



■ The selling arts of the modern mercantile trade have been taken over by theatre management with the development of the candy and refreshment bar as more—far more—than an incidental part of motion picture exhibition. The service booths illustrated here could grace a candy shop instead of a theatre foyer. They are examples of what the Fox Wisconsin Amusement Corporation has been doing to build sales in Milwaukee. The counter above, having the effect of a built-in booth with its canopy carrying flush-set light sources, is in the Palace theatre. The other has been installed in the Varsity, and since the picture was taken the illuminated canopy has been extended. Baskets for displaying candy were designed by the Fox Wisconsin division, and all displays call for use of duck boards, special cards, 22x28-inch standards (not shown), and popcorn box display turntables.



ANEMOSTAT *draftless* air-diffusers . . .

. . . the "business-end" of air-conditioning



Ceiling-type Anemostats distribute conditioned air in the Newsreel Theatre, Rockefeller Center, New York City.

Even though air is correctly filtered, dehumidified, and heated or cooled, it's not until this air reaches the duct openings that the real "business" of air-conditioning begins. For it's here—where the conditioned air enters your theatre—that your air-conditioning system *succeeds* or *fails*.

Unless conditioned air is properly controlled and directed at these duct openings, drafts and stale air pockets annoy your patrons . . . and unequalized temperature and humidity add to their discomfort. Then your air-conditioning investment fails to produce the expected box-office results.

Anemostat air-diffusers make every seat in the theatre a good one, thus assuring better box-office returns from your air-conditioning investment.

The patented Anemostat air-diffuser is scientifically designed for the *draftless* distribution of conditioned air. Installed at the duct openings of an air-conditioning system, Anemostats silently diffuse the air throughout the theatre — in predetermined patterns, at predetermined velocities. Air stratification and stale air pockets are eliminated. Temperature and humidity are equalized. That's why Anemostats are called *the "business-end" of air-conditioning.*

Anemostat engineers, backed by 25 years' experience in scientific air-distribution, are qualified to discuss *your* air-distribution problems. A consultation involves no obligation.



Lobby of Clinton Theatre, Brooklyn, N. Y., showing Anemostat air-diffusers combined with indirect cove lighting.

ANEMOSTAT

REG. U. S. PAT. OFF.

DRAFTLESS AIR-DIFFUSERS

ANEMOSTAT CORPORATION OF AMERICA

10 EAST 39th STREET, NEW YORK 16, N. Y.

REPRESENTATIVES IN PRINCIPAL CITIES

"NO AIR-CONDITIONING SYSTEM IS BETTER THAN ITS AIR DISTRIBUTION"

AC-21

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Confidence in Your Assistant

AN ANGLE of great interest to a manager is to try and inject his knowledge into his assistant—by letting him do some of the more important things which ordinarily one does not trust to him. I find that it helps him to develop more interest in his regular duties.



CHARLES H. RYAN

Send him out on a tie-up with a merchant, but first coach him in all the details. You will find him returning either very enthusiastic if he has been successful, or quite crushed if he hasn't. Discussing with you the whole conversation held with the merchants, he will eventually tell you something that is the whole key to his failure to put over the deal.

After his mistake is shown to him, send him out to sell the same thing to a different merchant. He will thus learn to respect you more and will not be able to get his detail work over quickly enough so as to have a chance to do the things the manager does.

Let him write ads and try to slip one through without a single correction on your part. He will put it in his scrap book and keep it for the rest of his days. No man having an experience of this sort can truthfully say that he is not reliving his years when he himself was a beginner in showbusiness.

Since a manager's success, in great measure, depends upon the men he surrounds himself with, it is important at all times that he coach and teach them the fundamentals of showbusiness.

Some managers fail to take their assistants into their confidence and get their opinions on operations. The assistant may spend more time in immediate contact with the public than the manager because he is at the theatre from opening till closing six days a week. *You will find by questioning him that he can tell you the likes and dislikes of your patrons better than you can.* When you receive your month's releases, go over *them* with him and get his opinion as to whether they look like boxoffice successes. Two heads are always better than one.

Institutional Ads

THEATRE ADS have the bad habit of getting stale and monotonous, and unless something is done about them they stop pulling as well as they did. Just what to do about them has been the subject of much discussion and attention in many quarters.

The writer is a firm believer in the effectiveness and importance of *institutional* advertising entirely aside from the routine selling current or coming attractions. We heartily endorse a series of ads that sell the theatre as the *entertainment center* of the community.

Some of the things to emphasize in institutional advertising are safety, projection, type of programs, modern equipment, wholesome atmosphere, healthfulness, luxury, comfort, reasonable prices, etc. Intelligently handled, much attention can be directed towards the theatre through some other approach than the worn-out adjectives and superlatives which have lost their powers of persuasion.

We have often wondered what makes the difference between a successful exhibitor and an unsuccessful one. Virtually the same motion picture product is available to both classes. Perhaps one does a better job of selling that product than the other. But it isn't that alone which makes the difference. Pictures are the principal drawing power and business varies according to their merits and appeal, it is true. But the showman who *"sells"* his theatre in addition to the screen entertainment, assures himself to a certain amount of *regular* patronage that will come back week after week regardless of the screen attraction.

Your theatre, no matter how small, is an important institution in your community. Give it some thought from that angle.

DO YOU STUDY?

No matter how long you have been in this business, there is still something to learn! Doctors take post-graduate courses to keep abreast of the times, lawyers constantly scan the court records, actors are always learning new roles.

No man or number of men knows all there is to know about operating theatres. The success of this or any other circuit comes only from the united efforts of all employes.

Study your business! Be a live one who knows what his own business is about!

Then make the most of the values that will stand the greatest selling!

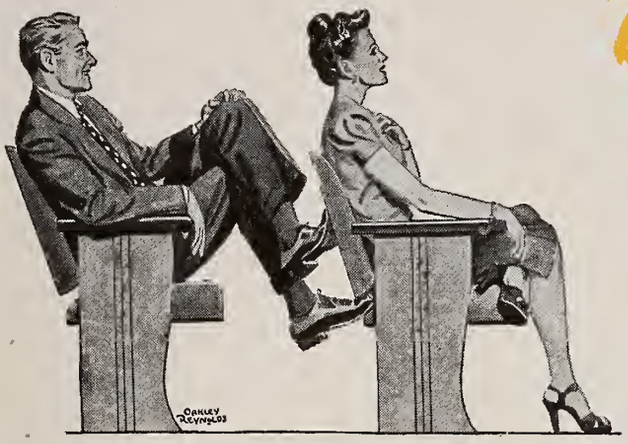
"Build a better mouse-trap than the other fellow and, even though you live in a wilderness, the world will wear a beaten track to your door." That's the bunk! You can produce the best motion picture in history, but, brother, no one will near any beaten track to your box-office unless you take off your coat, roll up your sleeves, and work off that excess avoirdupois above the ears as well as below to bring them there!

You've got to tell the world loudly and often that you do have the best mouse-trap, and what is of far more vital importance, tell it in a way that will convince those prospective track-beaters. "If you don't toot your own horn, the same will not be tooted." And most exhibitors not only have to be horn tooters, but a complete one-man band!

There are a lot of words we could use as descriptive of that important quality, *"showmanship"*; a few are *originality, initiative, energy, resourcefulness,* and that greatest of all accomplishments—*the ability to sell your ideas to the other fellow.*

Plan for Profits

A SMART circuit operator once said. "There are two ways of making money in running theatres. One is to increase receipts, and the other is to cut down overhead." Cutting overhead may require more ingenuity and shrewdness than



Do these foot habits cost you money?

Of course they do! But there IS a sensible answer to the "feet-on-the-seat" problem: Recover your seats with Lumite (the amazing new plastic fabric *that has never worn out!*) and stop repair and replacement costs from eating up your profits. If you are ready to purchase *new* seats, too . . . specify Lumite fabric. *Lumite can take it!*

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

2.

Cannot fade... won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean... at less cost

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

4.

Pliable... fits snugly... ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 79—for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

LUMITE

woven plastic fabrics

LUMITE DIVISION
CHICOPEE MANUFACTURING CORPORATION
47 WORTH STREET, NEW YORK 13, N. Y.

New Strength in PLASTIC LETTERS!



Now ADLER ORIGINAL "THIRD DIMENSION" LETTERS IN PLASTIC!

Offer not only the proven advantages of famous ADLER "THIRD DIMENSION" beauty, easy readability and quick handling, but new and unusual strength and toughness. Solid triangular bevels, almost 5/8 in. on sides—extra thick construction throughout—heaviest plastic letter available. Practically unbreakable—twist this letter and watch it resume its original shape, unharmed—because of strong construction and effective weight distribution.

Fits all Adler Frames—can be used interchangeably with our cast aluminum letters—comes in a variety of translucent fast colors—supporting means molded integral with letter—will not break off.

Used with ADLER "REMOVA-PANEL" Glass-in-Frame equipment for fast, easy, low-cost sign maintenance. Write now for information.

ADLER SILHOUETTE LETTER CO.

3021b West 36th St., Chicago 32 — 1451b Broadway, New York 18

CHICAGO . . NEW YORK . . TORONTO, CANADA . . LONDON, ENGLAND

Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

Any problems . . . suggestions . . . in management? Write Charles Ryan, care of BETTER THEATRES.

LET US PLAN YOUR NEXT THEATRE CARPET NEEDS

We can supply you with WILTON CARPETS made by leading manufacturers. Exclusive theatre patterns of 100% wool face of heavy weight and luxurious pile. Each highly styled and colored at medium prices. Descriptive literature mailed upon request.

NEW YORK CARPET EXCHANGE, INC.

225 West 37th Street — MARTIN C. SEGAL, Contract Dept. — New York 18, N. Y.

may be needed to increase receipts. The guy who solves the problem successfully is the one who can operate his theatre at a minimum of expense consistent with good operation, safety and comfort for his patrons. It's easy to spend, but not so easy to save money!

It is a sad commentary that showmen are quite content to let nature—and business—take their own course without much aid or attention from the men in the driver's seat. You won't have to seek far to find certain theatremen who haven't been in their projection room for months on end. Their logic is: Wait for trouble to develop and then worry about it.

Experience has proved that careful *planning far in advance* will not only open up new avenues of approach to picture selling, but will result in having each campaign work more smoothly and effectively than when done in a rush and under severe pressure.

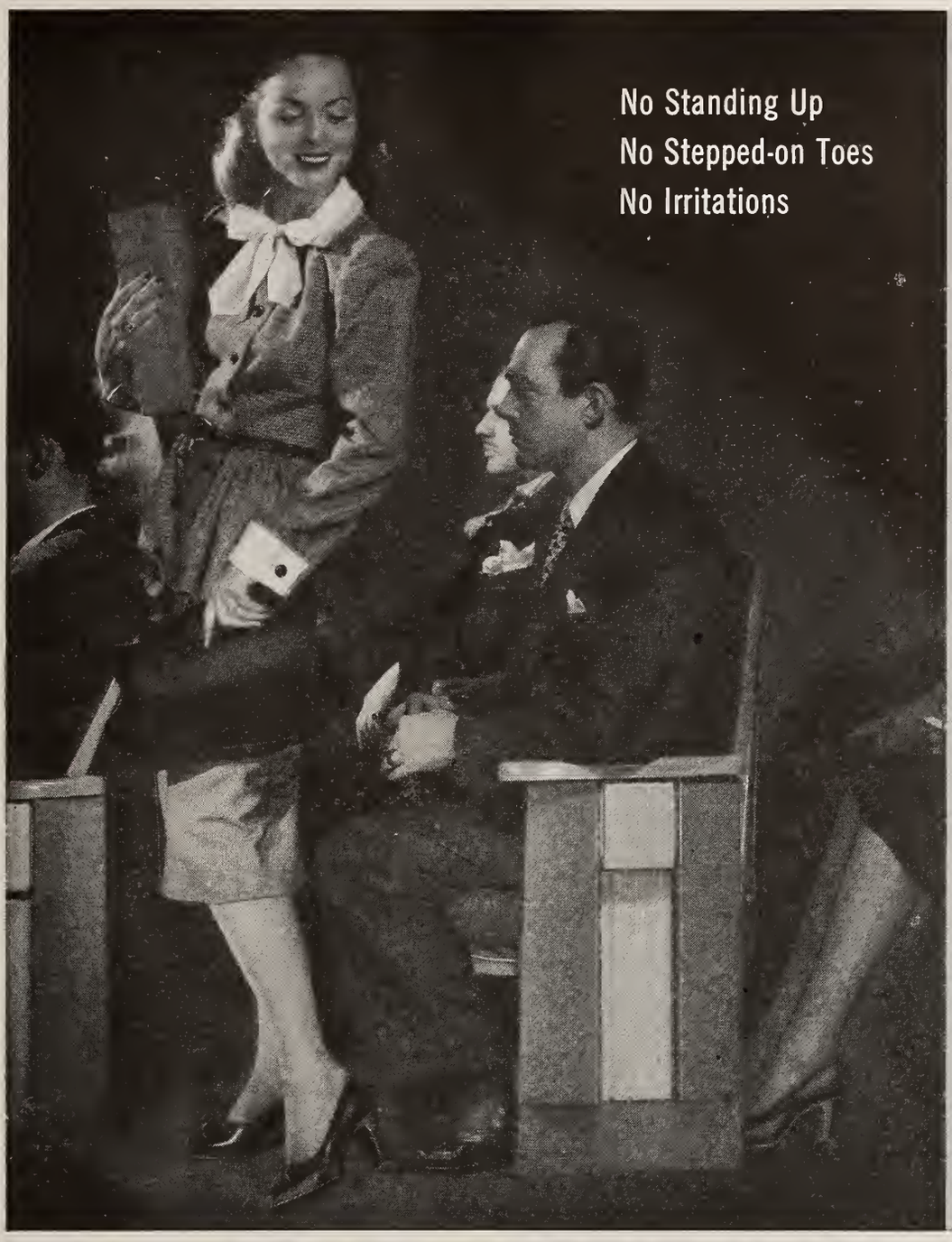
A Manager's job is a complex affair. He must be a combination of executive, technical supervisor, mechanic, promotion expert, diplomat, advertising man, goodwill ambassador, civic leader, typist—just to mention a few of his responsibilities. He must know what each phase of his business costs to operate, and how to keep these costs down to a minimum while getting maximum results.

Rolled into one human being are half a dozen different people, and when this human being functions intelligently and efficiently, he's a tremendous asset to his theatre and those who employ him.

A Manager's Mission Today

IN THESE DAYS when so many families are endeavoring to fit their expenses to their incomes by taking advantage of every economy possible, you will find that they *theatre shop* as carefully as they *store shop*. The manager who makes his show look bigger and more important than others is the one who will be considered in the home council that takes place almost daily as to what show shall be seen and what article shall be bought, and where?

Today they study your advertising as carefully as a broker studies his stock ticker, and with good sound reason, of course! They want to enjoy that feeling of security that comes only when one has, to their way of thinking, driven a good bargain. They have in mind your show, your merchandise. How do you present it? Do you make it look big by stressing every unit in it, or do you take that portion of your selling argument for granted and say, "Oh, well, They know what I've got." That they may know what you have is taking



The World's Finest Theater Chair

No Theater Is Truly Modern Without **KROEHLER**

Push-Back Seats

PUSH-BACK, the greatest theater improvement since air conditioning! It's the only seat that combines real lounge-chair comfort with the box-office attractions of the exclusive Push-Back feature.

FREE BOOKLET gives all details. Write to one of our Kroehler Public Seating Division Offices: 666 Lake Shore Drive, Chicago 11, Illinois; 2028 South Vermont Avenue, Los Angeles 7, California; 206 Lexington Avenue, New York 16, New York. Canadian Distributor: Canadian Theatre Chair Co. Ltd., 40 St. Patrick St., Toronto 2B, Canada.



Here's the normal, comfortable lounge-chair position of the Push-Back Theater Seat. When a patron enters or leaves—



Seated patrons need not stand—a gentle movement of the body slides the seat back, providing adequate passing space.



Relax, chair slides back to normal, comfortable position—no standing up, no interrupted vision and no inconvenience.

FOR GREATER POPCORN PROFITS!



..... Call

NATIONAL

your POPCORN HEADQUARTERS

POPCORN MACHINES

★

GENUINE TOP QUALITY HYBRID POPCORN

Packed in Moisture Proof Bags—Sealed for your Protection. Play Safe—be sure of Extra Profits—buy popcorn that really Pops!

POPCORN WARMERS • SEASONING • SALT BAGS • BOXES • SCOOPS

DISTRIBUTED BY

EQUIPMENT AND SUPPLIES FOR EVERY THEATRE NEED

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bladworth, Inc.



STRONG

TUBE TYPE and COPPER OXIDE RECTIFIERS

Designed specifically for converting A. C. to D. C. as the dependable power supply for projection arc lamps.

- A model for every requirement.
- Low original, operating and maintenance cost.
- Quiet operation.

Sold by Independent Theatre Supply Dealers.

THE STRONG ELECTRIC CORPORATION
87 CITY PARK AVE. TOLEDO 2, OHIO

"THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS"

Everywhere you'll hear the projectionist say—
"save with STABILARC Motor Generators"
SHREVE THEATRE SUPPLY COMPANY
217 W. 18th St., Kansas City, Mo.
Exclusive Dealer Kansas City Area
Mfd. by Automatic Devices Company, Allentown, Pa.

FIRST CHOICE IN FINE THEATRE SEATING...
AMERICAN Bodiform RESTFUL CHAIRS
American Seating Company • Grand Rapids 2, Michigan

too much for granted, you can be sure. On the other hand, did you ever stop to study the fact that maybe someone else is making his show look twice as big; or that you both may be failing to create an urge to attend your theatres because you don't seem to be offering a show worth the money?

I Ask Myself Some Questions

Do you consider the average house manager neglectful, Charlie?

Not so much neglectful as careless. Their intentions may be perfect, but the majority of them are inclined to let things slide by until they assume serious proportions.

What type of manager do you prefer on your circuit?

A good *house* manager, exploiteer and theatre operator, first to create and maintain a well organized, clean theatre, and then to turn his attention and time to sell his shows.

Should exploitation and publicity work dominate over house management?

An efficient manager first organizes his theatre and perfects the operation of it to the point where he can turn over the supervision to an *assistant*. After that, he should turn his attention to exploitation, publicity and selling of his shows, with his organization so lined up that he need only keep an eye on all of the departments.

Well, Charlie, what's your idea of an ideal theatre manager?

A man takes the best manager when he possesses enthusiasm and imagination and doesn't cry over bad business, but goes out determined to better conditions and devotes every ounce of energy and ability to see that his theatre is managed properly both on the inside and outside!

Stress Courtesy

A REAL SMILE makes the patron feel that service is a pleasure on the part of the employes and since your cashier is a very important point of contact with your patrons, there is the more reason for her to be generous with her smiles. Her appearance and conduct reflect the attitude and service expected by the patron at the time of his decision to enter the theatre. The same is true of your doorman, who should greet your patrons with a smile, thanking them and making their entry a pleasure.

New employes in training should be impressed with the importance of *courtesy*. Caution them especially about watching out for old people and cripples.

Impress them with the importance of *tolerance* at all times of entering into no arguments with patrons. You supply *service* as well as entertainment, and from the moment a patron purchases a ticket he must receive the attention and respect due an honored guest. And remember, *the patron is always right!*

Impress them with the importance of *alertness,* of watching for noise in the auditorium, the pounding of radiators, excess noise from the booth, noisy door-checks, for any disturbance that might spoil the patron's enjoyment of the picture. Impress them with the need of *efficiency,* detailing for them what to do in case of an accident, fire or other emergency, and pointing out the importance of such chores as keeping aisles clean of paper wrappers.

There is much in the routine of management that can be done in short order through a system of doing certain things at certain times.

It is difficult to get together any band of employes who will keep going full force, day in and day out, without error. It is not human to expect otherwise, but through careful study of each individual one soon learns what psychological angle of approach is needed in order to give him the proper incentive.

Summer Hints

OUTDOOR STUFF is more important in summer. Ballyhoos are better in summer—if you take 'em to the crowded spots, obviously. All of which is pretty trite advice and boils down to the one summer recipe: *It's harder to get business in summer, so the real showman works harder to get what business there is to be had.* The worst attitude to take, in any season, is: *"Why do this or that? It doesn't mean a thing!"*

So far as I know, there are no cure-alls for summer lulls. Some exploitation stunt that might sell 100 extra tickets in winter may sell only 50 in summer—but those 50 tickets are more important in summer than the 100 tickets in winter.

•

The season is *now here* when due and diligent care must constantly be given the question of theatre temperature.

A good basic rule that should be established to govern this important phase of theatre operation, is that at no time should the house be colder than 72°, provided that outside it is no higher than 85°.

If possible, when the outside temperature begins to climb above 90°, the manager should raise the inside temperature so that there is never more than 15° difference between high readings, inside and out.

Managers time and again have been instructed regarding this, but it still seems that trouble ensues when the mercury sud-

"Tactful Sanitation" in Theatre Housekeeping



FORT-A-CIDE

Reg. U. S. Pat. Off.

ODORLESS DEODORANT GERMICIDE AND FUNGICIDE

Disinfects as it Deodorizes. Leaves no frightening or embarrassing odor. *It's Odorless.* Non-damaging on fine surfaces, fabric and color.

Mix One Part "Fort-A-Cide" Solution with Ten Parts Plain Water. Use in Sprayer on Malodorous and Infected Plumbing. Leaves Microscopic inhibiting residue on surfaces after water evaporates. Replaces unsightly urinal blocks.

Effective Against a Wide Variety of Disease Organisms, including "Scalp Ring Worm," common on rest room plumbing and Auditorium Seats. (Deodorizes Simultaneously).

Ideal for vomit eradication on seats and carpets, bacterial accumulations in air-conditioning systems that cause foul odors, "Stink Bombs." A few ounces of "Fort-A-Cide" added to pail of soap water performs dual action on floor and mop. Compatible with and reduces amount of soap. Contains detergents and penetrants.

ECONOMICAL: ONE CASE OF 4 GALLONS MAKE 40 GALLONS of "ON CONTACT" 1:10 DILUTION

ORDER NOW FROM YOUR SUPPLY DEALER OR CIRCUIT

FORT-A-CIDE CORPORATION, 160 East Illinois Street, Chicago 11, Ill.
CHARLES P. HUGHES, *President*:

FREE send me your four-page colored, illustrated folder showing how to use "FORT-A-CIDE".

Name of Theatre.....*Address*.....

City..... *State*.....

One way to keep posted—be a coupon clipper

CHANGEABLE SIGNS
and 5 PLASTIC INSERTS

Chrome Metal Covered

$5.95

Extra Inserts, 60c

INEXPENSIVE
GOOD LOOKING
PRACTICAL
SEE IT AT
YOUR DEALER



Associated Ticket & Register Co., Inc.
346 W. 44 Street New York 18, N. Y.



AMPLEX Louver fits inside regular Amplex Color Clip for use with or without color filters as illustrated.

Color Clip .....85¢
Louver $1.50



AMPLEX Color Clip with Color Filter inside it, slips over any standard R40, RE40 or BR40 (150 watt) reflector bulb. Weighs less than 4 oz. and is unconditionally guaranteed.
Clip .....85¢
Color Filter.....60¢

Dealers Inquire . . . Sole Distributors
CMPS CORP., 346 W. 44 St., New York 18, N. Y.



For the impression of

Complete Remodeling

YOU CAN NOW USE

BLACK LIGHT DECORATION

- Fascinating murals
- Dramatic atmospheric effects
- Illusion of spaciousness are all easily and inexpensively created with

GLO-CRAFT

PERMANENT FLUORESCENT PAINTS AND LACQUERS
and
THEATRICAL BLACK LIGHT EQUIPMENT

AVAILABLE NOW!

Free Advisory Service
Expert layout and design engineering
Write today for full details.

SWITZER BROTHERS, INC.
1220 Huron Road • Cleveland 15, Ohio

MODERNIZE with this . . .

STREAMLINED Ticket Box

Model TB-100

GoldE



Outstanding Features

- Sturdily Constructed of 20 Gauge Steel
- Cast Aluminum Top Finished in Black Baked Enamel (Bottom of Cast Aluminum)
- Steel Ticket Happer
- Piano Hinge Daar
- Cylinder Lack with Twa Keys
- Sand Blasted Glass Window
- Chrome Handles
- Scientifically Designed
- Lifetime Service

Convenient, efficient—enhances appearance of theatre lobby. Marproof—retains its original fine color indefinitely. Choice of Mandarin Red, Royal Blue and Burnt Orange. Special colors also available. Write for Bulletin 455.

At Better Dealers Everywhere

GoldE Manufacturing Co.
1220-A W. Madison St., Chicago 7, U.S.A.

denly shoots up. Managers are prone to carry their house inside at 70° with an outside temperature of 95°, and it is such a difference that jeopardizes health.

The Saving Habit

THE HABIT of saving money is a good one to develop as a protection against waste. At the same time it should be borne in mind that to avoid spending money in some instances is being penny wise and pound foolish. But, so long as the rule is applied with sound judgment, it is well to look for a chance to save.

It is a habit that begins with one's self. It will help a manager sometimes to realize his ambitions as a showman. There may come a time when he has that golden opportunity to go into the theatre business for himself, and when that time comes, heaven help him if he tries to do it on borrowed money or a "shoestring."

Few successful men in this or any other business got that way without the help of a savings account. And the savings account got that way because those men appreciated the grim necessity of putting aside at least a few dollars every week!

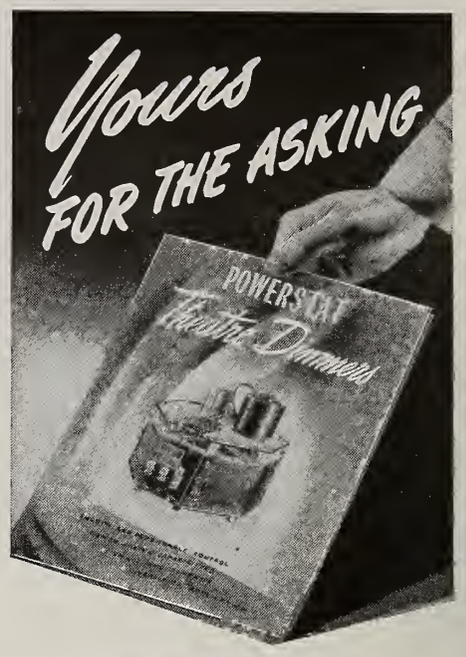
Electricity, petty cash, advertising, service—check off daily, item by item, the cost of doing business and save, even small change, where you can. As the dimes and quarters thin out at the box-office during the daylight saving weeks, every time you save a quarter or two you make up for a missing customer.

This job of deciding on the *value* of every expense item is the manager's job. A selling campaign tests your ability as a showman, but your expenses test your ability as a business man. Nobody can survive in our business today under the strenuous conditions of the times, unless he is a business man as well as a showman. Only by zealous personal attention to the details of his every day's expenses, can a manager achieve success as a business man.

Five Good Rules Of Management

1. The way profits are made in your business vitally concerns you. Knowledge in any line of business comes from long specialized study and experience.
2. Spirit, ability, knowledge and loyalty are the qualities that make a man valuable.
3. The value of your services is gauged by your judgment of what is safe and profitable to do.
4. The greatest dividend of all is in the shape of satisfaction in being instrumental in carrying forward to a higher stage of development the business which you make your life's work.
5. Mistakes are not crimes. The crime is to make the same mistake twice. The fellow who never makes a mistake is not trying.

—C. H. R.



This illustrated folder will acquaint you with The Superior Electric Company's theatre lighting control equipment.

WRITE DEPARTMENT B-10

THE Superior Electric COMPANY
BRISTOL, CONNECTICUT

MAKES THEATRE AIR AS PURE AND REFRESHING AS A MOUNTAIN BREEZE

ELECTRO-AIRE OZONE EQUIPMENT

Cleans the air electrically. Positively eliminates all odors, including those prevalent in restrooms and from popcorn concessions.

No Chemicals
No Refills
No Extras Required

For literature and prices write

THE ELECTROAIRE CORPORATION
41-38 37th Street
LONG ISLAND CITY 1, N. Y.

S. O. S. SPECIAL of the Month

✓ COMPLETE DRIVE-IN OUTFIT including heavy duty projectors, 200 watt output sound system with 8-6' reflex horns, high intensity arclamps and rectifiers. All standard equipment, rebuilt like new, $4,375.00.

Immediate Delivery!

S. O. S. CINEMA SUPPLY CORP. 449 W. 42nd St. New York 18

Courtesy for Safety's Sake

STAFF COURTESY is more than a means of creating good-will. It is a factor in the prevention of accidents—by helping to keep good order and engender confidence in the management. This connection between courtesy and safety has been brought out in a memorandum issued to all managers by Maurice M. Rubens of the Great States Division of Publix Great States Theatres in Illinois.

"An usher's 'May I help you, sir?' the moment a patron evidences a sign of doubt or confusion is immediately indicative that his welfare is being considered," the memorandum explains. Pointing out that sometimes holdouts lined six abreast in the lobby are controlled by only two ushers without the help of rails or ropes, Mr. Rubens observes, "Here patrons are impressed with the efficient manner a 'faint' is handled."

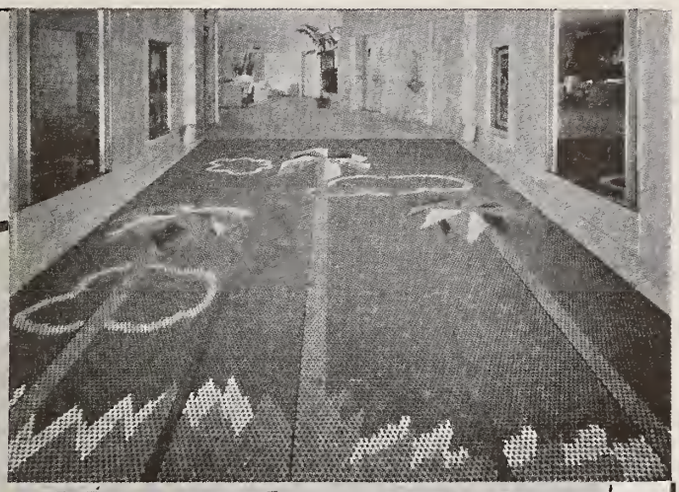
The fact that the auditorium is dimly lighted most of the time demands managerial and staff attention which never lets an audience "feel that 'it is on its own'," the memorandum cautions. "Managers who are graduates of the university of experience know that an unattended semi-dark auditorium presents an eerie aspect, and any unusual happening may cause fear and hysteria. The natural inclination of any crowd is to stampede through the same doorway they entered unless there is instantaneous action from an intensively trained service force. Theatre auditoriums that are not patrolled at frequent intervals become a hotbed for morons. For this reason, numerous complaints of annoyance from women and children become a matter of gossip detrimental to the theatre."

WHAT'S WRONG HERE?



■ For one thing, of course, nobody should try to blast out of a row, head on (although in this instance the sidewise method might not improve matters). But that's a thing theatre management cannot control. What it can do something about is row spacing, and parking facilities for personal cargo.

FOR A TRULY BEAUTIFUL LOBBY ~install



EZY-RUG Rubber Link MATTING

- Traps all dirt, keeps it out of sight, and prevents tracking into the theatre.
- Reduces frequency of redecorating necessitated by dirt whirled into the air by the heating and cooling systems.
- Eliminates dangers of wet, slippery flooring.
- Available with lettering and designs.
- Easily handled.

——ALSO——

PERFORATED CORRUGATED MATTING FOR LOBBIES

AMERICAN COUNTER-TRED MATTING for use at candy counters and popcorn machines.

"WALRUS HIDE" ROLL RUBBER MATTING for aisles, as carpet protection, and at fountains.

TUF-TRED TIRE FABRIC MATTING for use on wet, slippery floors.

•

WANTED! Distributors and direct factory representatives.

For prices and folder, "A Mat for Every Purpose" and promoting safety and sanitation, write



AMERICAN MAT CORPORATION

"America's Largest Matting Specialists"

1722 Adams Street • Toledo 2, Ohio

F & Y

"The Buildings We Build Build Our Business"

¶ F & Y Building Service is still the lowest cost producer in the Theater Design and Construction field in the Central West.

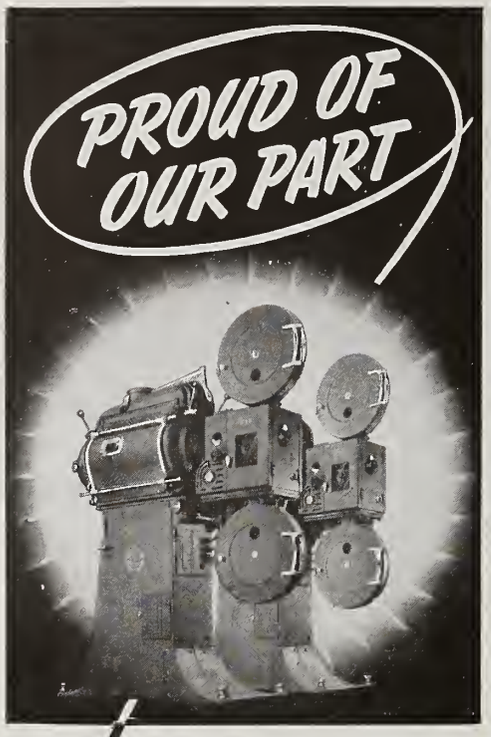
¶ Even in these troublesome times, they have produced comparative values that defy competition.

¶ If you want to know more about F & Y and its undivided responsibility plan and the results it can get for you, consult any owner of any F & Y built theater.

¶ They know how and why F & Y can and does give you the most theater for the least money and why we say, "The Buildings We Build Build Our Business".

The F & Y BUILDING SERVICE, 328 East Town St., Columbus, Ohio

Service by Registered Architects • *Experienced Theatre Designers*



in perfecting the DeVry "12 000 Series" Theater PROJECTORS and AMPLIFIERS

We of Essannay are proud of the fact that Strong *Zipper* Changeovers are standard factory equipment with DeVry's "12 000 Series" Theater Projectors and Sound Systems... assuring instant, automatic changeover of both sight and sound... representing another important contribution to the high goal of both Exhibitor and Projectionist—"*a perfect show!*"

And, frankly, from what we've seen of the DeVry "12 000" that's just what it is designed and built to do—to *glorify* Hollywood's best efforts in black-and-white or Technicolor—in high comedy, sheer drama or in symphonic sequence.

To DeVry engineers and craftsmen, our congratulations on a big job well done... and thanks for specifying Strong *Zipper* Changeovers to help you accomplish it.

ESSANNAY ELECTRIC MANUFACTURING CO.
1438 North Clark St., Chicago, Ill.

STRONG'S *Zipper* CHANGEOVERS

BETTER... EASIER SCREEN REFINISHING

Do it the "Arctic Blanch" way. Regular or plastic. Many theatres enthusiastic. *Write for particulars today.*

National Theatre Screen Refinishing Co.
129 ZENNER ST. BUFFALO 11, N. Y.

Disastrous Film Fires—Don't Just Happen

Pro-Tex REEL BAND

- PREVENTS FILM DAMAGE
- PREVENTS FILM FIRE

PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

Read the ads—*they're news*

INSPECTION REMINDER—GUIDE

Plumbing

1—WATER CLOSET

Make sure that the water closet is making a good watertight seal with the floor flanges. It must be remembered that this particular fixture can easily be loosened or even broken by natural shrinkage, movement of the floor, building or piping, and especially by rough and long usage. Where the water closets depend upon a putty-joint, slip-joint, rigid gasket joint or any other kind of rigid connection for a good sanitary seal, more frequent inspection should be exercised as general deterioration sets in more rapidly.

2—FLUSHOMETER

This is the valve with a small swivel handle which, when depressed by hand, admits a flow of water under pressure to the water closet. If this valve does not operate properly, it may be that the pressure is either too high or too low, that some sediment has worked itself into the valve seat, or the fact of this vale is rough or not fitting properly. If the pressure is at fault, the two set-screws, one on top and one at the bottom of the valve, should be adjusted gradually with heavy screwdriver.

3—WATER CLOSET FLUSH TANK

When this tank is of the overhead individual type, with a pull chain for operation, a check should be made to see if the lever arm is adjusted properly to pull up the seating cup at the bottom of the tank. The float ball that turns off the water automatically at a certain height in the tank should be checked to see if it is fastened properly and solidly to the operating rod. In case the water closet flush tank is directly behind the bowl, and part of the water closet itself, the same care and attention should be given as explained above for the individual overhead tank. However, instead of the pull chain, this type of tank has a small handle or plunger on the outside. The lock nuts that hold this handle in place should always be tight.

4—LAVATORY

Inspect for firm fitting to wall; if it has legs, check these for sway. Most other faults require a plumber. In case lavatory is chipped or cracked, seal damaged areas with porcelain cement or other patented sealer. (Never use harsh or strong acids to clean inside.)

5—FAUCETS

In most cases a leaky faucet is the result of improper or deteriorated washer inside the housing. A faulty seat washer will also cause unearthly sounds when the faucet is turned on. When replacing this washer, use only a good grade of fibre or composition washer, especially in hot water lines, rather than rubber.

6—URINALS

Indifferent daliy cleansing is the prnicipal source of trouble with urinals (this can be aggravated by faulty installation, with drain and bottom flanged lips not depressed below floor level). If body of urinal is cracked or badly pitted, fill in with porcelain cement. Check flushing parts same as for water closets.

7—SLOP SINK

Check for corrosion and hard dirt. Dirt long adhering to interior will require strong scouring powder or acid for removal. This is due to daily neglect to clean sink thoroughly. (Such maintenance is reduced if dirty mops are cleaned first in the mop pail, with clean water.)

8—FOUNTAIN, WATER COOLER

Check screen on top for popcorn, nut shells, bits of candy, gum, etc. Pressure of the water should be checked. When adjusting nozzle, the set screw should be turned slowly with the water on until the desired pressure or flow is obtained.

9—TRAPS

This U-shaped type under the fixture will occasionally clog. When necessary to remove cap, turn it carefully with light wrench and, in replacing, be careful not to cross threads, otherwise trap will leak and sewer gas will seep into the room.

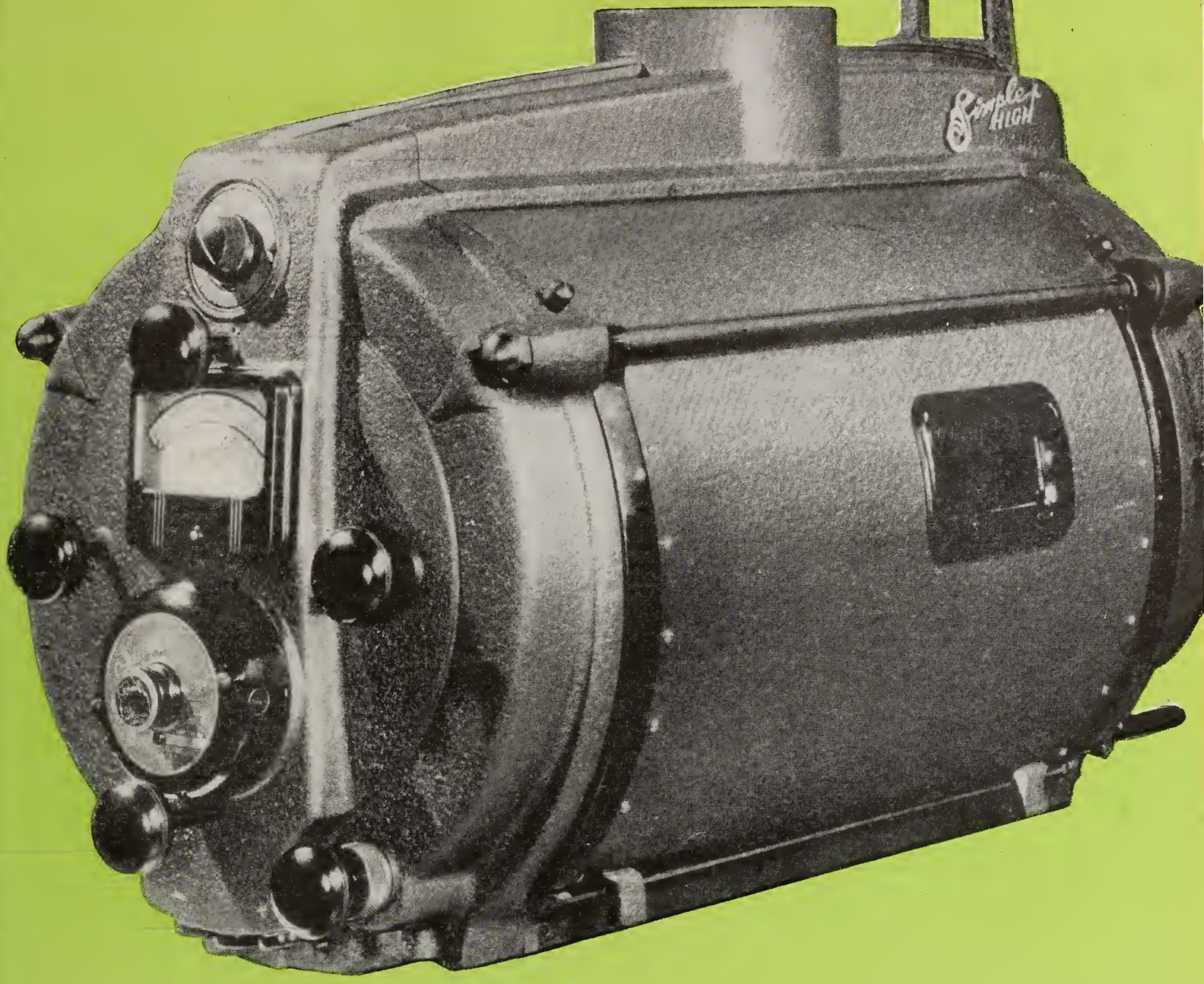
10—VALVES

Check gasket for rust and corrosion. If necessary, remove valve; do not force, but apply penetrating oil first.

11—GENERAL PIPING

All piping should be checked for leaks at the elbows, couplings, unions and in the pipe itself. All joints in soil and waste piping should be gastight, especially where they run exposed in trenches or in basement under auditorium.

(NEXT MONTH: LIGHTING EQUIPMENT)



Simplex HIGH

The BIGGEST Thing in Projection Arc Lamps

. . . and don't let anyone tell you different.

Low in original cost it is also the most economical source of abundant screen illumination FROM ANY STANDPOINT!

"THERE'S A BRANCH NEAR YOU"

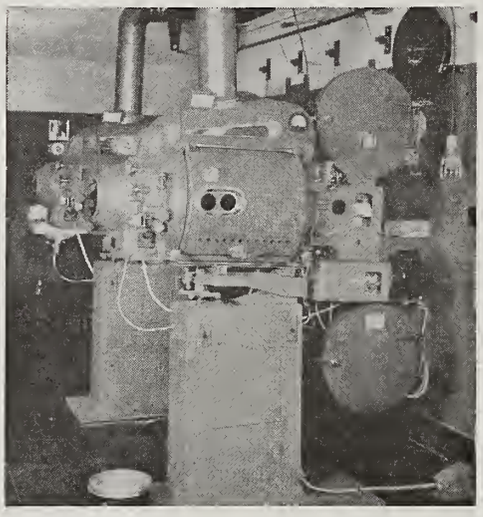
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NATIONAL THEATRE SUPPLY

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GARDINER
PROJECTORS

were selected for the fine new University Theatre near the campus of Ohio State in Columbus



SUPPLIED BY

The American Theatre Supply Company, Columbus

which has supplied equipment and accessories to theatres in Columbus and Central Ohio for 38 years. . . . Now representing such nationally known products as

- GARDINER PROJECTORS
- ASHCRAFT LAMPS and RECTIFIERS
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THE AMERICAN THEATRE SUPPLY COMPANY

165 N. High St., Columbus, Ohio

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Protect Your Risk with A Lease Renewal Clause

RECENTLY a reader wrote, "I am having a dispute about renewing my five year lease for the theatre I have operated under lease for five years in the past, now the owner wants to double my rent. What do you advise? How much rent can the landlord make me to pay if I refuse to vacate?"



LEO T. PARKER

Unless something very unusual has increased the theatre attendance in the area in which the theatre is located, a landlord's demand to double the rent is unreasonable. However, the exhibitor should exercise diplomacy, because there is no law which prevents a landlord from increasing rent, or from evicting a tenant at the termination of a lease, particularly if the present lease does not have a renewal clause.

Irrespective of how insignificant a dispute is between a theatre operator and a landlord, no lease, without a renewal clause, can be renewed until all details are *mutually* agreed upon. But, according to a recent higher court, during the period of dispute the theatre operator can be compelled to pay *only* the new rental *anticipated* during this period by the landlord.

For example, in Malco Theatres, Inc. v. Boswell (199 S. W. [2d] 606, reported May, 1947), the testimony showed facts as follows:

An exhibitor leased a theatre building from January 1, 1941, to December 31, 1945, at a monthly rental of $90 for the first two years, and $100 for the last three years. In addition, the lease provided that the theatre operator would furnish the landlord with four annual passes without charge, effective except on Saturdays, Sundays and Holidays.

The theatre operator and landlord disagreed over a somewhat insignificant detail when the latter demanded that the passes be good every day. The landlord notified the theatre operator to vacate the premises. The latter refused and the landlord sued the theatre operator to recover $200 rental for the period the theatre operator occupied the premises after termination of the lease.

The higher court held that the theatre operator was not obligated to pay more than the amount he had *offered* to pay as rent, although another theatre operator had offered to pay the landlord $200 per month.

Of course, the higher court held that the theatre operator must vacate the premises, since the lease was not mutually extended or renewed.

Thus it is quite apparent that a theatre operator should insist on the inclusion in every lease a clause giving him an option to renew the lease at a stated rental.

Managers' Authority To Sign Contracts

A LARGE number — perhaps a majority — of theatre litigations result from disagreement over whether an employe or an agent had legal authority to represent the theatre owner or operator. Let us therefore review how modern courts classify employes as either "general" or "special" agents.

Generally speaking, a theatre owner is liable for all acts of his "general" agents, *but he is responsible for only such acts that a "special" agent performs within the actual scope of the authority given him.*

Here are important rules by which to determine whether an employe may make a valid contract which binds a theatre owner:

(1) An employe can only make a valid contract within the limit of the "special" employe's authority given by the theatre owner.

(2) Although persons dealing with an employe must inquire as to the extent of the authority, this is not true when the theatre owner puts the employe in a position where he can deal with *apparent* broad authority, as in the case of a theatre manager.

(3) When the authority to manage a theatre, or a department, is given an employe, he becomes a "general" agent, who may do service as he deems best.

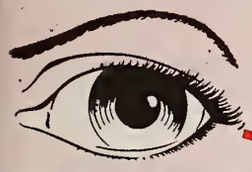
(4) If the employe is a "special" agent,

Appeal to the Sense

and You Appeal to the Cents!



"There is no question that our ew Manley has tremendous ye-appeal and self-selling ualities as our sales have ncreased from 50 to 75%." . L. Richmond, *Victoria Amuse-ent Co., Lawrence, Mass.*



Our new Manley Machine is ar exceeding our expectations s to smart appearance, effi-ient operation and ease of leaning. *John T. Fletcher, Jr. Fletcher's, Bellow Falls, Vt.*



The new Manley has in-reased sales 50% over past usiness and customers have omplimented us repeatedly n the beautiful appearance of he machine." *Peter Lehares, Blue Bird Annex, Matoon, Ill.*



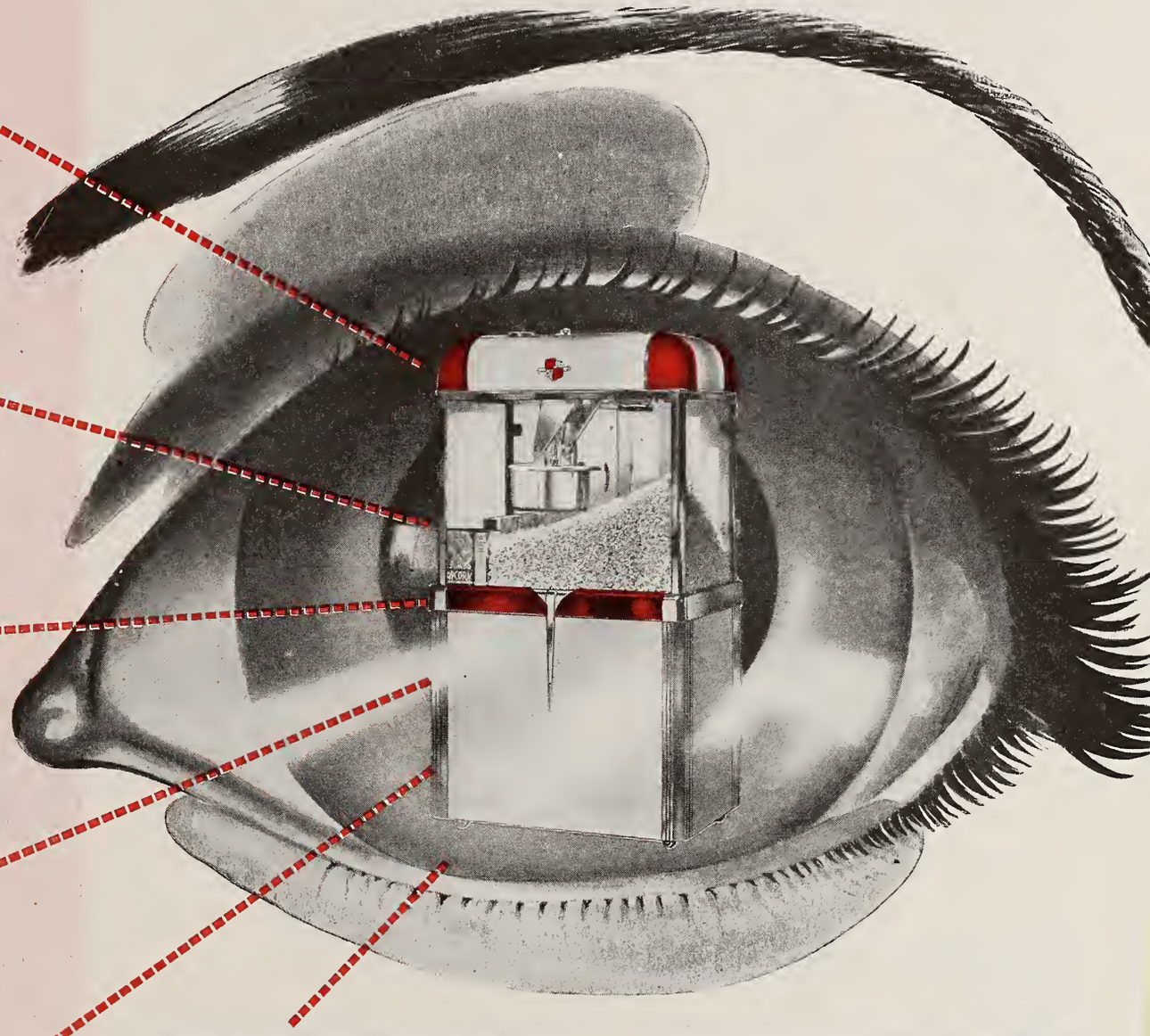
The eye appeal of my Manley opcorn Machine has in-reased sales by 33⅓%." *Thomas K. Novak, Oriel Theatre, Glencoe, Minn.*



Our popcorn sales have dou-led with our new Manley and e are firmly convinced that is the appearance of the ma-hine that is doing it." *Eva Leighton, Cub Nut Hut, Watertown, S. D.*



We have operated many dif-erent makes of popcorn ma-hines and have found nothing hat will compare with our Manley in either beauty or fficiency of operation." *D. F. Blissard, Okolona heatre, Okolona, Miss.*



These are typical comments of Manley owners, justifying our belief that a popcorn machine should be designed to attract attention, reflect credit on the product it sells, and dress up its location. Accomplishing this, it is bound to stimulate business, as Manley owners will testify. Certainly this is a most important factor in selecting the popcorn machine you are going to buy. And what other machine can compare with the Manley?

Manley, inc.

(Formerly The Burch Mfg. Co.)

KANSAS CITY 8, MO.

SALES & SERVICE OFFICES:

Albion, Mich.
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Indianapolis, Ind.
Las Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York City, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Roanake, Va.
St. Lauis, Ma.
San Diega, Calif.
San Francisco, Calif.
Seattle, Wash.
Taranta, Canada
Vancouver, B. C.
Washingtan, D. C.
Winnsboro, Texas

his authority is limited, but the theatre owner may, by giving the employe unusual authority, enable the employe to make a valid contract without first submitting the contract for approval.

(5) Any employe, no matter how limited his authority may be, can have his authority greatly increased if the theatre owner notifies persons with whom the employe intends doing business of this increase of authority, or perform acts which effect similar results.

For instance, in Motion Service v. Modica (139 So. 80) it was disclosed that the business was left in charge of an employe. This employe signed a contract, involving a considerable sum, for a theatre advertisement. The higher court held the employer liable on the contract and stated the following important law:

"A party dealing with an agent, acting within the scope of his authority, is regarded as dealing with the principal."

Advance Notice of Realty Tax Increase

GOVERNMENTAL authorities may not increase taxes on a theatre building without giving the owner due and *advance* notice of the intended increase. For example in Mulholland (16 Ohio Supp. 103), it was shown that a municipality increased taxes on an apartment building, which contained a theatre, without giving the owners notice of the intended increase.

The property owner paid the taxes under protest, then filed suit for remission of the taxes. The higher court held in favor of the property owner, saying that "the auditor is required to give notice to the owner."

For variations of law see Moore v. Given, 39 Ohio St. 661; Daviee, Auditor, v. National Land & Investment Company, 81 N. E. 755; and State ex rel. O'Connor v. Austin, 41 N. E. (2d) 1016.

When Equipment Is a Taxable "Capital Asset"

CONSIDERABLE discussion has arisen from time to time over the legal question: What is a capital asset which entitles a taxpayer to deduct one-half of his profits when filing Federal income tax returns?

It is well known that corporation stocks and real estate (not used for business purposes) are capital assets; and according to a late higher court decision, theatre equipment sold by one *not* in the theatre business also is a capital asset.

For illustration, in Reynolds v. Commissioner of Internal Revenue (155 Fed. Rep. [2d] 620, it was shown that a person named Reynolds sustained a loss amounting to $3,500 on sale of equipment not used in his business. He listed the full $3,500 as loss in his Federal income tax return. The higher court held that he could list only $1,750 as loss, because it represented a long term "capital asset." This court explained that if Reynolds had sold the equipment *used in his regular business,* he could have listed the full $3,500 as loss.

An interesting phase of law disclosed by this decision is that when a theatre owner buys and sells equipment *not* used in his regular theatre business, he need pay income tax on only one-half of the earned profits, provided he uses it six months or longer. And conversely he may list only one-half of *losses* arising from similar transactions.

Another important point of law is that no item represents a long term capital asset, with 50% deduction, unless it was purchased more than six months before it was sold.

Intra-Union Disputes

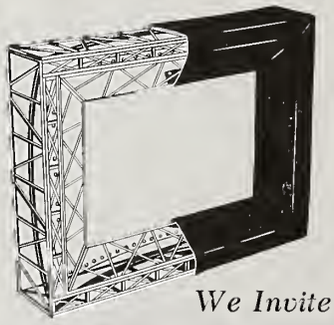
THE CONSTITUTION, rules and by-laws of a labor union constitute *a contract between the union and its members.* Hence, in Stoica v. IATSE &

PUT EVERY SEAT IN THE CENTER SECTION WITH NU-SCREEN* (PATENTED)

Good showmanship needs NU-SCREEN...

Your public demands it...better theatre men install it!

Principles for Profit:



- ELIMINATES DISTORTION.
- ELIMINATES HOT SPOT AND GLARE.
- ELIMINATES KEYSTONING.
- GIVES ILLUSION OF DEPTH.
- IMPROVES SOUND.
- CAN BE WASHED LIKE GLASS.

We Invite Your Inquiry

Here is a revolutionary product that rolls into one principle all the desires for better business.

Made of concave-convex Fiberglas, with a structural steel frame, "NU-SCREEN" is equally durable indoors or outdoors. Its innovating qualities have been designed to give your audience more comfort and better all-around perception.

NU-SCREEN* CORPORATION

Herman Gluckman, president
1501 Broadway, New York 18, N. Y.

*Made of seamless Fiberglas

MPMO (178 Pac. [2d] 21, reported May, 1947), the higher court held that members of a union must exhaust all rights afforded them *by the union's tribunals,* before securing redress from the courts, particularly if the union has not violated its own laws and regulations and therefore not arbitrarily violated the member's property rights.

Limiting Transfer of Stock in Theatre Firm

STOCKHOLDERS of a corporation are not bound by provisions of the by-law regarding sale of stock if such provision is *not* printed on the stock certificates, in accordance with valid laws. This is illustrated in the recent case of Weber v. Lane (24 N. W. [2d] 418).

The testimony showed that in 1938 the Esquire Theatre Corporation was organized. The corporation proceeded to erect a building in Detroit consisting of a motion picture theatre, stores and offices. Later friction arose between majority and minority shareholder interests. Litigation resulted. During the trial it was shown that a by-law of the theatre corporation required a shareholder, before selling his stock, to offer it first to the corporation or another shareholder.

The higher court held that this by-law did *not* preclude the sale of assets of the corporation to a nonshareholder, *because the by-law restrictions were not printed upon the certificates of the stock.*

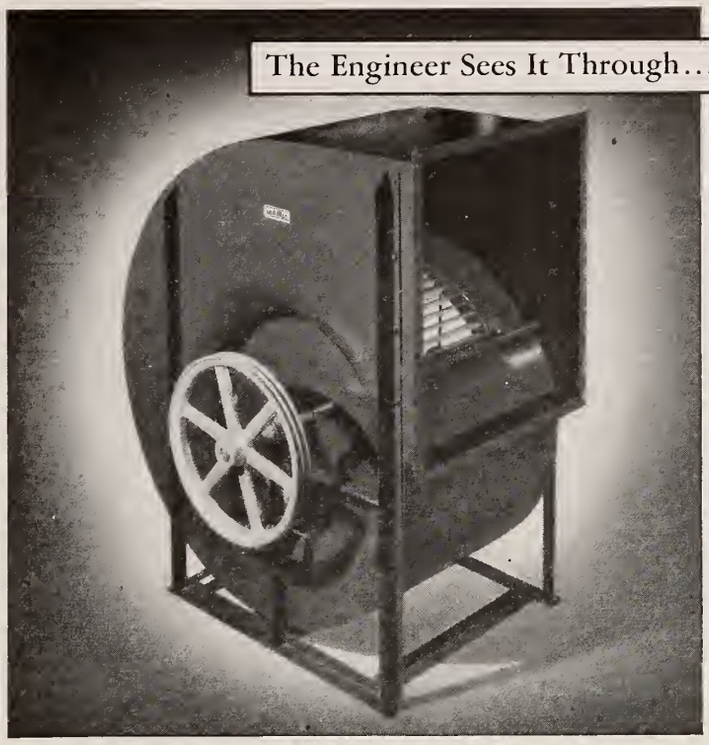
Again, A Case of Insufficient Light

WE KEEP an eye out for litigation that point out how exhibitors may defend themselves against the chance of accidents in their theatres. A few issues back we dealt with the court's attitude toward theatre illumination. Here is another case involving this factor in liability litigation.

Higher courts consistently hold that theatre operators owe patrons the duty of using reasonable or "ordinary" care to keep the premises in a safe condition. Poorly illuminated stairs do *not* represent exercise of reasonable care.

In Kmiotek v. Star Theatre (49 Atl. [2d] 695), the testimony showed that a patron sued a theatre operator for damages sustained when he fell down a flight of stairs and was severely injured. The patron proved that the steps were poorly illuminated. In holding the exhibitor liable in damages, the higher court said:

"The owner who induces others to come on to premises owes them duty of using reasonable care to keep premises in safe condition so that they will not be unnecessarily or unreasonably exposed to danger."



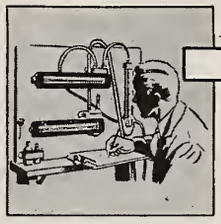
Blowers···built to serve and serve!

Heavy gauge steel, hydraulic riveting, and feather-sensitive balance all help to make good, long-lasting blowers. But the factor that makes USAIRCO blowers *exceptionally* long-lived and trouble-free cannot be seen in the frame, the cone, the blades, the backplate, or the bearings. That factor is *engineering follow-through.*

In specifying USAIRCO blowers, you buy much, much more than merely fine machinery. You get shrewd, expert knowledge of air-movement. You have as working partners men who know the job and will help you see it through. Call us in on your next blower installation, and see what this means!

UNITED STATES AIR CONDITIONING CORPORATION
Minneapolis 14, Minnesota

*Factory Representatives in Principal Cities



TESTED.....AND PROVED

Before any USAIRCO blower goes to the shipping dock it must pass every test established by USAIRCO design engineers. You can depend on USAIRCO blowers to meet your needs with extra margins of performance.



Plus
Cooperative Engineering Counsel

Available to your air conditioning, heating or ventilating problems is the advice and counsel of the engineering staff of USAIRCO. With a background of nearly twenty-five years, it is one of the most experienced in the industry. We invite you to use it freely and fully.

At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answeerd by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

A STAR PERFORMER



Safe

GOLDBERG

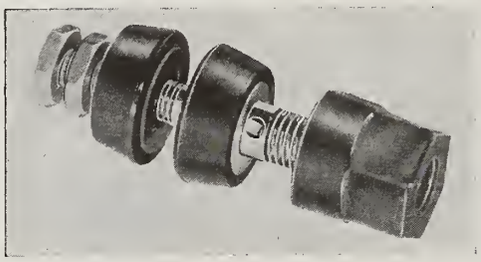
Automatic FILM REWINDER
Sold thru THEATRE SUPPLY DEALERS
Exclusively
GOLDBERG BROS., Denver, Colo.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Binding Post for Variety of Connections

A NEW TYPE of binding post designed to meet the needs of a variety of electrical connections, has been developed by the Superior Electric Company, Bristol, Conn. The post allows five ways of connecting electrical leads—permanent clamping of wire up to size No. 12 through a center hole; looping of wire around the center shaft and clamping; plugging in the connection of a standard



¾-inch center banana plug; attaching a clip-lead connection by removing a hexagon head; making spade lug connection.

The new post provides complete insulation from the mounting panel. Use of a plastic head of hexagonal shape permits tightening with a standard ½-inch socket wrench. The post comes complete for mounting on any panel up to ¼-inch thick and has a current capacity of 30 amperes.

F IS FOR FREE

... our brochure of "Crowd Control Equipment and Decorative Hardware," that is. And it's yours *absolutely free!* Fill in the coupon below. Clip it to your letterhead. Mail it in. We'll send complete price and merchandise information on

CONTROL POSTS • ROPES • WALL PLATES • SAND URNS • PUSH BARS • DOOR GRIPS • RAILINGS

the HUPP METAL WORKS COMPANY
1123 Broadway, New York 10, N. Y.

CLIP TO YOUR LETTERHEAD!

the HUPP METAL WORKS COMPANY
1123 Broadway, New York 10, N. Y.

Please send me absolutely *free* your new brochure.

Your name.....

Theatre.....

Street No......

City.....*State*.....

© 1947, the HUPP Metal Works Co.

Current Range of Slimline Lamps Increased

THE CURRENT rating of slimline lamps has been increased to 300 milliamperes, from a previous range of 100-200 milliamperes, it is announced by the Lamp Department of the General Electric Company. The announcement points out that by increasing the current rating of the lamp, more light per foot is obtained. Ballasts made especially for the higher rating is necessary, and it is expected that ballast manufacturers will make them available shortly.

Price adjustments on all General Electric lamps were placed in effect June 1st. They represent addition of the Federal excise tax of 5%, which the company has absorbed since it was introduced in 1941. It is pointed out, however, that lamp prices nevertheless remain 5% under those prevailing before the war.

Liquid to Remove Cosmetics from Fabrics

A LIQUID cosmetic stain remover developed to remove lipstick, nail enamel and other cosmetic stains from fabrics of all kinds has been announced by Selene Products, Inc., Philadelphia. It can be applied to clothing as well as any of the materials used for auditorium seating and foyer and lounge furnishings, without harm to either the texture or the color, the manufacturer asserts. It is applied on a cloth, a few drops being usually sufficient to remove an imbedded stain. It is available in special institutional sizes for commercial users.

New Candy Vendor Allows Price Variation

REDESIGNING of its "Univendor" candy dispensing equipment has been announced by the Stoner Manufacturing Corporation, Chicago. It is finished in walnut with chrome trim and has indirect lighting.

Two theatre models are available, one with eight columns, the other a 16-column twin model. Each column can be set independently for merchandise of different prices. The coin mechanism may be readily removed for cleaning and servicing, and a sanitary cover fits over the delivery tray.



C. R. Adelberg, vice-president in charge of sales of the Stoner Manufacturing Company, examining company's new theatre model candy vending machine.

New Chair Installations

RECENT installations of push-back chairs reported by the Kroehler Manufacturing Company, Chicago, are in the following theatres:

Park, East Walpole, Mass.; Steelton, Steelton, Pa.; Grove, Groveland, Fla.; Miami, Miami, Fla.; Huber, Hicksville, Ohio; Jarvis, Binghamton, N. Y.; Holly, Medford, Ore.; Lithia, Ashland, Ore.; Walworth, Walworth, Wis.; Esquire, Columbus, Ohio; Bijou, Montreal; El Lago, Minneapolis; Adams, Adams, Mass.; Strand, Freehold, N. J.; Hillside, Jamaica, L. I.; Oriental, Brooklyn, N. Y.



The progress made in attraction advertising even since the silhouette type of marquee display was introduced, is well illustrated in the recent installation of Wagner equipment above at McVickers theatre in Chicago's Loop. Contrast its panel allowing plenty of "white space" and using varied sizes of letters, with the monotony and relative illegibility of the previous installation pictured below.



Electronic Intercom System of 24 Stations

AN ELECTRONIC intercommunication system of new design has been announced by the Rauland Corporation, Chicago. It is equipped with a visual busy signal, individual locking type push-buttons



for station selection, illuminated on-off volume control, and plug-in connections.

Called the "Amplicall," the system is available for as many as 24 stations with



FOREST RECTIFIERS

The New and Highly Improved 6-Tube Rectifier

SINGLE-TYPE 75-V-6 and TWIN-TYPE 75-V-12. Embodying the advanced knowledge gained from building rectifiers for radar and other highly scientific projects where perfection of performance and reliability are of paramount importance. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in, remote-control relays with provisions for operating spotlights. 40 to 75 amperes DC current, 3-phase rectification.

Also: **LD-60 and LD-30 Bulb Type Rectifiers, SUPER MCS Rectifiers, Rectifying Tubes, Sound Screens.**

FOREST ARC LAMPS

The New Electronic Control Projection Lamp

The superiority of the Forest ELECTRONIC CONTROL Arc Lamp has become the talk of the industry! It features a completely new and faultless method of feeding positive and negative carbons by ELECTRONIC CONTROL, assuring arc control of precision accuracy, maintaining the exact focal point necessary for producing maximum light intensity at all times without constant watching and adjusting. No carbon feed motor—no gears—no clutches—no cams—no gadgets—no fast moving parts! Nothing to get out of order.

LARGE LAMP, 14" reflector. 1 KILOWATT, 10¼" reflector. LOW INTENSITY, 10¼" reflector.

FOREST MFG. CORP. 60 PARK PL., NEWARK, N. J.

hook-up for twelve conversations simultaneously, and stations may be combined variously for specific requirements. Station housing is walnut plastic.

Automatic Sprayer For West Insecticide

NEW EQUIPMENT for spraying West insecticide, for destruction of all flying insects, has been developed by the West Disinfecting Company, Long Island City, N. Y. The sprayer, named the "Vapomat," is housed in hammered aluminum and is operated by electricity, with automatic shut-off to prevent burn-outs, and dial control of the amount of dispersal.



The insecticide for use in this sprayer is West "Vapasector Fluid," a concentrated compound for electric sprayers.

OFF TO INDIA THEATRES



A shipment of projection, sound and other kinds of theatre equipment being loaded in front of the plant in Omaha of The Ballantyne Company, on the first lap of its journey to the Ballantyne representative in Bombay, India. The shipment added up to ten tons and brought the total tonnage of Ballantyne exports so far this year to 30.

Clear Plastic Finish

A NEW transparent plastic finishing fluid for protection of painted or varnished floors and other surfaces has been brought out by the Reyam Plastic Products Company, Chicago. It is of the consistency of water and can be applied with merely a cloth, the manufacturer states. It is resistant to alcohol, alkalis and most chemicals, is non-inflammable, and dries hard in six hours.

Form Partnership

FORMATION of a partnership with Walter LaChicotte has been effected by K. Streuber, New York export agent. Mr. LaChicotte, former projects and domestic sales executive with RCA, recently joined Mr. Streuber's service department. The firm offers a specialized procurement and sales service in the field of electrical, electronic and motion picture equipment.

•

Several territorial representative changes have been announced by J. H. McFarland, general sales manager of the carpet division of James Lees & Sons Company, Bridgeport, Pa. Philip B. Smith has been transferred from the Missouri area to the Chicago district, with headquarters at the Lees Chicago office. Edward C. Kerstein, formerly of the Chicago office, will take the Kansas City area, with offices at 913 Main Street; while George R. Groendyke of the Chicago office will represent the company, which recently celebrated its 100th anniversary, in San Francisco, succeeding J. H. Light, who has been named western divisional sales manager.

•

Harold Wengler has rejoined the Altec Service Corporation as manager of advertising and publicity, succeeding W. W. Simons, who has been assigned to other duties with the company. Mr. Wengler was formerly advertising manager, taking that post with formation of the company.

A SMILE FOR NO. 25,000



A Strong rectifier receiving attention befitting its distinction as No. 25,000 to come off the line at the company's Toledo plant. It was gaily feted with a celebration at the factory by all employes, who knocked off work for refreshments, music and games, with Harry Strong, president of the company, as master of ceremonies. And its production has also brought forth these statistics: The copper wire used in 25,000 rectifiers would reach 2500 miles and be enough to wire a town of 10,000; the core lamination used amounts to 3,500,000 square feet, and would weigh 1,500,000 pounds and cover 80 acres; also, the total input capacity of the 25,000 rectifiers amounts to 60,000 KVA, the output capacity to 35,000 kw; additionally, in one year of theatre operation they would consume 55 million kilowatt-hours, amounting to $1,650,000 worth of power annually; further—but maybe that's enough to convince you.

Don't Blow That Dirt Around

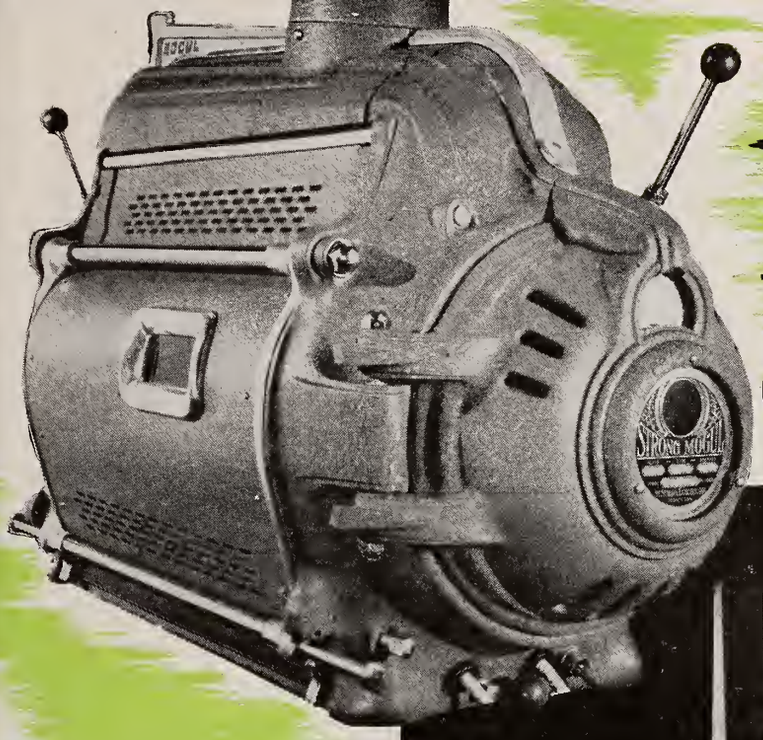
Summer brings ventilating and air conditioning into your operation in a big way. A Specialized Super Theatre Cleaner will keep floors, walls, furnishings clean—a first requisite to sanitary circulation of air. Why not try a Super 5 days free? Your wholesaler will arrange it, or write





- Cleans your screen, clears soundholes.
- Cleans walls, drapes, all high places.
- Cleans upholstered furniture, drapes, fabrics.
- Cleans all floor surfaces, stairways.
- Picks up everything—even popcorn.

National Super Service Company, Inc.
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THE ULTIMATE IN PROJECTION ARC LAMPS

THE 1947 MODEL NO. 17570

"STRONG MOGUL"



Projects 15000 LUMENS OF LIGHT



. . NOW MORE THAN EVER!

When the lamps are **STRONG** *the picture is bright!*

THE MAXIMUM LIGHT FILM WILL ACCEPT WITHOUT DAMAGE AND AT THE LOWEST POSSIBLE COST!

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more back from the screen.

THE ANSWER TO ALL SCREEN LIGHTING PROBLEMS IN DRIVE-INS AND LARGE THEATRES

It is impractical to use more than 15,000 lumens of light as it would damage the film, and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

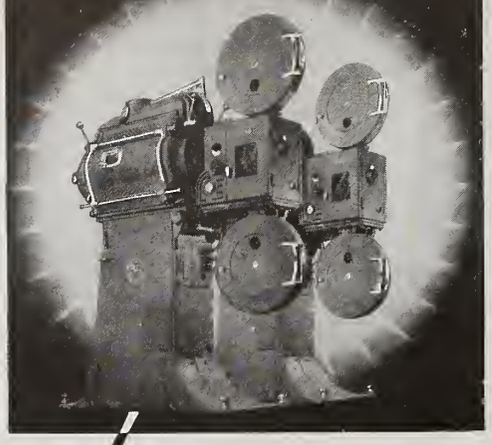
Write today for further details or see your Strong Independent Theatre Supply Dealer.

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in perfecting the
DeVry "12000 Series"
Theater PROJECTORS
and AMPLIFIERS

To us, who are accustomed to working to extremely close tolerances, against quick interchangeability, trouble-free installation and smooth operation—specifications for DeVRY new "12000 Series" theater projectors and sound systems represent the highest attainable standards of precision manufacture.

We are proud to have had a part in developing these new and finer contributions to the Projectionist's goal of "a perfect show every time."

We are proud that DeVRY engineers turned to us for our part in helping to insure this equipment for day-in, day-out, trouble-free performance over the years. From a precision standpoint, DeVRY "12000 Series" theatre projectors and amplifiers attain a new high that we are happy to have helped DeVRY craftsmen reach to the best interests of all branches of the motion picture industry.

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CTR
FULL RANGE
SOUND SYSTEM

In production again and will soon be marketed under new design through your local supply dealer.

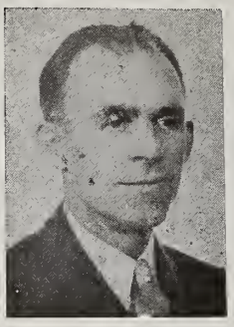
All former CTR installations can now obtain replacement parts by writing to:

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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

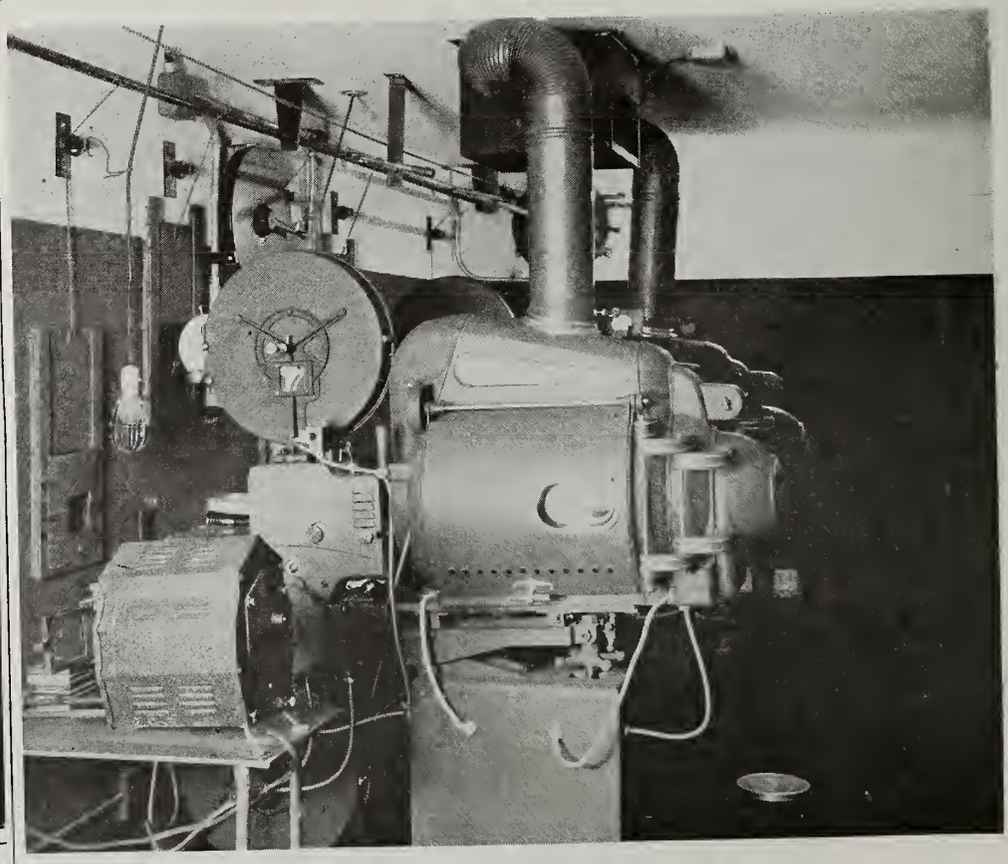
Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Today It's a Projection Room, Not Just a "Booth"

WHEN YOU SEE the good-sized projection rooms, with their eye-saving paint jobs and acoustical treatment, that the newer theatres have, and compare them with what was usually thought good enough not so long ago, you can appreciate that the effort to get better working conditions for projectionists has proved worthwhile. In the preceding issue of BETTER THEATRES the public sections of the new University theatre in Columbus, Ohio, were pictured. Now we have been sent a picture and description of the projection room, which is an excellent example of today's standards of working conditions. This is a one-man booth, the policy being two shows a night starting at 7 o'clock, with matinees Saturday and Sunday. Robert Center is the projectionist.

Mr. Center's projection room is 22 feet wide and 12 feet deep. The walls are of hard plaster painted green, and the ceiling is finished in acoustical plaster left natural, with this plaster brought down into the walls about 2 feet. The floor, instead of be-



Section of the projection room of the University theatre in Columbus, Ohio.

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.

GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

ing painted concrete, has the concrete covered with Mastipav asphalt tiles laid in a checkerboard pattern of maroon and black. The projection room is included in the theatre ventilation system, which supplies conditioned air.

The equipment consists of Gardiner projectors and bases with Ashcraft Suprex lamps supplied by Strong 50-65 ampere Tungar tube rectifiers. The sound system has Ballantyne heads and amplifiers and Altec-Lansing speakers. Film vaults and rewind table are Neumade, with a Golde rewinder. Changeovers are Strong "Zipper." The picture is 21 feet wide.

Mr. Center also has a Golde slide projector for use during a daily organ recital, which features community singing. The manager of the theatre, Roger Garrett, was organist for many years at Loew's theatre in Columbus. The 15-minute recital, which is broadcast, begins at 6:45.

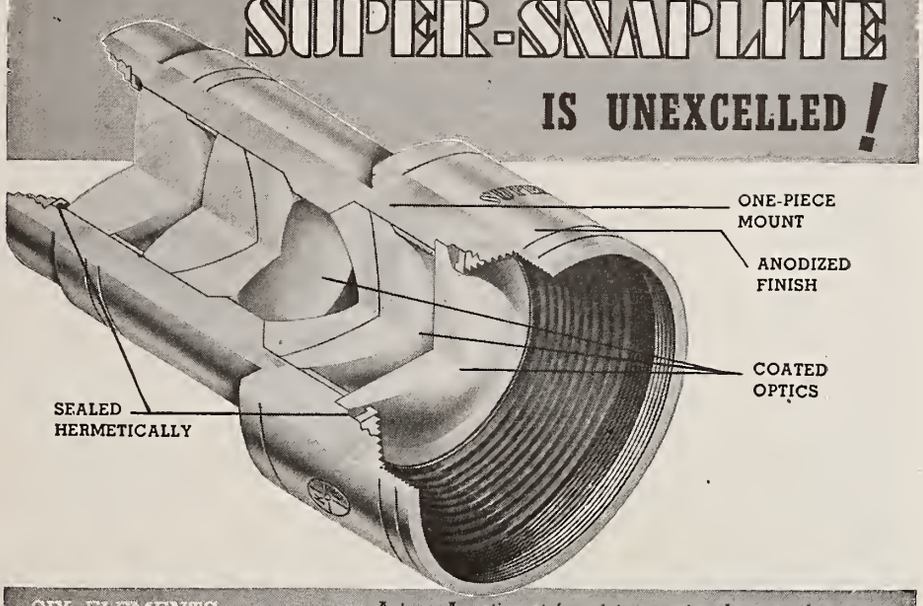
All of the projection equipment was supplied by the American Theatre Company of Columbus, which is one of the oldest theatre supply houses in the country, having been founded by the late R. J. Gardiner in 1909. It is now operated by his son, F. R. ("Ted") Gardiner, who is a brother of L. J. Gardiner, head of the Gardiner Projector Company of Columbus.

A toilet and lavatory are installed at one corner of the projection room, separated by a partition. (Unfortunately, the photographer took in only the front section of the room in the picture sent.) The lamphouse vents enter a duct equipped with an exhaust fan rated at 1500 cfm. All conduit is concealed in the floor and walls.

DeVry Brings Out a New Projection-Sound System

LITERATURE AND pictures received on new projection and sound equipment developed by the DeVry Corporation of Chicago are interesting for a number of features, one of which is the treatment of

HERE'S WHY THE SUPER-SNAPLITE IS UNEXCELLED!



SIX ELEMENTS	A true Anastigmat for pictures wire-sharp to the very corners . . . in black-and-white or color!
SEALED HERMETICALLY	No dust or oil can enter the Super-Snaplite . . . it never needs to be taken apart for cleaning!
ONE-PIECE MOUNT	This sturdy all-aluminum one-piece mounting can't loosen up or leak oil!
ANODIZED FINISH	The gleaming gold finish of the Super-Snaplite is an integral part of the aluminum . . . it can't chip or flake off!
COATED OPTICS	Durable anti-reflection coating on each glass-to-air optical surface nearly *doubles* the light transmission . . . gives brighter pictures, higher contrast!
SPEED OF f/1.9	Exceptional speed for the utmost in screen brilliance without extra current consumption!

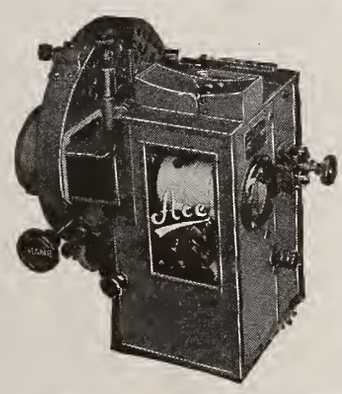


Super-Snaplite lenses are stocked in focal lengths from 2" through 5" in ¼" steps. Speed of f/1.9 is maintained in all focal lengths from 2" through 4½". Other Snaplite lenses include the Series I and the f/2.0 Series II. For complete details on all Snaplite lenses, get Bulletin 203 from your local supply dealer.

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WENZEL
"SMOOTH-RUNNING"
PROJECTOR

You are assured of "Smooth-running" performance with the Wenzel time-proven projector. See Wenzel for precision replacement parts . . . your present equipment will do a smoother running job.

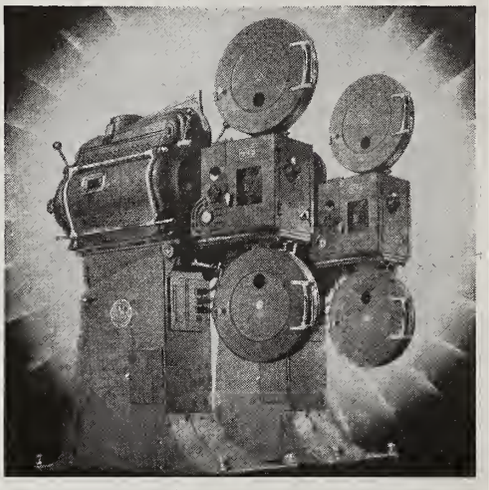
Write for Folder No. WC-19 on PRO-4 projector mechanism.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE ST. CHICAGO 16, ILL.

GOOD
SOUND
SHOULD BE YOUR
ADDED
ATTRACTION
EVERY DAY
The VOICE OF THE THEATRE
MODERNIZES
YOUR
SOUND SYSTEM
ALTEC
LANSING CORPORATION
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250 W. 57th St., N. Y. 19, N. Y.

projection mechanism and soundhead as a single unit. The manufacturer's description indicates that this has been done with the elimination of some of the parts required for transmission of the film from mechanism to sound pickup.

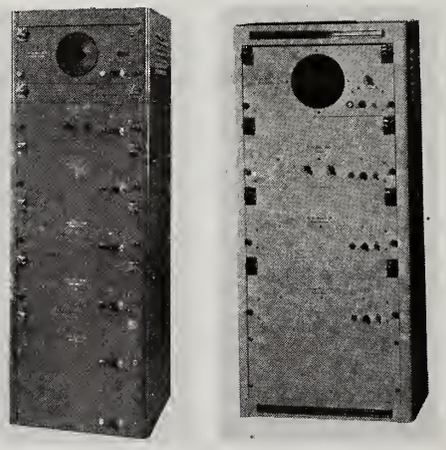
Simplification in general is stated as one of the principal objectives of the design of this equipment, which is being marketed as the "12000 Series" of theatre projectors and amplifiers. The head is designed for



Two "12000 Series" DeVry projectors with unified soundhead mounted on new pedestal.

quick removal for servicing or replacement without use of special tools. The drive is of silent chain type, and a patented sprocket intermittent framer provides for synchronization of framer, shutter and intermittent sprocket that allows a film movement of more than two frames.

The filtering mechanism consists in a newly designed rotary stabilizer with a



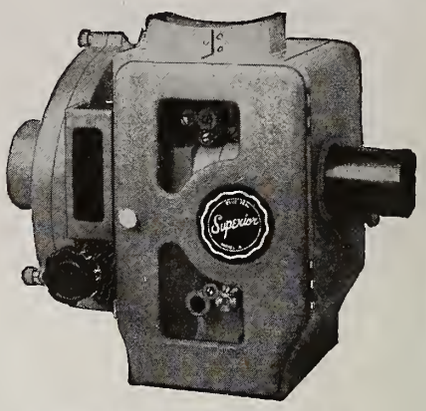
The "12000 Series" amplification equipment—four-amplifier cabinet on the left, two-channel unit on the right.

hermetically sealed flywheel operating in a fluid.

The pedestal has also been redesigned. It has four-point leveling, a more rugged elevator mechanism than the previous model, and a training mechanism allowing side movement for screen alignment.

The photocell pre-amplifier can be at-

NOW IN PRODUCTION!
THE NEW Superior PROJECTOR MODEL "A"



- Double Bearing Intermittent.
- New Rear Shutter.
- Steel and Phenolic Gears.
- Hardened and Ground Shafts.
- Mount for New F-2 Lenses.
- Fits Standard Base and Drives.

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RICHARDSON'S
BLUEBOOK of PROJECTION
SEVENTH EDITION

Release of paper supplies has permitted a new printing of the latest edition of this famous handbook for projectionists and all others concerned with the projection of 35-mm. pictures. In the Seventh Edition, this standard textbook on motion picture projection and sound reproduction brings up-to-the-minute guidance. **Contents include four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists,** and a chapter on control-tack and stereophonic reproduction.

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ALUMINUM
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REELS
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tached to the head and base with a very short cable between the cell and the first stage of the pre-amplifier.

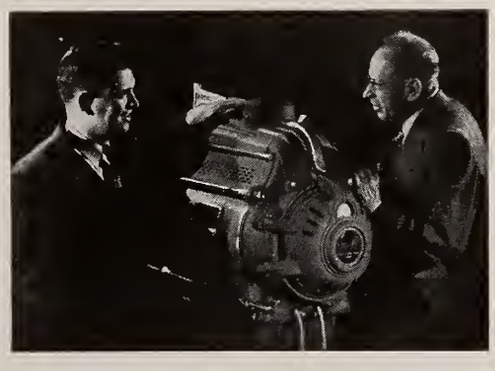
Amplification equipment includes one unit with four amplifiers, the other with two, both rated at 20 watts output at 2% distortion, and a 30-watt peak. They are wired for use of one or in combination of two or three or four. The rated frequency range within 2 db. is 40 to 10,000 cycles. To follow the Academy Research Council curve an electronic equalizer is provided. The monitor speaker is self-powered. The amplifiers are mounted in the cabinet so as to permit ready removal for servicing or replacement.

A volume control amplifier is supplied with this series as standard equipment. Using two standard vacuum tubes, shock-mounted, it is graduated in 2.5 db. steps, and there is a simple screwdriver adjustment for equalizing the volume on both of the soundheads.

New Model S. H. I. Lamp Rated for F.2 Lenses

A NEW MODEL of the Strong Mogul lamp has been announced by the manufacturer. The announcement does not give details, but at any rate it implies efficient operation with f/2 projection lenses. It is further stated that at 70 amperes, 40 volts, for which it is designed, the lamp produces 15,000 lumens with 60% distribution as measured without the shutter running.

Lamps of this new model have been installed at the Telegraph Drive-In theatre near Toledo, which has a 48-foot screen. Definition is said to be adequate at even the last row of cars, which is 500 feet from the screen.

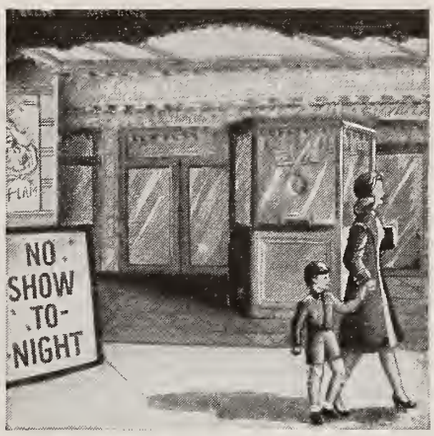


Jim Dempsey, owner and operator of the Telegraph Drive-In theatre near Toledo, where the new Strong Mogul lamp has been installed, inspecting the lamp with Harry Strong, president of the Strong Electric Company.

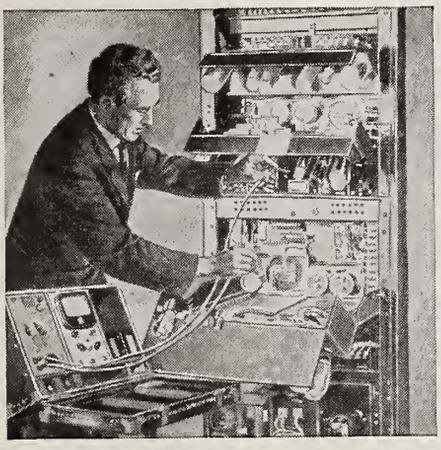
New rectification equipment has also been developed for this lamp. One rectifier is a three-phase six-tube job of 80-ampere capacity, and there is another for theatres located where only single-phase current is awaitable, with four tubes and also capable of supplying 80 amperes.



1 Bad sound breeds audience indignation—results in refund demands or stay-aways.



2 May even close your theatre at the peak of a smash-hit run.



3 RCA Service is your safeguard—your protection against sound breakdowns.



4 Keeps your box office busy catering to patrons who make your theatre their favorite.

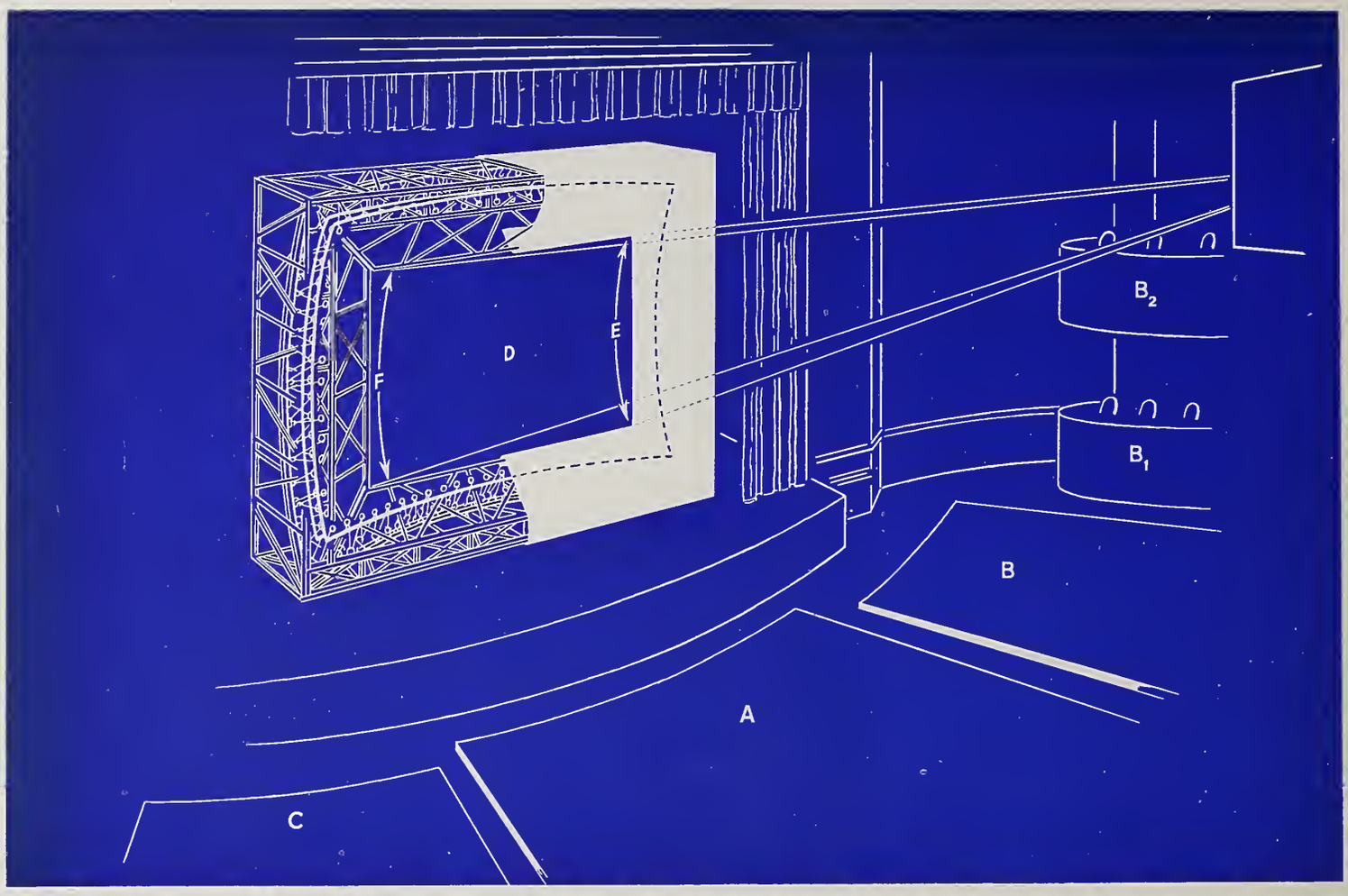
What shape is your sound in today?

It will not be rundown, worn out, when you buy RCA Service. An RCA Service Contract provides regular check-ups by a skilled, well-equipped technician to make sure equipment meets top standards of performance. You get fast service on replacement parts . . . prompt help in an emergency. For but a few admissions per day, you *prevent* trouble . . . *prevent* expensive repairs. Join the thousands who find RCA Service their best box-office protection.

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against pitting, tarnishing and breakage
Manufactured by HEYER-SHULTZ, Inc. MONTCLAIR, N. J.
Distributed Exclusively by NATIONAL THEATRE SUPPLY



Representation of an auditorium embracing all of the conditions of visual angle that may be encountered in a theatre, with a Nu-Screen installation illustrated in scale. Grommeted to a frame designed according to the critical visual angles where it is to be installed, the screen is concave, at varying degrees of curvature, at the sides, top and bottom, which concavity is modulated to form a flat surface at the center (where, in contrast to the outer areas, the screen gives the appearance of convexity). The function of the curvature may be indicated by relating the sides to the lateral visual angles. Thus Area F is curved to correct distortion as the visual angle increases in seat positions from B to B-1. Area E has the same relationship to seat positions at C and beyond. The top and bottom and corner concavity is adjusted to the vertical angles of the house, including such upper side locations as B-2. The entire geometic variation of the screen is designed to resolve all areas of the picture into one that is flat optically, whether the visual angle is C-F, C-D or C-E; A-F, A-D or A-E; or comparably from the other side (see accompanying article).

Observations on the Curved Type Screen

INSTALLATION OF curved type, especially engineered screens in both the Winter Garden theatre on Broadway, and the Park Avenue theatre, give one living near New York, or visiting the big town, an opportunity to observe this much discussed innovation, the product of the Nu-Screen Corporation, under different working conditions. The Winter Garden is a huge house originally intended for large stage productions like musical comedies, and as is the case with stage theatres, it has a very wide auditorium, and of course a tier of boxes on each side (what those things were ever good for, even to see a stage show, we never could figure out—must have been for the purpose of being seen, not to see). The Park Avenue, however, is a new house designed for screen shows exclusively and is much smaller (only 800 seats) than the Winter Garden, with an auditorium, which includes a stadium section, more normal in relation of width to depth for motion pictures.

This type of screen is called concave-convex, which is not so easy to understand if one has never seen one. To the eye the edges have a convex effect because they curve more or less, this curvature being toward the auditorium. The central area, on the other hand, flattens out, and this portion appears to the eye as curving in the opposite direction because of its contrast with the outer portions, hence it seems to be convex. The degree of these curves is according to the manufacturer's formula as applied to each auditorium, considering its particular seating plan dimensions. The objective, or at least we should so judge the principal purpose, is to keep the angle of vision inside an amount at which figures begin to appear distorted—foreshortened when looked at from above or below, and thinned out when looked at from the side—from all seating positions. Such distortion, of course, is due to the fact that a motion picture is only a picture, without real depth.

In discussing this screen, the question has come up as to how an even focus is obtained, unless some special lens is used. It must be that within the depth of the curvature needed, at least for conditions at all practical for indoor motion picture exhibition, focussing is no problem, because the Winter Garden and Park Avenue images have good definition.

SEAMLESS FABRIC FINALLY DEVELOPED

The inventor of this screen, Otto Hehn, has had this idea for a long time. The trouble has been, however, that the idea could not be fully realized until a screen material suited to the purpose could be developed. The coming of fabric woven of glass threads or filaments seemed to supply the answer, but it had to be woven in fairly narrow strips, which had to be spliced together to make a large enough piece for a screen, and the splicing made seams that could be seen by the audience.

A long time was spent in working out a loom that could weave the fiberglas into one piece of fabric large enough for a theatre screen. Now a screen 22 feet high in any width can be made without seams. Recently it has also become possible to

weave still heavier fabric than could be made before, and this has somewhat simplified processes of manufacture.

Engineers of the Nu-Screen company point to the elimination of keystone effect as a factor permitting a larger picture than otherwise might be used, auditorium and proscenium dimensions permitting, of course. The fabric has no surfacing other than that provided by the fiberglas itself, and it is cleaned with soap and water. Sound passes through the fabric without its being perforated.

FRAMEWORK GIVES THE CURVATURE

The accompanying drawing is intended to give an idea of how the screen is constructed and to picture its curved character with a sense of its relation to the auditorium. It is the structure to which the fabric is laced that represents the engineering of a motion picture screen to the visual angles of a particular auditorium. This is made of steel, incidentally, and it is practicable to roll or fly the whole thing out of the way as well as install in a fixed position.

It appears that shaping a screen in this manner distributes the projection light so that there is no fadeaway toward the edges. In fact, a report of the motion picture film department of the Eastman Kodak Company, of screen brightness measurements taken at the Park Avenue theatre, gives the sides a rating equal to or a trifle better than the center. With a throw of 120 feet, a 5½-inch f/2.0 surface-treated lens, 8mm. x 14-inch copper-coated positive and 7mm. x 9-inch negative carbon trim at 65 amperes, a screen 18 x 12 feet, and the shutter running but no film in gate, the brightness readings, from left side to right, were 31, 28 and 24 foot-lamberts for the righthand projector, and 26, 25 and 25 foot-lamberts for the other.

The Winter Garden and the Park Avenue are operated by Universal-International, and George Blackner is chief projectionist of both houses.

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

For Better Treatment Of the Theatre's "Orphan"

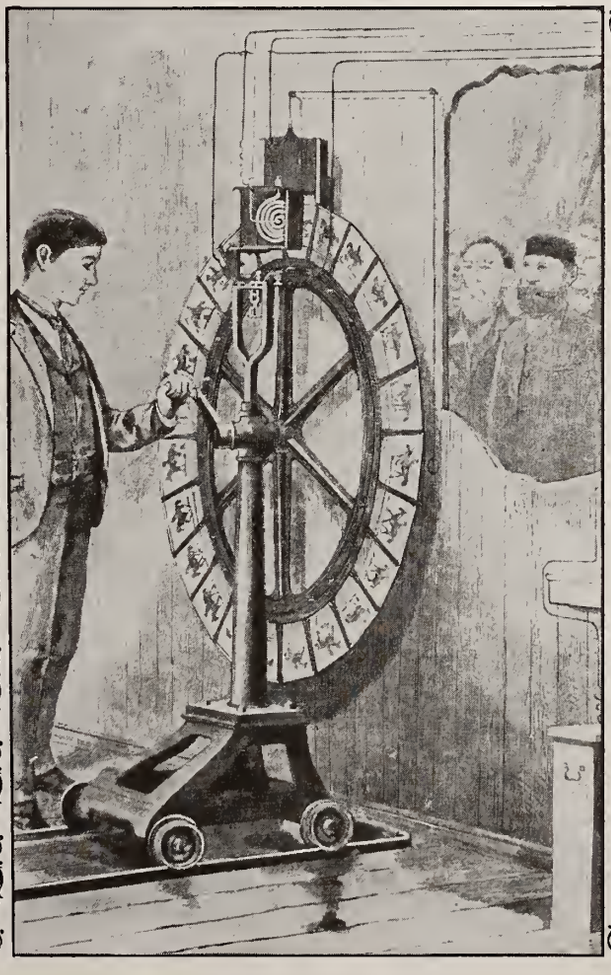
SOME GOOD suggestions concerning the maintenance of regular fabric or plastic screens appear in a discussion of this subject sent in by Ken Caldwell of the National Theatre Screen Resurfacing Company in Buffalo. Mr. Caldwell has titled his remarks "The Orphan of the Theatre," which is just about what the screen is in many houses. Actually, the screen is part, and a very crucial part, of the whole projection layout. Among Mr. Caldwell's suggestions are these:

Place the traveler 3 or 4 feet from the screen, not only so that it will not brush against it in traveling, but to keep any persons on the stage for some special event from getting too close to it.

Vacuum the entire screen, from either back or rear, at least once a month, using an attachment fitted with a soft brush.

If vacuuming from the rear, use a lamb's wood brush on the front to remove the dirt.

Resurface every eight or nine months. This suggestion gives the proper time interval for resurfacing up to the time when the screen should be replaced. Many exhibitors believe every eighteen months often enough, but screens, especially in industrial sections, deteriorate much faster than that.



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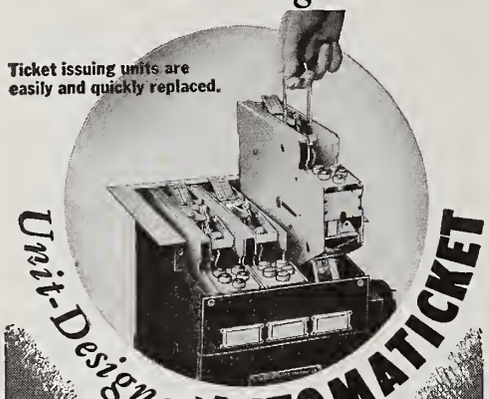
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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

NOISE REDUCTION IN FOYERS AND LOUNGES

CARPETING is excellent for the reduction of noise in foyers and lounges, and in lobbies as well. This is an important function of carpeting, even though it is incidental to its principal purpose—to give the interior beauty and charm and the highly desirable sense of luxury. The noise level in these areas should be minimum, however, and to supplement the carpeting the ceilings should be considered for acoustical treatment.

Fireproof acoustical material of perforated type is suitable for these ceilings, and it can be procured for attachment to plaster (in existing theatres) by means of an adhesive. Perforated metal and asbestos panels with a mineral wool filler above is also satisfactory. If acoustical plaster or unperforated acoustical tile is used, only water paint should be used for tinting so as not to reduce the acoustical efficiency.

•

Metal is excellent for exterior trim, but it should be used in gauges, with related details of construction, that provide sufficient stiffness to prevent the appearance of waviness of line and surface. Metal of as little as 24-gauge have been used, which is too light. The savings achieved by such small gauges is neglible; the labor involved in most of this work is too important a part of the total cost to make the difference in thickness of material a factor of economy. Stainless steel is a very practicable finish for exterior work, requiring even less maintenance than bronze or aluminum. The latter two require electrolytic or special lacquer finishing to eliminate discoloration.

•

SHAPING MARQUEES FOR WEATHER PROTECTION

THE SHAPE of the marquee should be related to the location of the box-office so that patrons are assured protection from bad weather when buying tickets. The shape of the marquee is of course optional when the box-office is set far enough back in the vestibule for the latter to supply the protection.

But the custom of placing the box-office at the sidewalk (which is definitely indicated for locations where transient trade is important, but is not necessary elsewhere from a business point of view) is still followed pretty generally, and in quite a few cases the box-office has been so located at one side of the vestibule, with the marquee of some shape, as a triangle, offering little or no protection to the ticket purchaser during rainy and snowy weather.

The marquee does not have to be of some conventional shape like a rectangle or triangle; it can be of any form that is structually feasible and of good balance. This being the case, it is easy to depart from the common rectangular marquee without sacrificing weather protection regardless of the location of the box-office at the sidewalk. This freedom in shaping the marquee can actually lead to more pleasing forms for it, and better integration of it with the front design.

•

The announcement of the Society of Motion Picture Engineers that it would devote its 1947 fall meeting to matters of the physical theatre, notably its planning and construction, is an indication that at last the technical requirements of modern motion picture exhibition are getting general recognition, since the SMPE is the representative technical organization of the industry. The prospectus of the meeting suggests that this division of the business will be dealt with very fully. Exhibtors and architects as well as theatre engineers should plan to attend.

•

STADIUM RISER HEIGHT

I HAVE NOTED in several stadium plans submitted to me for review that riser heights of less than 4 inches were specified between the seating platforms of the stadium section. Such low risers cause difficult ascent and are something of a hazard. If no higher seating level is contemplated above the stadium-proper (which is practically always the case), these riser heights can be easily increased; otherwise the stadium portion should be kept to a minimum so that the higher level will not have too steep a slope.

Such a multiple-level scheme should not be attempted unless all of the floor pitches of the various levels can be carefully studied to keep the stadium incline moderate. This,

incidentally, is an instance that indicates how complex motion picture theatre design can be. Sightline clearances and floor slopes are only one of the many problems. Traffic flow, hazards and so on are other very important factors that advise sound judgment in determining form.

•

One of the large paint manufacturers sells a color guide book. It contains 150 *colors with complete instructions for mixing each color. Each color is made on a large page for better visualization. This book should prove a real aid in decorating.*

•

VESTIBULE PROTECTION

IN TRANSIENT trade locations, where the vestibule is open to the street with the first set of doors to the lobby set more than about 8 feet from the building line, some type of gate protection of the outer displays, box office, etc., merits consideration. The common type of folding gate is useable where pockets are available on either side for concealing the gates during the period that the theatre is open.

The roll-up type of gate is most suitable in all instances, since it can be completely concealed in an overhead pocket. This pocket can be hidden in the marquee or vestibule ceiling. These gates are attractive in appearance, and it is easy to see through them into the vestibule.

•

THE *styling of much of the wood-constructed, deeply upholstered furniture being made today by leading manufacturers is of a modern feeling that lends itself well to foyers and lounges of theatres having definitely modern interior treatments. At the same time, being modern rather than "modernistic," it has a homey charm and expresses one of the objectives of the theatre—comfort. Built-in seats along a wall are useful, and often they are indicated by the lack of space for suitable furniture, or sometimes they fill out a corner that would otherwise seem coldly bare. But in the average theatre serving a small community or city neighborhood, anything that suggests a mere waiting room should, I think, be avoided.*

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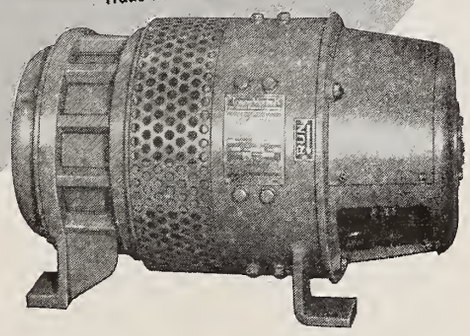
APPLYING NATURAL WOOD

WOODS showing the beauty of the grain, with a flat sheen rather than a glossy finish, can give a warm decorative touch to a theatre foyer or lounge space. Often it is effective to use such a surface in some one portion of the room, contrasting it with some other finish in the remainder of the space. Wood should be applied tight to the material behind, eliminating all air space, which would make the wood a fire hazard. This construction should be discussed with the local authorities if their approval is required. Beautiful natural wood grains are also obtainable with baked-on plastic finish.



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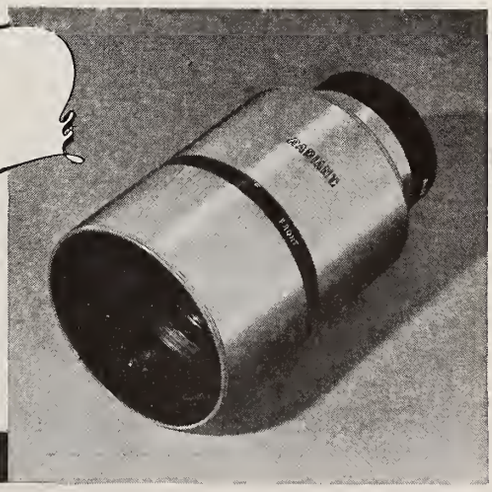
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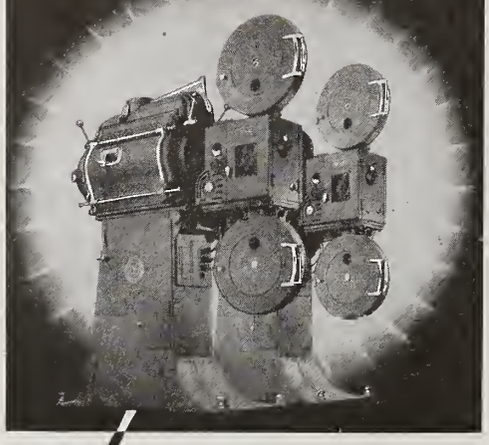


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Putting Up a Valance So It Stays Out of the Light Beam

AT A CERTAIN theatre the manager remarked one day that there must be something wrong with the stage masking as the outline of the picture on the screen seemed to be out of proportion with the rest of the setting. He was puzzled as to why this condition should exist when a complete new screen masking was installed a few months before. At first it was noticed that a ragged outline of the picture showed up in the upper lefthand corner of the screen. After a few patrons commented about this condition, a check was made with the projectionist to see if the fault was not in the projectors. First they investigated to see if there was some fuzz sticking to the corner of the aperture plate. This was not the case, so round-corner aperture plates were inserted in place of the square-corner ones in use. This substition helped somewhat to reduce the ragged line at the corner of the picture, but it would mean remasking the screen, for white spots now appeared at all corners of the screen where the projected light curved away from the square-cornered screen masking.

Rather than go to the expense of remasking the entire screen, the square-cornered aperture plates were put back into the projectors and shims were placed under the base of the projectors to tilt the projected light down and away from the corner of the screen that showed a fuzzy outline of the picture.

After all this trouble it was decided to make a thorough check of the stage for some fault that must have developed *after* the installation of the masking, as from the beginning everything was in order. First, a rough check was made from the auditorium with the house lights on, the screen close-in curtain opened and with no projected light on the screen. Almost at once it seemed that the eyes were playing tricks in the observation, as the lines across the top of the screen, the cyclorama, borders, the front valance and the proscenium opening, ran off in slightly different horizontal directions. Under steady and prolonged observation it gave one the optical illusion that the front of the theatre was turned slightly upward on one side.

It was decided to take accurate measurements. With the use of ladders and a 6-foot rule, measurements were taken from the bottom of the proscenium opening to the bottom of the front valance, as the top line of the proscenium opening is always level and all horizontal lines of the valance, cyclorama borders and the screen setting should be taken from this point. Well, sir, it was found that the left side of the front valance was 2 inches below the bottom of the right side, thus giving it a sloping line across the width of the proscenium opening. There was the trouble, as simple as that. But it took a little effort to find out.

JUST A CASE OF VALANCE SAG

What caused the ragged line on the upper lefthand corner of the screen was that this valance had dropped a little after the installation, and the gimp of a silver color sewed on the bottom of the valance for decorative effect, cut slightly into the projected light. With this light colored trimming on the bottom of the valance blending with the projected light it would be almost impossible to notice the interference by just looking from either the projection room or the auditorium. As a result it was assumed that the top masking of the screen was out of line and needed shifting, with the projectors tilted, thereby knocking the entire screen setting and masking cockeyed in relation to the proscenium opening.

A check then was made to see just how this front valance was hung, and it was found that it was the result of the usual rush job, with improved hangars nailed into the plaster wall. Skimpy wood battens used in many short lengths, with ordinary nails driven through them, having a hit

Maintenance Ways & Means

■ Summer give you cricket and centipede trouble? You can get rid of them by the use of either fresh Pyrethrum powder or sodium fluoride blown generously into the hiding places with the vacuum cleaner. (Take great care with the sodium fluoride; it is poisonous.)

■ Start work on any carpet, chair fabric or drapery stain quickly as it is harder to remove when it becomes dry. Do not use stain removers on carpet and mohair that contain chlorine, as it injures wool. Good bleaches for wool in carpeting are ordinary peroxide and sodium perborate, available at a drug store. Before using any untried chemical stain remover, first test its effect on a separate small piece of the same or similar material.

■ For scorch stains on carpeting caused by cigarette butts, brush with fine sandpaper and then bleach the spot with a white cloth dampened with hydrogen peroxide. Wipe dry with another clean cloth and rinse with clean water. However, do not get the carpet very wet, and brush the pile erect while it is still damp.

■ Where walls show discoloration due to water seepage or other causes, the stain can be removed with a mixture of Fuller's earth and carbon tetrachloride. Apply this "poultice" over the stain and let dry overnight, then scrape off the loose powder gently. If some powder still sticks, it can be removed with a cloth or sponge dampened with cold water. If the first application did not noticeably lighten the stain, second application should do it.

■ When doing any touch up painting, don't stick the brush all the way into the can. Dip the brush in about one inch and then tap it against the side of the can to take off excess paint. Use only a can half full of paint. Do not scrape the brush over the edge of the can as this may loosen some hair. Scraping the brush over the edge can also cause the paint to collect there, where it will dry and leave specks on the paint job.

at the top of the proscenium opening, special care should always be taken that it is hung rigidly in place. From experience we have found that valances fastened directly to the proscenium wall, with either short or long pieces of wood strips, will not hold the heavy drapery material solidly in place for any length of time. Trouble comes when the material, after some time in use, stretches under the accumulation of moisture and dust and then either works loose from some of its fastenings or just simply stretches down into the projected light beam.

Where the material must of necessity be rehung and readjusted for clearance of the projector light beam, either the fastening or miss fastening. Accordingly, the owner did not get a good deal out of this installation, as with makeshift fastening of the valance there was bound to be more interference later on with the projected light on the screen.

In the installation of the front valance nails must be pulled out for any shifting of the valance, or the wood strips must be relocated for the new fastenings. The best way is to hang this valance from the ceiling directly in back of the proscenium wall. Before making this fastening to the ceiling of the stage, it should be made absolutely certain that a solid and lasting base can be had for the hanging. It would certainly do no good to drive nails or screw bolts into concrete or plaster that will chip out under load.

When there are exposed I-beams at the stage ceiling, clamps should be placed around the flanges, then wire cables be installed with a strong pipe-batten fastening at the ends on which the valance can



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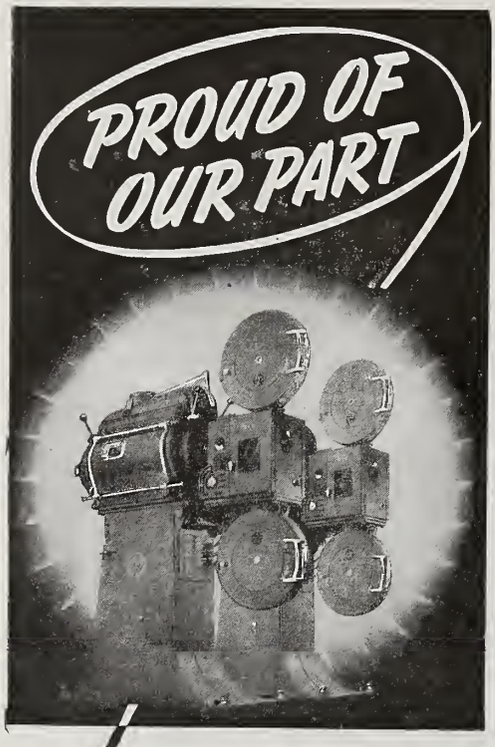
hang. In this way, when any readjustment must be made later on, it will be a simple and easy job either to shorten or to lengthen these wire cables.

When there are no exposed I-beams at the stage ceiling, but only a concrete slab or plaster over cross beams, is to probe for the strongest point of fastening and then install a 2 x 6-inch wood plate in the longest length possible, with screw or lag bolts going through this plate and into the marked positions of fastening on the ceiling. However, before fastening this plate to the ceiling *make sure that it is directly in line where the valance has been figured to hang.* The position of this valance should never be guessed at; accurate sightlines should be taken from the front seats of the auditorium to make sure that the valance will hide from view the rest of the stage masking and also clear the light beam.

When a wood plate is fastened to the stage ceiling, heavy or strong screw eyes should be screwed into the wood and then through them wire cables inserted on which at the ends, a strong pipe batten should be installed. In this way the valance can be hung on to the pipe batten and then be raised or lowered by means of the wire cables until the desired height is obtained.

Extreme care should be taken in the planning that this front valance is not too skimpy in relation to the proscenium opening and size of the autorium, and that the design and color scheme stands out from the rest of the decorations. Whenever practicable, this front valance should hang at least 24 inches below the top of the proscenium opening. In determining the exact location, consider a line from an eye level point at the first or second row of chairs to where it will intersect a line 6 inches above the top of the projector light beam near the inside face of the proscenium opening. This 6-inch clearance will prevent interference with the light beam in the case of "normal" sagging or shifting.

The valance should be figured to go beyond the top of the proscenium opening at least 12 inches, as well as at least 12 inches beyond the sides of the stage opening.



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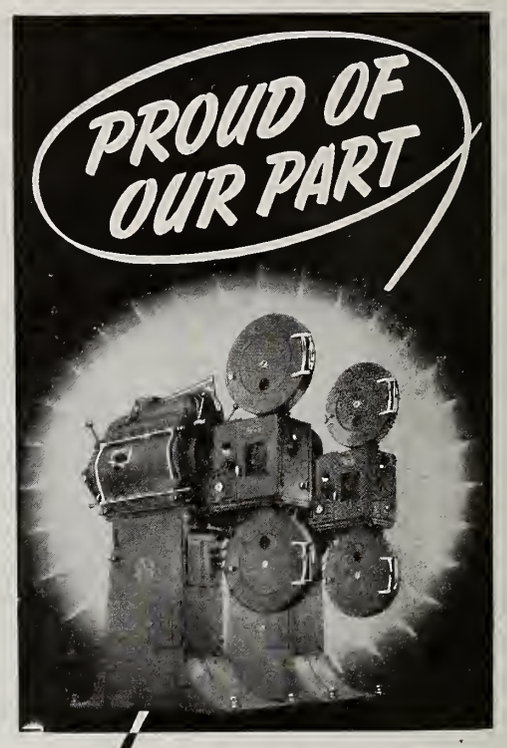
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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Hucksters

MGM—Rhett Butler Rides Again

Exhibitors can shout it from their marquees this time without a qualm — Gable's back and he's really got it. In this MGM version of the widely discussed satire on advertising agencies, executives and sponsors, the big news for the customers is that the principal character is the amiably swaggering, kiss-and-brag-about-it Money Making Star of all those pre-war years from "It Happened One Night" to "Gone with the Wind."

All the virility and sophistication which made women go limp and men change their haberdashery habits, is back in a measure to make the customers tell their friends and keep telling them. Surrounding this exploitation fact and accenting it by their competence are Deborah Kerr, borrowed, with a purpose, from the British industry; Sidney Greenstreet, Edward Arnold, Adolphe Menjou, Keenan Wynn, a screenplay which smoothly condenses and integrates the somewhat scattered elements of the book, and a technically flawless, superbly detailed production.

The story follows the main outlines of the Frederic Wakeman novel, eliding or simplifying the more obstruse character analyses and hammering its main points with more obvious motivations. All the characters whom commentators, columnists and readers close to either advertising or radio identified with people widely known in those fields, are depicted exactly as they are in the book and as some of them are in real life.

The theme is the conflict between the brash and assured young advertising expert, just back from the wars, and the eccentric, despotic owner of the Beautee Soap Company, who holds his employees and advertising agency in the thralldom of physical and moral fear. Immediately successful as an account executive for Beautee Soap, he meets the girl, conveniently widowed in the picture version, but married in the book, loses her in Connecticut, wins her in California, spectacularly resigns when he finds himself succumbing to fear of the tyrant, and, jobless again, marries the girl. It is transcontinental seduction—but it is handled in a nice way.

The more frank and intimate scenes which were a factor in making the book a best-seller are eliminated or changed to conform to taste or expedeincy. Others are left to inferences which will be plain even to non-readers of the book, but disarmed by the ingratiating cockiness of the star.

The production is sprinkled with performances of gemlike quality. Of particular note are those by Sidney Greenstreet, as the soap tycoon, and Keenan Wynn as a hackney burlesque comedian aspiring to radio.

Arthur Hornblow, Jr., produced, and Jack Conway was responsible for the direction, which has a smoothness of pace and an over-all competence not seen often.

The opening sequence, which includes a shot of a discarded Army officer's uniform with photographic emphasis on the silver bars of a captain, suggests that the studio considers this to be Gable's return from the war.

Seen in a New York projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, August, 1947. Running time, 115 min. PCA No. 12336. Adult audience classification.
Victor Albee Norman .. .. Clark Gable
Kay Dorrance .....Deborah Kerr
Evan Llewellyn Evans.. .....Sidney Greenstreet
Mr. Kimberly .....Adolphe Menjou
Jean Ogilvie .....Ava Gardner
Keenan Wynn, Edward Arnold, Aubrey Mather, Richard Gaines, Frank Albertson, Douglas Fowley, Clinton Sundberg, Gloria Holden, Connie Gilchrist, Kathryn Card, Lillian Bronson, Vera Marshe, Ralph Bunker, Virginia Dale, Jimmy Conlin

Black Gold

Monogram-Allied Artists Productions—Human Interest Story

Allied Artists breaks new high ground here with a human interest story founded on fact and filled with what it takes to make grosses mount from opening day on. It is the story of the Indian, Charley Eagle, whose horse, Black Gold, won the Kentucky Derby of 1926, but on beyond that it is the story of plain people working out their difficult destinies by dint of patience and understanding, instead of by violence, within the framework of the American way. It is highlighted by a no less than spectacular performance by Anthony Quinn, a portrayal commanding consideration for Academy Award, and it is a challenge to theatregoers who have been staying home in the belief that there's no new experience to be had in the cinemas. It's a natural on all counts.

Mr. Quinn portrays Charley Eagle as an unlettered Indian, whose wife, played superbly by Katherine DeMille, has been a reservation school teacher, but does not try to eradicate his native liking for the ways of his ancestors. He brings into their home a Chinese boy he has rescued from smugglers who have killed the boy's father after bringing him illegally across the Mexican borders, and they adopt him.

Together, Charley and the boy cherish Black Hope, a race mare which the Indian has recovered by his own means from a crook who acquired it from him by legal methods practiced under deception, and by leasing their home to a prospecting oil company they obtain funds to mate her with a famous stallion. The mare gives birth to the foal which becomes Black Gold, but does not survive the ordeal, and Charley is injured in an accident as the oil men bring in a gusher which makes him wealthy. Invalided, he supervises the training of the colt, but dies before it goes on to win the Kentucky Derby.

Agnes Christine Johnston's excellent screenplay, from the story by Caryl Coleman, succeeds magnificently in keeping the horse-racing element subordinated to the human story until the brilliantly staged and photographed final sequence, which profits by the early restraint. Throughout, the emphasis is upon the problems of the Indian and the Chinese boy, essentially simple and typical problems in the main, and the sum of all this is without doubt the most effective presentation of racial amity that has been achieved on the screen. Heart, not horse-racing, is the dominant element of the picture, and its guarantee of universal popularity.

Producer Jeffrey Bernerd, whose recent pictures have dealt with headline subjects, turns in here his finest American work in the broader scope this theme afforded him. Phil Karlsen's direction is eminently successful, and the picture is undoubtedly the best use of Cinecolor to date.

Reviewed at the Pan Pacific theatre, Los Angeles, to an unanimously enthusiastic audience. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, August 1, 1947. Running time, 92 min. PCA No. 12177. General audience classification.
Charley Eagle .....Anthony Quinn
Sarah Eagle .....Katherine DeMille
Davey .....Ducky Louie
Elyse Knox, Kane Richmond, Raymond Hatton, Moroni Olsen, Thurston Hall, Charles Trowbridge, Darryl Hickman

Crossfire

RKO—Anti-Semitism

With "Crossfire," RKO offers the first in what promises to be a cycle of pictures dealing with anti-semitism and sets the standard for frankness, sincerity and thoughtfulness for other pictures with a similar theme which are likely to follow.

Racial hatred, this feature demonstrates, can be dangerous and as fatal as a loaded gun.

The candy coating on the film's preaching is a murder-and-man-hunt story, but "Crossfire" does not boggle in its approach to its subject. Joseph Samuels, a Jewish ex-GI, was murdered simply because he was a Jew. His murderer, in the murderer's own words, was a soldier convinced that the "Jew-boys" lived on easy street in civilian clothes during the war while the "white people" fought in the front line trenches.

Robert Young, as Detective Captain Finlay, and Robert Mitchum as Keeley, the soldier friend of the soldier first suspected of the

murder, are the names for the marquee, but the picture, from top to bottom, is exceptionally well acted.

Robert Ryan deservedly gets stardom in "Crossfire" for his portrayal of the murdering anti-semite. Gloria Grahame, Paul Kelly, Sam Levene and George Cooper also may be singled out for their performances.

The story is concerned with a group of soldiers stationed in a large hotel waiting out their release from the Army. Three of them visit the apartment of Sam Levene, whom they meet at a bar. Cooper, feeling ill, leaves early. Ryan, drunken and enraged, insisting that "no Jew is going to tell me how to drink his liquor," then brutally murders Levene (perhaps accidentally, perhaps not) and later tries to pin the guilt on Cooper. In the course of uncovering the true murderer, Robert Young delivers the films' theme speeches, bringing in the fact that once the Irish were the subject of persecutions, just as the Jews are today.

As directed by Edward Dmytryk, the picture is factual, explanatory and quiet, sticking to its theme of anti-semitism tenaciously. Yet the picture never loses its entertainment value because of the drama inherent in the exposing of a vicious mind.

It can be easily predicted that this feature will find no lukewarm reception. Audiences will either be appreciatively for it or violently against it and there will be plenty of discussion.

"Crossfire" is a Dore Schary production. Adrian Scott produced from the screenplay by John Paxton. It was adapted from the novel, "The Brick Foxhole," by Richard Brooks.

Seen at the Preview theatre, New York. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, Block 7. Running time, 86 min. PCA No. 12325. General audience classification.
Finlay ..... Robert Young
Keeley ..... Robert Mitchum
Montgomery ..... Robert Ryan
Ginny ..... Gloria Grahame
Paul Kelly, Sam Levene, Jacqueline White, Steve Brodie, George Cooper, Richard Benedict, Richard Powers, William Phipps, Lex Barker, Marlo Dwyer

Brute Force

***Universal*—Penitentiary Melodrama**

Producer Mark Hellinger supplies here another examination of criminals and what makes them tick, concentrating this time on convicts within a penitentiary, dominated by an administrative policy of brute force which collides with man's insatiable thirst for freedom. Violence and its suppression, bloodshed and its penalties, hate and suffering are key ingredients in Richard Brooks' screenplay. Directed in hard as nails manner by Jules Dassin, the picture is a powerful, but depressing, bid for box office interest.

Burt Lancaster, Hume Cronyn, Charles Bickford and Sam Levene stand out in the large cast in which men are featured predominantly, although Yvonne De Carlo, Ella Raines, Ann Blyth and Anita Colby, each appearing in one short sequence, are names available for billing, and Howard Duff, who is radio's "Sam Spade," is separately exploitable as making his film debut.

Cronyn plays effectively the somewhat psychopathic prison officer, plotting to unseat the warden and using willing or unwilling stool pigeons to gain his own ends. Lancaster grimly portrays a convict leader whom fellow inmates, desperate for escape, obey disastrously in a brutally melodramatic prison break attempt which brings the picture to an end in Cronyn's own death, and many others. Although the film is, in a sense, an argument for tempering justice with mercy, the emphasis is on opposite policy throughout.

Previewed at the Academy Award Theatre. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 12137. General audience classification.
Joe Collins ..... Burt Lancaster
Captain Munsey ..... Hume Cronyn
Gallagher ..... Charles Bickford
Gina ..... Yvonne De Carlo
Ann Blyth, Ella Raines, Anita Colby, Sam Levene, Howard Duff, Art Smith, Roman Bohnen

(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

GAS HOUSE KIDS GO WEST (PRC)

PRODUCER: Sam Baerwitz. DIRECTOR: William Beaudine. PLAYERS: Chili Williams, John Shelton, Alfalfa Switzer, Vince Barnett, Bennie Bartlett, Tommy Bond.

MELODRAMA: As a reward for winning a basketball championship, the "Gas House Kids" are given a free vacation at a California ranch. A used car dealer lends them a car for the trip, and instructs them to deliver it to a dealer on the Coast. Upon their arrival, the boys discover that the car is a stolen one. The boys bring the crooked dealers to justice, and return home after a series of adventures at the ranch.

THE BISHOP'S WIFE (RKO-Goldwyn)

PRODUCER: Samuel Goldwyn. DIRECTOR: William Seiter. PLAYERS: Cary Grant, Loretta Young, David Niven, Monty Woolley, Marsha Anne Northrop, Edith Angold.

FANTASY. A young clergyman, his wife and small daughter make up a close, happy family. When the husband is appointed bishop and they are forced to move in society, they slowly drift apart. Shortly before Christmas the bishop prays for help and an angel in man's guise appears to answer his prayer. After a series of daily miracles the hishop's wife falls in love with the angel. He explains to her that what she feels is really her re-awakened love for her own husband. At midnight on Christmas eve the angel vanishes and the bishop and his wife are blessed again with love and happiness.

HEARTACHES (PRC)

PRODUCER: Marvin D. Stahl. DIRECTOR: Basil Wrangell. PLAYERS: Sheila Ryan, Edward Norris, Kenneth Farrell, Chill Wills.

MELODRAMA. A pretty young press agent and her handsome client become involved in a murder and are suspected by the police. As the plot develops backstage and on the sets of a film studio a friend of the couple undertakes an investigation and one by one eliminates the suspects. At the conclusion he tracks down the real murderer.

GHOST TOWN RENEGADES (PRC)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Al "Lash" La Rue, Al "Fuzzy" St. John, Jennifer Holt, Jack Ingram, Bill Fawcett.

WESTERN. A trouble shooter arrives at a deserted mining town to aid in the investigation of the disappearance of a government surveyor. He finds a man who has been left for dead by two bullies and who owns land on which a vein of gold has been found. When the man is later killed, the trouble shooter obtains evidence against the criminals. The murderer and his henchmen are brought to justice.

SHORT SUBJECTS

WHEN A MAN'S A PRINCE (Grand International)

Americana Comedy Film Classic Series (No. 1)

Originally produced by Mack Sennett and released by Pathe 20 years ago "When a Man's a Prince," starring Ben Turpin, is again available, this time through Grand International Pictures, who have taken some 1,300,000 feet of Sennett film from which it will prepare 26 comedies. In this amusing and nostalgic subject Ben Turpin is a prince of a mythical country, forced to marry a fleshy princess. Before the marriage takes place he has occasion to trip through his slapstick routine. J. J. Balaber produced and edited the new version.

Release date, June 18, 1947 13 *minutes*

LET'S MAKE RHYTHM (RKO)

Musical Featurette (73,203)

A sailor on leave falls in love with the voice of a juke-box girl. His friend, trying to prevent the sailor from getting involved, ruins the juke-box, but the girl gets Stan Kenton and his orchestra to play a special program in which he presents five musical selections with vocals by The Pastels and June Christy. The couple is united.

Release date, May 23, 1947 20 *minutes*

FLYING SPORTSMAN IN JAMAICA (Warner Bros.)

Sports Parade (3508)

The island of Jamaica serves as the backdrop for a number of sporting activities in cricket, baseball, golfing, soccer, field hockey, basketball, polo, fishing, rafting, motorboat and swimming. The short's value is enhanced by the beautiful Technicolor.

Release date, May 24, 1947 10 *minutes*

TOMMY TUCKER AND HIS ORCHESTRA (Univ.)

Name Band Musical (2307)

Tommy Tucker's orchestra opens this one with "Colonel from Kentucky." Then vocalist Don Brown offers "All I Do Is Dream of You" and Marilyn Hare sings "For Him No Love." Other tunes include "Singin' in the Rain," "The Camptown Races," "I Never Knew" and "Give Out."

Release date, April 9, 1947 14 *minutes*

HEADING FOR TROUBLE (RKO)

Edgar Kennedy Comedy (73,404)

Edgar's decision to start his vacation in a trailer without consulting his family causes a lot of dissension, but Edgar finally wins out. Trouble starts when Ed and his brother-in-law have difficulty opening the folding chairs. That small difficulty is only the beginning; the difficulties get bigger and come faster as the short progresses.

Release date, June 20, 1947 18 *minutes*

HOUND HUNTERS (MGM)

MGM Technicolor Cartoon (*W*-834)

George and Junior, a couple of hobo bears, become dog catchers and learn that snaring pooches isn't as easy as it seems.

Release date, April 12, 1947 7 *minutes*

THE SONG OF A NATION (Warner Bros.)

Technicolor Special (*Reissue*) (3005)

A historical incident dramatized in Technicolor. It's the story of Francis Scott Key, who criticized the government for its refusal to protect Fort McHenry. He wrote the words of "The Star-Spangled Banner" on the deck of a British battleship. Donald Woods, Claire Dodd and Gordon Hart are in the cast.

Release date, May 31, 1947 20 *minutes*

AROUND THE WORLD IN CALIFORNIA (MGM)

FitzPatrick Traveltalk (*T*-813)

FitzPatrick, travelling in his own backyard, turns his Technicolor camera on California's variegated scenic background and comes up with some beautiful views of the Mexican and Chinese quarters of Los Angeles as well as with shots of Beverly Hills.

Release date, May 17, 1947 9 *minutes*

HARNESS RACING (Warner Bros.)

Sports Parade (3507)

The camera traces the career of the "standard bred" horse from his vigorous hours of training to the big day of the race. The Western Harness Racing Association's grand circuit meet at Santa Anita race track in California is one of the short's highlights. In Technicolor.

Release date, May 3, 1947 10 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3706.

The Beast With Five Fingers (WB)
Audience Classification—General
Legion of Decency Rating—A-2
Round Table Exploitation—January 25 '47, p. 60; February 15, '47, p. 62; February 22, '47, p. 62; March 1, '47 pp. 56, 58; March 8, '47, pp. 57, 59, 60; March 29, '47, p. 58; April 5, '47, pp. 49, 50; April 12, '47, p. 52; April 19, '47, p. 48; May 17, '47, p. 56; June 14, '47, p. 46.

Best Years of Our Lives (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—145.6%
Round Table Exploitation—December 21, '46. p. 68; January 11, '47, p. 63; March 22, '47, p. 61; April 5, '47, p. 50; April 26, '47, p. 52; June 7, '47, p. 51; June 14, '47, p. 46.

The Corpse Came C.O.D. (Col.)
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '47, p. 46.

Dishonored Lady (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '47, pp. 44, 46.

Duel in the Sun (Selznick)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—April 26, '47, p. 53; May 10, '47, p. 60; May 17, '47, p. 56; May 24, '47, p. 64; May 31, '47, p. 52; June 14, '47, pp. 46, 48; June 21, '47, p. 44.

The Egg and I (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—114.9%
Round Table Exploitation—May 3, '47, p. 55; May 24, '47, p. 58; June 7, '47, pp. 49, 52; June 21, '47, p. 47.

The Fabulous Dorseys (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, '47, pp. 54, 55; March 15, '47, p. 68; April 19, '47, p. 52; May 10, '47, p. 62; June 14, '47, p. 47; June 21, '47, p. 44.

Fun on a Weekend (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 7, '47, p. 50.

The Homestretch (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 14, '47, p. 44.

I'll Be Yours (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 8, '47, p. 58; June 14, '47, p. 48.

Johnny O'Clock (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 8, '47, p. 58; February 15, '47, p. 62; June 7, '47, p. 51.

The Jolson Story (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—108.5%
Round Table Exploitation—December 7, '46, p. 65; January 25, '47; pp. 57, 61, 63; February 1, '47, pp. 56, 57; February 8, '47, pp. 59, 61, 63, 64; February 15, '47, pp. 59, 61; February 22, '47, pp. 61, 64, 67; March 1, '47, p. 56; March 8, '47, p. 58; March 15, '47, p. 69; March 22, '47, pp. 59, 61; April 5, '47, pp. 49, 51; April 12, '47, p. 53; April 19, '47, pp. 51, 52; April 26, '47, p. 50; May 3, '47, p. 55; May 10, '47, p. 61; May 24, '47, p. 62; May 31, '47, pp. 50, 52; June 7, '47, pp. 49, 52; June 21, '47, p. 46.

Lost Honeymoon (PRC)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 7, '47, p. 50; June 21, '47, p. 44.

Love Laughs at Andy Hardy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 3, '47, p. 55; May 10, '47, p. 60; June 7, '47, p. 50; June 14, '47, p. 47.

The Macomber Affair (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—98.6%
Round Table Exploitation—April 26, '47, pp. 52, 54; May 17, '47, p. 57; June 7, '47, p. 50; June 14, '47, p. 44.

My Favorite Brunette (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.0%
Round Table Exploitation—May 3, '47, p. 58; May 31, '47, p. 52; June 7, '47, pp. 50, 51.

Odd Man Out (British) (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 10, '47, p. 58; June 21, '47, p. 47.

The Shocking Miss Pilgrim (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—93.7%
Round Table Exploitation—February 22, '47, pp. 62, 63; March 15, '47, pp. 68, 69, 71; March 29, '47, p. 54; April 12, '47, p. 53; April 19, '47, p. 49; April 26, '47, p. 53; May 10, '47, p. 62; May 24, '47, p. 64; June 21, '47, p. 46.

Smash-Up (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.4%
Round Table Exploitation—March 8, '47, p. 55; June 14, '47, p. 44.

Song of the South (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.4%
Round Table Exploitation—December 21, '46, p. 66; December 28, '46, p. 48; February 1, '47, p. 58; February 8, '47, p. 64; February 15, '47, p. 60; February 22, '47, pp. 66, 67; March 1, '47, p. 54; March 22, '47, p. 62; March 29, '47, p. 56; April 12, '47, p. 52; April 19, '47, p. 52; April 26, '47, p. 53; May 17, '47, p. 57; June 14, '47, p. 44.

Stairway to Heaven (British) (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, '47, p. 52; June 21, '47, p. 44.

That Way With Women (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 5, '47, p. 49; June 7, '47, p. 51.

Till the Clouds Roll By (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.0%
Round Table Exploitation—January 18, '47, p. 62; February 1, '47, p. 61; February 8, '47, p. 63; March 1, '47, pp. 54, 59; March 15, '47, p. 67; April 19, '47, pp. 49, 50; April 26, '47, p. 54; May 31, '47, p. 50; June 21, '47, p. 47.

Time, the Place and the Girl (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.3%
Round Table Exploitation—January 4, '47, p. 90; January 25, '47, p. 62; February 8, '47, pp. 63, 64; April 12, '47, p. 52; June 14, '47, pp. 46, 47.

Trail Street (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 26, '47, p. 50; May 3, '47, p. 54; May 10, '47, p. 60; May 17, '47, p. 58; June 21, '47, p. 47.

The Verdict (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 9, '46, p. 56; December 14, '46, p. 75; January 25, '47, p. 62; February 8, '47, p. 63; February 15, '47, pp. 59, 61, 62; March 1, '47, p. 55; March 22, '47, p. 58; April 19, '47, p. 52; June 14, '47, p. 48.

The Yearling (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.1%
Round Table Exploitation—February 8, '47, p. 58; April 5, '47, p. 49; May 10, '47, p. 58; May 17, '47, p. 57; May 24, '47, p. 58; June 21, '47, pp. 46, 48.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
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8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17)	3-6-47	3563
	(Stooges)		
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	....
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3669
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8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	....
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. on Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669

COLOR RHAPSODIES

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8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	....
8505	Up'n Atom (6)	7-10-47	....

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8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequences (6½)	6-5-47	....

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8951	Jerry Wald & Orchestra (10)	8-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
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8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	....
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8851	No. 1 (Radio Characters) (10)	9-5-46	3349
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8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-26-47	3538
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8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Ollywood) (10)	6-12-47	....

WORLD OF SPORTS

8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	....
8810	Volley-Oop (Badminton)	7-26-47	....

FLIPPY (Color)

7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	....

FITZPATRICK TRAVELTALKS (Color)

T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	....

PETE SMITH SPECIALTIES

S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	....

M-G-M TECHNICOLOR CARTOONS

W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	3702

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	....
W-837	Dr. Jekyl and Mr. Mouse	6-14-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	....
L6-5	Actic Artisan	7-4-47	....

GEORGE PAL PUPPETOONS (Color)

U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	....

POPEYE THE SAILOR (Color)

E5-6	Rhodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	....
E6-3	Popeye and the Pirates	9-12-47	....
E6-4	Royal Four Flusher	9-12-47	....

POPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings	7-25-47	....

SPEAKING OF ANIMALS

Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Oumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends	6-27-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals	7-18-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing	8-8-47	....
FF6-4	Paris in the Spring	9-26-47	....

LITTLE LULU (Color)

O5-5	Musica-Lulu (7)	1-24-47	3239
O5-6	A Scout with the Gout (7)	3-7-47	3435
O6-1	Loose in the Caboose (8)	5-23-47	3587
O6-2	Cad and Caddie	7-18-47	....
O6-3	A Bout with a Trout	10-10-47	....

NOVELTOONS (Color)

P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island	6-27-47	....
P6-5	Much Ado About Mutton	7-25-47	....
P6-6	The Wee Men	8-8-47	....
P6-7	The Mild West	8-22-47	....
P6-8	Naughty But Mice	10-10-47	....

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K8-6	Everybody Talks About It	8-1-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,111	Lighthouse Keeping (7)	9-20-46	3289
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	....
74,103	Donald's Dilemma (7)	7-11-47	....

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74,104	Crazy with the Heat (7)	8-1-47	....
74,105	Bottle Beetle (7)	8-22-47	....
	SPORTSCOPES		
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	....
	EDGAR KENNEDY		
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3367
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-10-47	3539
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to a Ghost (18)	7-18-47	....
	LEON ERROL		
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	....
	FLICKER FLASHBACKS		
74,201	No. 1 (9)	9-13-46	3250
74,202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No' 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598
74,207	No. 7 (9)	5-23-47	3691
	THIS IS AMERICA		
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-4-47	3679
	MUSICAL FEATURETTES		
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Fellow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
	RAY WHITLEY WESTERN MUSICALS		
73,501	Bar Buckaroos (10)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587
	SPECIAL		
73,901	Football Highlights (19)	....	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	....
7258	Romance of the Fjords	6-27-47	....

SPORTS REVIEW (Color)

7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Jeurney (8)	12-13-46	3539
	(Black and White)		
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind	7-18-47	....
	TERRYTOONS (Color)		
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....
	MARCH OF TIME		
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (19)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
	DRIBBLE PUSS PARADE		
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679

UNITED ARTISTS

LOEW MUSICOLOR

....	Tocatta and Fugue (10)	10-15-46	3274
	WORLD TODAY, INC.		
....	Wonder Eye (10)	5-16-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Overture to William Tell (7)	6-16-47	3669
	JUVENILE JURY SERIES		
2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	....
2364	No. 4 (11)	6-24-47	....
	VARIETY VIEWS		
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museaum (9)	6-2-47	....
2346	Bronco Babes (9)	6-23-47	....
	NAME-BAND MUSICALS		
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (14)	4-9-47	3702
2308	Charlie Barnet & Orch. (15)	4-16-47	....
2309	Charlie Spivak & Orch. (15)	5-14-47	....
2310	Jitterumba (16)	6-25-47	....
2311	Record Party (15)	7-2-47	....
	SING AND BE HAPPY SERIES		
2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song	5-19-47	....
	THE ANSWER MAN		
2391	No. 1 (10)	10-2-46	3387
2392	No 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning (9)	6-9-47	....
	TWO-REEL SPECIALS		
....	Harnessed Lightning	....	....
....	Fight of the Wild Stallions	....	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	....
	TECHNICOLOR SPECIALS		
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
	FEATURETTES		
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog In the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
	SPORTS PARADE (Color)		
2513	Dominion of Sports (10)	8-31-46	3225
3501	King o fthe Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman in Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town	6-21-47	....
3511	Sportman's Playground (10)	7-5-47	....
	MELODY MASTER BANDS		
3601	Desi Arnaz and Band (19)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
	BLUE RIBBON CARTOONS (Color)		
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles (7)	2-1-47	3489
3305	Pig Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....
3309	The Sneezing Weazel (7)	7-26-47	....
	MERRIE MELODIES CARTOONS (Color)		
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy	6-14-47	....
3701	Inki at the Circus (7)	6-21-47	....
3702	Crowing Palms (7)	7-12-47	....
	"BUGS BUNNY" SPECIALS (Color)		
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	....
	VITAPHONE VARIETIES		
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3505	So You Want to Be in Pictures (10)	6-7-47	....
3406	So You're Going on a Vacation	7-5-47	....

MISCELLANEOUS

Moscow Music Hall (Artkino) (31)		9-6-46	3239
Rebirth of Stalingrad (Artkino) (10)		10-28-46	3286
Operation Underground (Telenews) (18)		12-11-46	3349
Music Through the Ages (Superfilm) (16)		1-27-47	3446
Verona (Superfilm) (12)		1-27-47	3460
Via Margutta (Superfilm) (12)		1-27-47	3460
The Etruscan Civilization (Superfilm) (9)		1-27-47	3460
Woman Speaks (Film Studios of Chi.)			
Vol. I, Release 2 (10)		9-46	....
Vol. I, Release 3 (10)		10-46	3396
Vol. I, Release 4 (10)		11-46	....
Vol. I, Release 5 (10)		12-46	3466
Vol. I, Release 6 (10)		1-47	3460
The New North (NFB) (10)		3-47	3538
Ski Skill (NFB) (10)		4-47	3539
When a Man's a Prince (Grant Intl.) (13)		6-18-47	3702

SERIALS

COLUMBIA

8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	....

REPUBLIC

584	The Crimson Ghost (15 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
....	The Black Widow (13 episodes)	6-10-47	....
....	G-Men Never Forget (13 episodes)	....	....

THE RELEASE CHART

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Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3704-3705, issue of June 28, 1947.

Feature product listed by Company on pages 3690-3691, issue of June 21, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3497
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-Shirley Temple	Block 7	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion	PRC	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	..
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	98m	June 28,'47	3702	3611	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randell-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (Reissue)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3667
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	....	.....	....	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31,'47	87m	.....	....	3562	3703
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	.....	....	3679	....
Crossfire	RKO	....	Robert Young-Robert Mitchum	Block 7	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Aug. 15,'47	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3667
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Fury	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3703
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	....	.....	....	....	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3703
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3703
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	...
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3667
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	.....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3587	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1,'47	....	.....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West	PRC	711	Chili Williams-John Shelton	July 12,'47	..	.....	....	3702	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	....	.....	....	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	.....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Hutton	July 15,'47	87m	June 14,'47	3677	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	.....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	71m	.....	....	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	.....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3667
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3667
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	....
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	104m	June 14,'47	3678	3563	....

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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	...
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3703
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	...
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	...
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10,'47	....	.....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5,'47	....	.....	....	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3667
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Not Set	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	...
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28,'47	101m	May 31,'47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured (formerly Personal Column)	UA	....	George Sanders-Lucille Ball	July 25,'47	....	.....	....	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3703
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 22,'47	....	.....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3633
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	July 12,'47	68m	June 21,'47	3689	....	..
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3703
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	80m	.....	....	3689	....
Paradine Case, The	Selznick	...	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	.....	....	3631	....
Pirates of Monterery (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set		.....	..	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Badmen	PRC	...	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3667
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	Not Set	....	.....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 22,'47	93m	May 31,'47	3655	3475	3667
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff	RKO	....	Pat O'Brien-Anne Jeffreys	Block 7	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge, The	MGM	...	Van Johnson-Thomas Mitchell	Aug.,'47	....	.....	....	3611	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	....	.....	....	3679	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	REVIEWED — Advance Synopsis Page	REVIEWED — Service Data Page
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate	RKO	....	Phillip Terry-Jacqueline White	Block 7	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3703
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Dct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) July 18,'47	....	.....	....	3679	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	.....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	....	.....	....	3655	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	....	.....	....	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3703
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	....	.....	....	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Mason-Phyylis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

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This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	....	.....	....	....	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Under the Tonto Rim	RKO	....	Tim Holt-Nan Leslie	Block 7	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	.....	....	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	....	.....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3703
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	Mar.,'47	135m	Nov. 30,'46	3333	2883	3703
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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